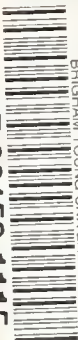
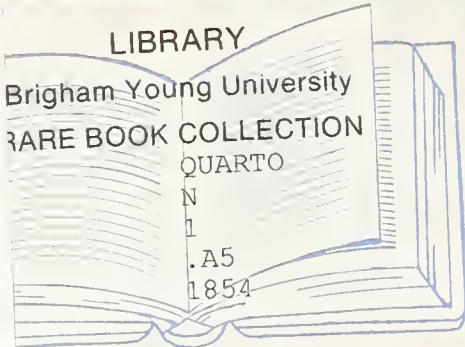


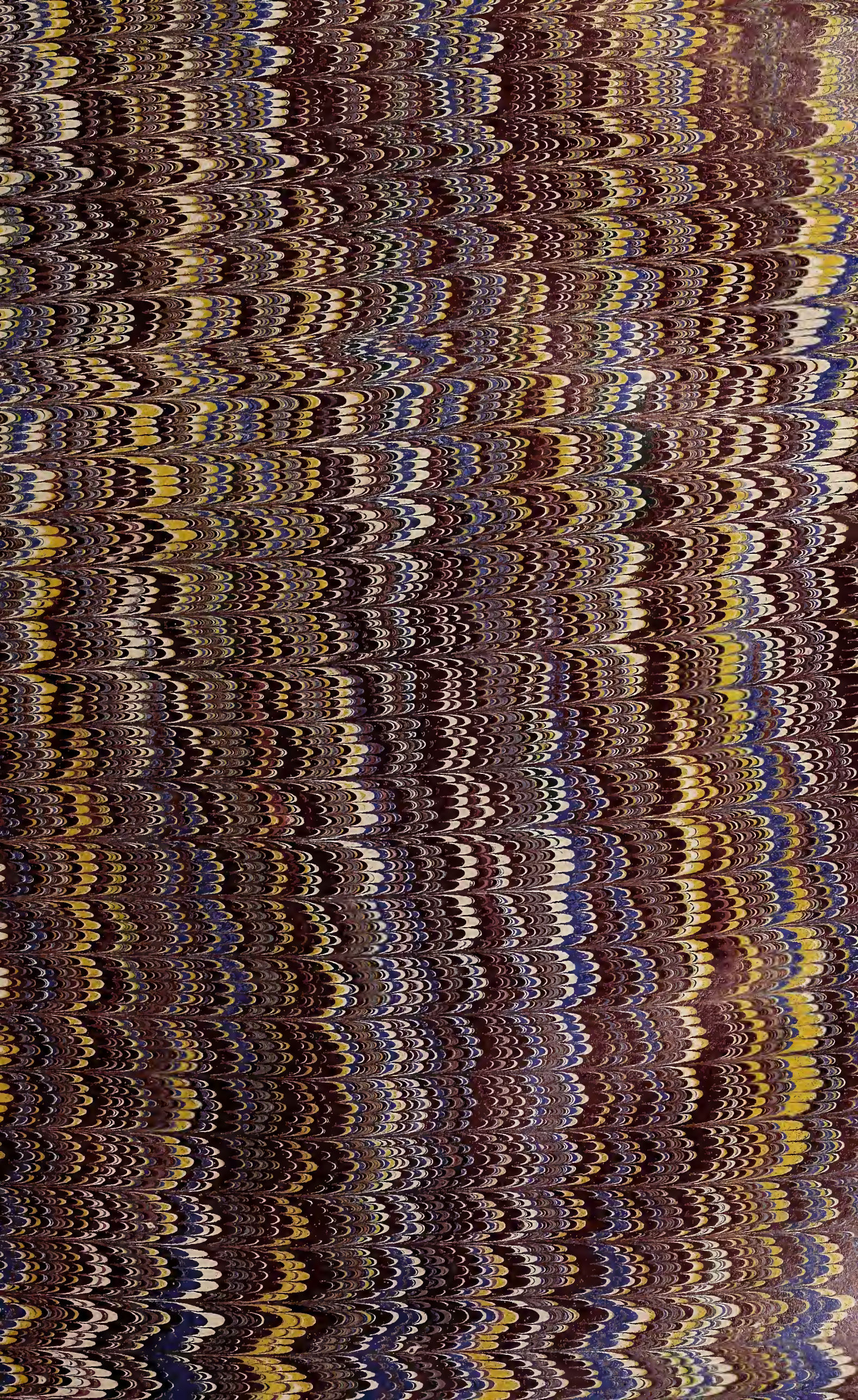
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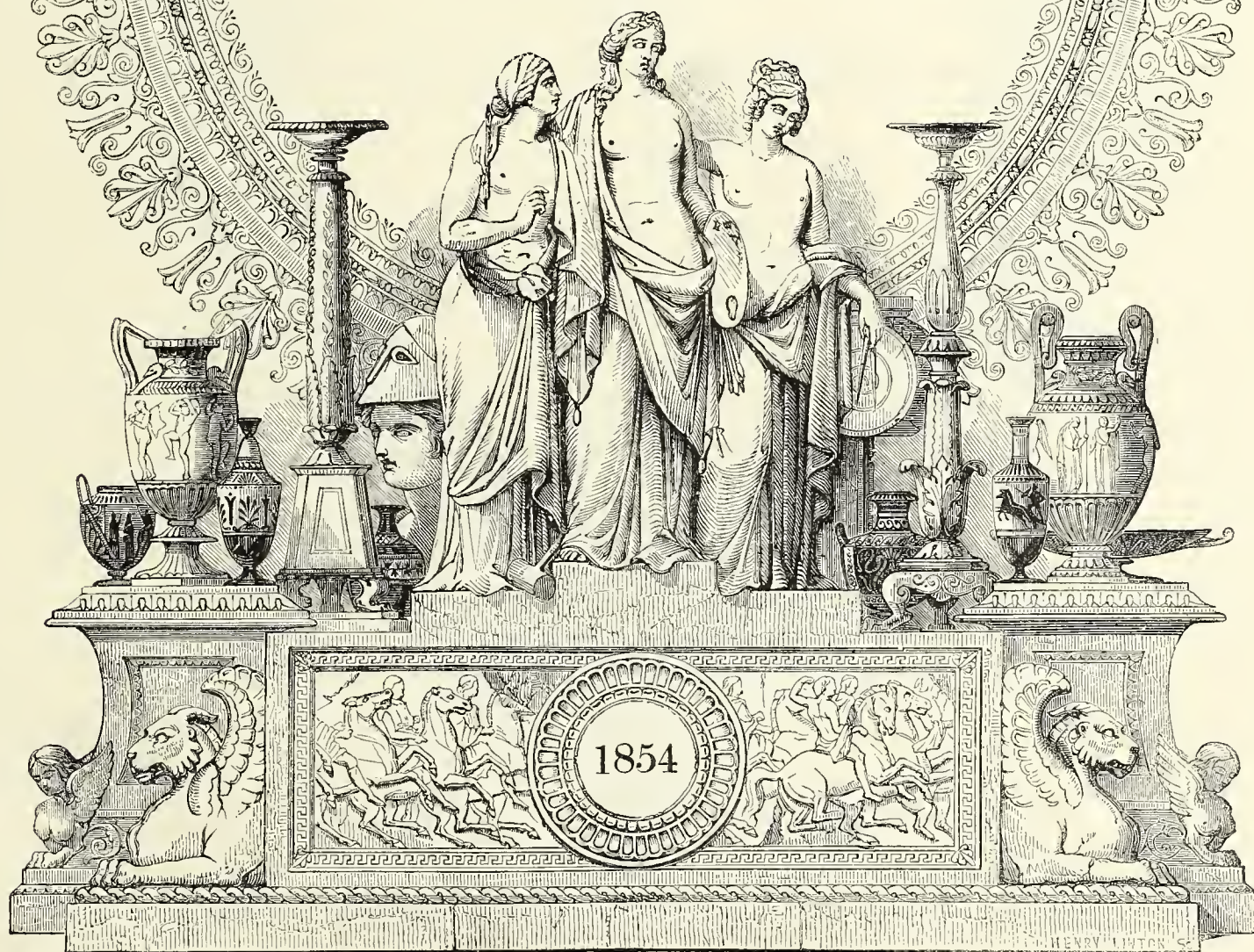


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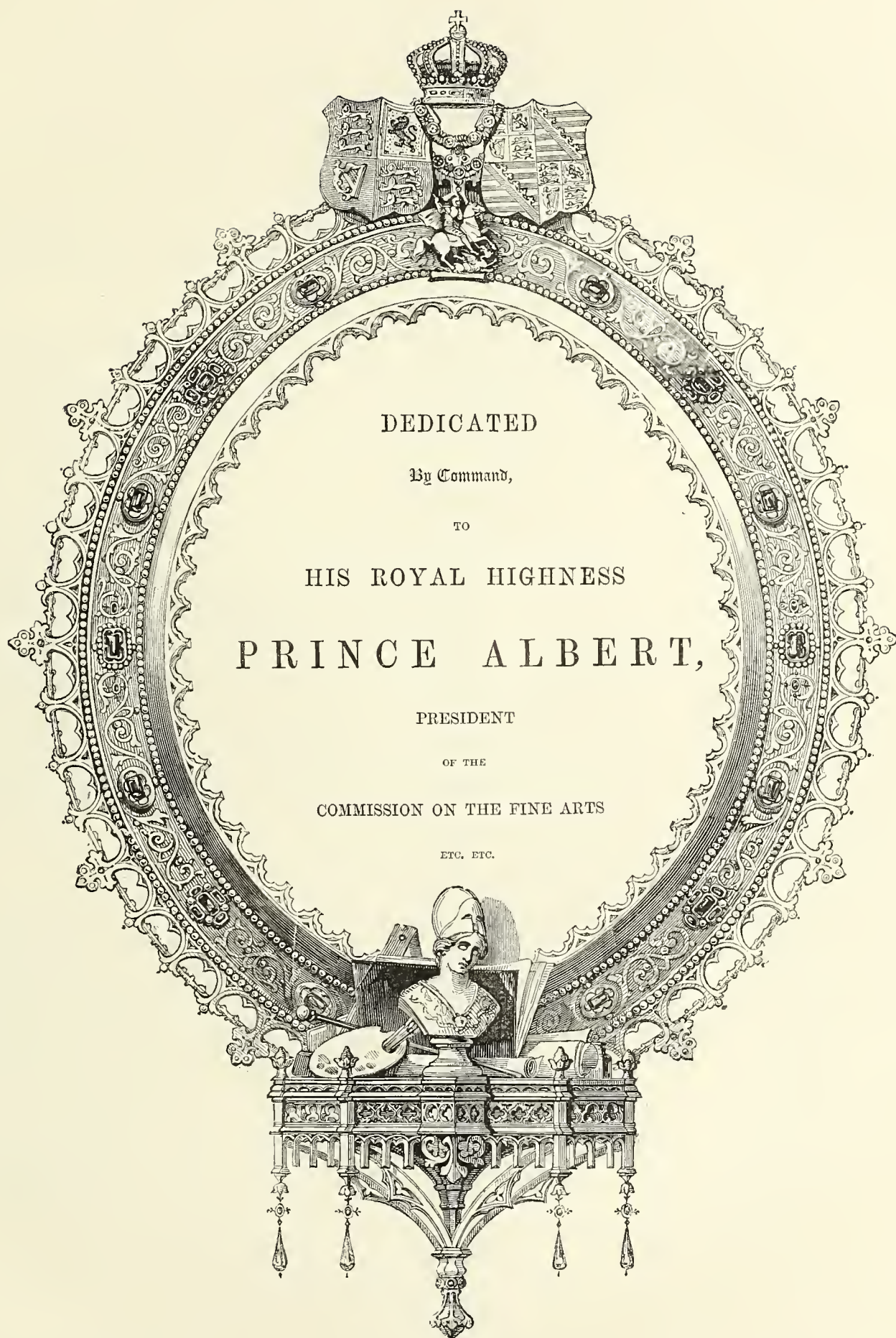
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LITHOGRAPHY, AND OTHER NOVELTIES IN PRINTING.

LITHOGRAPHIC PRINTING BY STEAM—CHROMO-LITHOGRAPHY—NATURAL PRINTING, OR PHYTO-GLYPHY—BLOCK-PRINTING.



I presume lithography is now so familiar to our readers, that but little necessity exists for any detailed description of the processes and the principles involved. Being desirous, however, of communicating the recent advances which have been made in colour-printing from stone, we feel that it is necessary to furnish some little information of the general manipulation; that each particular stage in advance may be well understood and the difficulties to be overcome clearly perceived. The interesting character of the inventor of lithographic printing, and the opposition which he met with in his attempts to introduce the novelty of printing from stone, presents so instructive a lesson, that a short space may be devoted to the consideration.

Alois Senefelder was a resident in Munich, his father being connected with the Royal Theatre in that city, and Alois himself, after his father's death, was employed as a supernumerary actor in the same establishment, which he left to enter on the no less uncertain life of an author. Senefelder has told us his own story, but we do not learn from it the reasons which led him to think of printing from stone. We are told by some writers on the subject, that it was pure accident, but none of the incidents in Senefelder's own narrative lead to such a supposition; on the contrary, they show the most pains-taking research, and gradual advance, step by step, as the result of well devised experiments. The young author was anxious to print a work of his own, and not being able to incur the cost of a printing-press, he obtained some blocks of Kellheim stone and endeavoured to *etch* upon these.

"I had just succeeded," he says, "in my little laboratory in polishing a stone plate, which I had intended to cover with an etching-ground, in order to continue my exercise in writing backwards, when, my mother entered the room, and desired me to write her a bill for the washerwoman who was waiting for the linen. I happened not to have the smallest slip of paper at hand, as my little stock of paper had been entirely exhausted by taking proof impressions from the stones, nor was there even a drop of ink in the inkstand. As the matter would not admit of delay, and we had nobody in the house to send for a supply of the deficient materials, I resolved to write the list with my ink, prepared with wax, soap, and lamp-black, on the stone which I had just polished, and from which I could copy it at leisure. Sometime after this, I was going to wipe this writing from the stone, when the idea all at once struck me to try what would be the effect of such a writing with my prepared ink, if I were to bite in the stone with aqua-fortis: and whether, perhaps, it might not be possible to apply printing ink to it, in the same way as to

wood-engravings, and so take the impressions from it." The experiment was successful, but Senefelder was too poor to pursue his discovery, and for the purpose of raising money he determined to enlist as a private soldier in the artillery. He continues, "I was quickly resolved, and on the third day after forming my resolution, I went to Ingolstadt with a party of recruits to join my regiment. It was not without some feelings of mortification and humbled pride that I entered the city, in which I had formerly led the independent life of a student, but the consciousness of my own dignity, and enthusiasm for my new invention, greatly contributed to restore my spirits. I slept in the barracks, where I was not a little disgusted by the prevailing filth, and the vulgar jests of a corporal. The next morning I was to enlist, but to my great disappointment the commander of the regiment discovered that I was not a native of Bavaria; and, therefore, according to a recent order of the elector, could not serve in the army without obtaining a special license. Thus my last hope failed me, and I left Ingolstadt in a state of mind bordering on despair. As I passed the great bridge over the Danube, and looked at the majestic river in which I had been twice nearly drowned while bathing, I could not suppress the wish that I had not been then saved, as misfortune seemed to persecute me with the utmost rigour, and to deny me even the least prospect of gaining an honest subsistence in the military career." Fortune however was disposed to smile upon the inventor, and on his return to Munich, a musician in the Elector's band, Mr. Gleissner, employed Senefelder to prepare a series of lithographic stones with the music and words of some songs which he desired to publish. These were the first specimens which the world saw of Lithography; and as a commercial transaction it was moderately profitable. Some other works having been executed in the same manner, Senefelder communicated his process to the Electoral Academy of Sciences, which treated the invention coolly, and merely rewarded the inventor by the gift of twelve florins. Senefelder, however, assisted by Mr. Gleissner, was enabled to execute several important works, and he struggled on through many difficulties until the commencement of the present century.

In 1800 a patent for printing from stone was obtained in this country, and, of course, an accurate description of the process lodged in the specification at the patent office. The process was introduced by Mr Philip André under the name of Polyantography. From this period the progress of Lithography has been one of steady advance. For a period the artists and engravers, alarmed at the idea of the production of fac-similes of their works with so much ease, were not at all disposed to favour printing from stone. These prejudices were however gradually overcome until, at length, the artists discovered many advantages in the process, and it became of general use throughout Europe.

The process of the art of Lithography depends upon the following principles:—

The adhesion of an encaustic composition to a peculiar kind of limestone.

The lines being drawn on the stone with this fat, the power acquired by these parts of receiving printing ink, which is a compound of carbon and oil.

The power which we have of preventing the adhesion of the ink to the other parts of the stone by the interposition of a film of water.

And lastly, on our being able to remove the ink from the greased portions by simply pressing an absorbent paper into close contact.

Lithographic stones are produced in several parts of Europe, but the principal supply of the best stones is from the quarry of Solenhofen, a short distance from Munich; and the quarries of limestone which occur in the county of Pappenheim, on the banks of the Danube. In England, stones of a similar character have been found at Corston, near Bath; and at Stoney-Stratford; but these are generally considered as inferior to those from Bavaria. Some attempts have been made to produce artificial stones for

the purposes of the Lithographie artist. The most successful have been formed by combining lime and very fine sand with caseine, or the cheesy portion of milk. When dry, this becomes as hard as marble, and is moderately absorbent; but in all respects very inferior to the stones obtained from Munich.

Although these calcareo-argillaceous stones have much the character of the liassic limestones, and in their natural conditions present the like conditions of occurring in *layers*, as the lias does, they do not belong to the same geological epoch, being of much more recent formation.

These stones are prepared in different ways, according to the work for which they are intended. When the stone is to be used for writings, or ink drawings, it must be polished by means of finely powdered pumice stone, and pumice stone in the lump, until the surface reflects objects to the degree in which they are reflected by polished marble.

For printing chalk drawings, this polish is not required, but a perfectly smooth and uniform surface. This is produced by taking two stones of the required sizes, fixing one securely on a table, and dusting its surface with very finely powdered quartz or silicious sand, and sprinkling water upon it:—by some an addition of starch is made to the sand. The other stone is now placed on this, and by circular sweeps in various directions, so that the lines shall regularly cross each other at right angles, a uniform surface is eventually obtained. The greatest care is necessary in cleaning the stone of the sand, by means of a brush and abundance of water.

Lithographic crayons for drawing upon stone require the most careful preparation. They must be composed of ingredients which will adhere to the stone; the unctuous preparation must not diffuse itself on either side of the line drawn, however fine that line may be. The crayons must be hard enough to admit of finely pointing, without the liability of breaking, so that the artist may have the power of producing with certainty the most delicate lines.

The following receipt, by Bernard and Delarue, is said to be of superior excellence.

Finest White Wax	4 ounces.
Soap (finest White Tallow)	2 "
Pure Russian Tallow	2 "
Gum Lac	2 "
Finest Lamp Black—a sufficient quantity to give a dark tint.	

The wax being melted, the lac broken small is added by degrees, and stirred until uniformly incorporated; the soap is then added: next the tallow, and lastly the lamp-black. It is not unusual to set fire to the melted mass, which process certainly prevents the escape of offensive exhalations, and, as some Lithographic artists say, improves the composition. This is not easily understood, and for the latter purpose it would appear far more reasonable to seek for improvement by altering the proportions of the materials by *weight* instead of by *fire*, for the combustion acts more energetically upon one of the materials than upon another. Lasteyrie's crayon composition is much more simple in its character, and made on a more improved method. Six parts of white soap, and the same quantity of white wax are melted carefully in a vessel closed up, and the lamp black gradually dusted in, carefully stirring the mixture. Either of these compositions is poured into brass moulds while hot, and when cool they should afford brittle slices.

Lithographic ink is, in principle, the same as the crayon composition, the proportions only being varied. Lasteyrie's is made of

Dried Tallow Soap	30 ounces.
Mastic, fine	30 "
Carbonate of Soda	30 "
Shell Lac	150 "
Lamp Black	12 "

When the ink is to be used, it is to be rubbed down with water in the same way as with China ink, till the required shade is produced. The temperature of the room should be from 85° to 90° Fahr., and the palette upon which it is rubbed should be warmed. As this readily dries, no more should be mixed than is required for present use.

With the stone prepared, and the crayons or ink, the artist commences his work; the ink is

used in steel pens manufactured for the purpose. This is, of course, an operation of much delicacy where the production is of an artistic character. For a long period it was found almost impossible to repair an injury or correct a fault. Mr. Couudet, in 1827, however, succeeded in overcoming this difficulty, and now the artist has the power of retouching his drawings, and even, to a certain extent, of varying the composition and altering the effect.

To place a chalk drawing on the stone, the outline may be traced upon it with a black-lead pencil, or a stick of red chalk. A method is sometimes adopted of placing a little rice-paper, one surface of which has been previously rubbed with red lead, upon the stone, and then with a steel point carefully tracing the outline. The red lines left upon the stone are a sufficient guide to the artist, and he proceeds to fill in with his crayons precisely as if he was drawing upon paper.

For writing, the ink above mentioned is employed, but for either process the utmost cleanliness is required, to keep the stones free of spots. If it is touched by the draughtsman's hand, the organic moisture produces a spot which will take ink from the inking roller; even breathing on the plate produces an injurious effect.

To write on the stone so that the printed impression shall be correct, it is of course necessary that the writing should be inverted from right to left; this is a tedious process, and difficult to acquire. To overcome this, autographic paper is used, the writing or drawing is made on this in the usual manner, and then transferred to the stone.

Autographic paper is prepared by laying on successively three coats of sheep-foot jelly, a layer of white starch, and a layer of gamboge. When the paper is dry, it is passed through the press for the purpose of receiving a polished surface. The ink used upon this paper consists of white wax, soap, shell-lac, and lamp-black.

To transfer the writing or drawing to the stone, it is necessary to moisten the transfer-paper, and then placing it on the stone and subjecting it to a little pressure, the ink is infallibly removed from the gamboge. Indeed, by moistening, the starch separates from the gelatine, and the paper is restored to its original condition.

The drawing or writing being, by any of these methods, made upon the stone, it is placed obliquely over a tank, and a weak solution of nitric acid poured upon it. The stone is then reverted, and the acid poured again over it. The strength of acid usually employed is about one part of strong nitric acid to one hundred parts of water. This—the etching process as it is called—requires great care; the acid acts on the limestone, and there is some effervescence; it requires therefore considerable practical skill to determine the amount of abrasion which should be allowed to take place. If continued too long the fine lines are destroyed, and the drawing otherwise injured. The drawing is then well inked with the inking roller, and a layer of gum arabic floated over the stone, the solution being about the consistence of a syrup. After these various stages have been completed, the stone is fit for printing from. The stone is kept just wet enough to prevent the ink, which is applied by rollers, as in the ordinary processes of printing, from going on any part of it but the drawing, and a very little gum is allowed to remain on the stone during the whole process. It will now be seen that the object has been to produce a drawing or writing by the formation of greased lines. Grease and water, or acid, are repellent of each other, and, therefore, since we employ an ink which contains unctuous matter, it will only be received on those lines which are already greased, the moistened parts of the stone rejecting it. The paper prepared to receive the impression from the lithographic stone is now placed upon it, and it is submitted to a peculiar scraping pressure, which is found to produce a far better effect than a direct and equal action over every part at the same time.

Without a drawing it is difficult to describe the construction of the lithographic printing press, but it will be sufficiently indicated by stating that the scraper is a wedge-formed plate of steel, fixed with the bottom of the platten

with its edge downwards, and capable of nice adjustment by screws, so that it may lie parallel with the face of the stone lying on the table of the press. The table on which the stone with the paper for receiving the impression is placed, and the tympan, as in the ordinary press, brought down, is by means of a handle and rollers brought under the scraper, and the pressure is thus gradually continued from one end of the plate to the other; when it has passed through, the scraper is lifted, the moving table brought back to its original place, and the impression removed.

Various attempts have been made from time to time, to employ steam-presses for the purpose of expediting the process of lithographic printing, but without any great degree of success. Messrs. Napier and Sons, some years since, devised a very ingenious arrangement for securing the scraper motion in a machine urged by steam power. We have lately had an opportunity of examining a new steam lithographic printing-press, or rather self-acting lithographic machine, invented at Vienna, and which has been used for some time at the lithographic printing establishment of Messrs. Maclure, Macdonald and Macgregor, who are the patentees for the United Kingdom. In this machine the lithographic stone is moistened, inked, and printed, by a series of adjustments which exhibit a very high order of mechanical ingenuity.

The patent self-acting lithographic machines appear to possess advantages over every other description of machine hitherto invented for this art, in consequence of their speed. It is stated that they outstrip the best hand printer at the rate of thirty to one, at the very lowest calculation, and that this is done without any sacrifice of quality. The higher kinds of drawing must still be printed by hand, but this new process is perfectly suitable for all purposes of business advertisements, circulars, maps and plans, transfers from copper and steel plates, for the multiplication of impressions of newspapers, as an agent for the production of a daily or illustrated journal.

The stone traverses through beneath a damping roller of most ingenious construction, then comes in contact with the inking rollers, two in number, is caught by the pressure, making the impression complete; it then delivers the perfected work, printing, as we are told by the patentees, large folio at the rate of 800 per hour, or 8000 per day.

Chromo-Lithography, or printing in colours, has for some years been attracting considerable attention, and has lately made surprising advances in this country. It may be remembered by many of our readers that there were in the Great Exhibition some very beautiful specimens of printing from stone in colours, furnished from the Imperial printing offices at Vienna. These productions were by Hartinger, and were accompanied by the several impressions in single colour to show the manner in which the various tints were combined. In the Fine Art Court, Class 30, there were also many examples by our English Lithographers, the finest examples being those then produced by Messrs. Day and Son. Their very striking work, "The Destruction of Jerusalem by Titus," from Roberts's picture, remarkable alike for size and correctness of imitation, and some other works by Louis Haghe, Lane, &c., advanced this process to a pitch of excellence. Since that time the same firm has produced a copy of the "Blue Lights," by Turner, which, when placed beside the original, wanted but one thing to the production of a perfect fac-simile. Atmospheric effect required the application of a semi-transparent glaze, which can scarcely be produced by printing from stone; but this might we think have been obtained by a subsequent application of colour by an artistic hand. In all chromo-lithographic works, as many stones must be employed as there are colours upon the picture. The preparation of them demands that great care be taken in the respective drawings, so that each part combines perfectly with those corresponding with it. The registration, as it is called, of each must be carefully maintained throughout every stage of the operation; consequently the process is essentially a slow one, although the results produced

are of exceeding beauty. About one hundred impressions of the large plates in Roberts's splendid work on Egypt can be produced in a day. This, however, must be regarded as fine specimens of tinting in lithography rather than examples of chromo-lithography.

It will be understood that the only difference in the process of colour printing, and the ordinary printing in black ink, is in adding the required colour to the ink instead of lamp-black.

Amongst other examples of the perfection to which this process may be carried, we must refer to the reproduction of the head of Shakespeare, in chromo-lithography, by Mr. Vincent Brooks, of King Street, Covent Garden. It is difficult at a distance to determine whether we are looking at the old oil painting, or a copy of it merely, every crack upon the varnish being preserved in all its truthfulness. This lithographer has also executed some flowers—which, for delicacy of colouring and exactness of detail, are amongst the finest examples we have seen. Mr. Brooks' most recent work from the picture by Ausdale shows still more perfectly the capabilities of the Art, and leads us to believe that in a few years we may expect to see chromo-lithography taking the place occupied by fine line engravings. The reproduction of some of Mr. Hunt's works—in particular, a "Fruit-Piece," and the "Bird's Nest," by Messrs. Hanhart, are equally beautiful realisations or reproductions of the artist's work.

Woodcuts can be well imitated in lithography by covering the stone with ink, taking out the light parts with a steel point, and putting in the fine lines with a camel-hair pencil. Copperplate prints may also be imitated by an etching process, but, by taking an impression from a copperplate upon transfer-paper, and then immediately communicating the impression to the stone, *fac-similes* are obtained.

Amongst the latest advances in lithography is its combination with photography. The photographic impression is obtained by covering the stone with a sensitive resin. All the parts most acted upon by the sun's rays are rendered soluble and easily dissolved off. These parts being etched, as we have already described, the lines covered with the resin are in a condition for receiving the unctuous ink, and for printing from. We have seen some exceedingly good results produced in this way, and we doubt not but in a few years the combination of these two Arts will place us in possession of copies from Nature in all that beauty and correctness of detail which belongs to the process of sun-printing, and which can be so successfully multiplied by stone printings.

NATURAL PRINTING, OR PHYTOGLYPHY.—We briefly noticed in our last number the process introduced into this country under this name, and patented by Messrs. Bradbury and Evans, Whitefriars. We again refer to it for the purpose of describing all the conditions of the process. It appears that this natural printing, (*Naturselstdruck*) as it is termed, is the invention of the superintendent of the Galvanoplastie department of the Imperial printing-office at Vienna, named Andrew Worung, but in conjunction with whom it has been patented in Austria by Councillor Auer, the director of the establishment, who has in the pamphlet which he has published, printed at his own office in different languages, and circulated over Europe, claimed for himself a far larger share in this interesting process than he merits. The first experiments were made upon patterns of laces; the lace was laid upon and secured to a plate of polished copper, and then a plate of soft surfaced lead being placed upon it, the whole was passed through the rollers of a copper-plate press. By this method a perfect impression of the textile fabric was obtained; and upon inking the plain surface of this indented lead plate impressions could be printed off at the surface-printing press, presenting the design in white upon a dark ground; or by another method, namely by taking an electro cast of the lead plate and producing impressions in black upon a white ground, at the ordinary copperplate press.

It is not improbable that the idea may have been borrowed from the practice of the workers in German-silver, who ornament that metal by placing pieces of lace between two plates of it,

and passing them through rollers. The leaves of plants, branches, roots, sea-weeds, feathers, or any substance that is capable of being impressed into lead (as the patentees have described it) are made to impress their figures upon lead-plates in a similar manner. The thickest parts of the plants, the roots and stem, make a deep impression in the lead, and all the other parts produce indentations equal to their thicknesses. It will be evident, therefore, that the thin leaves of flowers and leaves are the most superficial parts of the impression; and, in all the printed specimens we have seen from Vienna, as well as those produced by Messrs. Bradbury and Evans, are exceedingly transparent, but all the venations of the leaves are drawn with the greatest delicacy and fidelity to nature.

To print impressions from a lead-plate would obviously be impracticable; therefore, a copy of the lead-plate is obtained by the electrotype process in copper, and from these any number of equally perfect impressions can be obtained. The Austrian patent includes every process by which copies can be obtained from natural objects; hence, such as are bulbous, and which could not be squeezed, are copied by means of gutta-percha moulds.

Agates are represented on paper with very great fidelity. The several layers constituting the agate itself are not equally dense; they are therefore acted on by fluoric or other acids; some lines are thus etched to a greater or less depth, and others left untouched. A proof might be taken at once from the stone; but in printing the Vienna specimens, the face of the agate after biting in with acid has been copied by means of the electrotype process. Several impressions are arranged upon one sheet of the gutta-percha; consequently, the resulting electro-plate may include any number of copies of the etched agates. Fossil remains that will not, from their brittle nature, admit of being pressed, are copied by means precisely similar in result, though not in manipulation—instead of applying gutta-percha by pressure, it is applied with care in a soft soluble state, forming a mould, and when dry removed and copied by means of the electrotype process.

The extensive capabilities of this new art are already shown in the very perfect manner in which we have seen the wing of a bat copied by it; the resulting impression on paper showing in the most delicate manner the peculiar structure of the membranaceous part, and preserving all the firmness of the bony framework. The copies of mosses produced in the Vienna establishment are so singularly true to nature, that it is difficult to believe that the representations on paper are not the plants themselves, mounted with great care, and we shall look forward with some interest for the progress of an art which in its infancy affords so many proofs of the immense value it is likely to afford towards revivifying nature with such truthfulness.

This *Natural Printing*, as Auer has called it, exhibits some remarkable facilities for the reproduction of natural images. The processes are simple, and when by experience a few of the existing imperfections are overcome, we may look to it as a probable means of affording illustrations for many works on natural history.

The plates of flowers are printed in colours, and we learn that it is not necessary, as in chromolithography, to employ a separate plate for every colour; the colours are applied to the plate, and all the colours obtained on the paper, by one application of the press.

Messrs. Bradbury and Evans have afforded us the opportunity of seeing the process in work, and from the explanations given by these gentlemen, it is very evident that, simple as the process may appear from reading of it, there are a great many troublesome details that only experience can explain.

The English patent embraces, in addition to phytoglyphy, mineralography, and the other processes of copying from nature, each of which, strictly speaking, is nothing more than phytoglyphy, the difference being only in the manipulation—not in the result. Towards spring the public may expect to have an opportunity of expressing their opinion upon the subject, which is one of exceeding interest. We

have submitted some of the specimens to a first-class botanist, and he assures us the value of the process—as showing the venations of the leaves and the most delicate lines of structure—must ultimately be great. A series of leaves thus printed would furnish the geologist with the means of identifying the fossil plants; and the reproduction of the images of fossil animals, as they lie imbedded in the rock, cannot but be of great assistance to the palaeontological student. To the designer this process offers many advantages, as procuring for him truthful representations of nature, and disclosing peculiar lines of structure—available for the purpose of ornament, which could not be obtained in any other way.

The impulse which has been given to industrial instruction, particularly in the National and British schools, has led to the production of scientific diagrams, at an exceedingly cheap rate, by the means of block-printing, and we have lately seen some specimens of botanical diagrams, produced by Mr. Griffin, of Finsbury, by the process of cylinder-printing, remarkable for their correctness in drawing and in colour. A large sheet containing as many as twelve or fourteen colours can thus be produced for about sixpence. The educational means afforded us are being increased with remarkable rapidity. We must hope that the result will be the gradual introduction of more correct knowledge than that at present possessed by the masses, and the diffusion of a higher order of taste. By increasing the rapidity of production, by applying steam to the lithographic press, by the process of chromolithography which appears equal to the production of works of the highest order in Art, by the introduction of this new means of copying nature with ease and certainty, may we not hope we are advancing the state of civilisation? This advance, too, is not in the direction of those luxurious habits, which by enervating soon produce a retrograde movement, but in that of stimulating the mind to the study of the true and beautiful in art and nature, thus giving strength to the mind, and improving, as a consequence, the moral condition of the race.

ROBERT HUNT.

WHAT IS HERALDRY?

OR,

AN ENQUIRY INTO THE ORIGIN AND NATURE OF ARMORIAL ENSIGNS

IN CONNECTION WITH

HISTORY, BIOGRAPHY, POETRY, AND THE ARTS.

BY WILLIAM PARTRIDGE.

UNDER this title it is not intended to write a formal treatise on heraldry, with all its details and technicalities; of such learned works there is a sufficient number already extant, expressly and only fitted for those who mean to make it the business and profession of their lives. But are there not a large number of persons in every possible branch of Art and manufacture, ornamental and decorative, who have constant occasion for some heraldic badges, devices or symbols, in various portions of their works, and to whom a little more correct idea of the real nature of such symbols, and how they should be treated, would be a benefit—inasmuch as it would give consistency where it is now very frequently wanting, and thus improve the style and raise the tone of their works; besides another very large class of intelligent general readers, who, not wishing to dive into all the intricacies of the subject as professed antiquaries or archaeologists, yet would always be interested in seeing the correct meaning of many hundreds of passages and allusions in our historians, poets, &c? For this purpose it is proposed to embody, in a few papers, the substance of a course of lectures, which have been delivered at many of the principal literary and mechanics' Institutions.

We will not now pause to dispute with the learned the relative antiquity of heraldic ensigns; some maintaining that they are as old as civilisation itself; others can see the origin of family distinctions in the phonetic alphabets of ancient

India and China; some have found its origin in the lofty national banners and the double shields, titular and patronymic, of the ancient Egyptians; some, again, in the crests and cognominal ovals, since discovered in the sculptures of ancient Mexico; not a few, again, have seen in the emblematical standards of Nineveh a remarkable agreement with the symbols used by Daniel, Ezekiel, and the Apocalypse, as the origin of symbolical distinctions, and have maintained the connexion, or even the identity of the standards of the twelve tribes of Israel, with the twelve signs of the zodiac. But all these opposite systems are not so hostile as they at first sight appear, if we only recollect for a moment that they are all parts of that great system of symbolical teaching, which prevailed among the nations of antiquity before the use of letters.

Those who say there was no heraldry before the time of the Crusades should state in what sense they apply the term. It is evident, if we reflect on the early stages of society, that as mankind increased from individuals to families, from families to tribes, and tribes spread into states, nations, empires, and as civilisation progressed, all the relationships and requirements of society would become more complex, and would induce a self-evident necessity for some mode of recognition, by which the head of a family, or the chief of a clan, might be readily distinguished from other leaders. Hence ensigns and landmarks; indispensable in time of peace for order and discipline, much more so in war, to distinguish friends from foes. This principle appears manifest in the early history of every nation. All the writers of remote antiquity give to their chief personages certain symbols. Diodorus Siculus ascribes to Jupiter a sceptre, to Hercules a lion, to Macedon a wolf, to the ancient Persians an archer; and we all know the Roman eagle, a term synonymous with Rome itself from B.C. 752, down to the fall of the empire. These allusions in the earliest writers, poetical and mythological as they may be, all testify to one great principle or fact, viz., that no nation has ever yet appeared on the page of history, nor has any poet ever conceived the idea of any tribe or state, which did not use symbolical distinctions of some sort; what those distinctions were, and in what way they were carried out, is another question which we shall consider subsequently; it is sufficient now to establish the universality of the principle, and of which we have a fine example in Holy Writ, (see the Book of Numbers, ch. ii.) When the oppressed Israelites were brought out of Egypt, and encamped in the wilderness, the first thing was to marshal them in order; the twelve tribes forming four grand divisions, each with three sub-divisions; thus, on the east, under the standard of Judah, were to be planted the tribes of Judah, Issachar, and Zebulun; on the south side the standard of Reuben, and the tribes of Reuben, Simeon, and Gad; then the tabernacle in the midst of them; on the west the standard of Ephraim, and the tribes of Ephraim, Manasseh, and Benjamin; on the north side the standard of Dan, with the tribes of Dan, Asher, and Naphtali; "And thus every man of the children of Israel shall pitch by his own standard, with the ensigns of his father's house; far off about the tabernacle of the congregation shall they pitch." Now there can be no question that the ancient modes of distinction were very various; in some cases they would be standards carried aloft in the field, in others a device depicted on their tents, or dwellings, in some a mark on the costume, in others on the skin itself, as in tattooing, which strange to say is heraldry.

In Fenimore Cooper's "Last of the Mohicans," we have an admirable anecdote to this effect. A young Indian is taken prisoner by a hostile tribe, and in the struggle his hunting shirt is torn, and discloses the figure of a tortoise tattooed upon his breast; they at once identify him as a leader of the principal family of the Delawares, who had seceded some years before, and supposed to be lost, the tortoise being the known badge of that family, and thus, instead of being put to death as a prisoner, he received the honours due to a chief of high blood, and

was restored to his rank. We have again the testimony of the Venerable Bede, that tattooing was used as a mode of distinction among our ancestors the early British tribes, and that the practice had not entirely ceased even as late as the seventh century. This then is heraldry.

Again we hear from Catesby, that the North American Indians take the beaks of the *picus principalis*, or the American woodpecker, which is of a beautiful ivory whiteness, and by forming them in a circle, make therewith a kind of radiated coronet, for the heads of their chieftains, and which is to them a mark of distinction, as truly heraldic as the richly gemmed coronets of our noblest princes and barons. This again is heraldry.

Again, in the museum of Kew Gardens, is a beautiful coronet of a South Sea chief, brought home by Captain Kellet, R.N., and is formed of the young cuticle of the palm leaves, beautifully curled like threads of gold. These and plenty more of examples, all indicate the same principle, that heraldry is the science of distinctions; or, a classification of all the various modes of distinction which have been devised in every age and nation for the sake of honour, order, and discipline.

The standards of the twelve tribes of Israel, above alluded to, have been taken by some as the origin of real ensigns, and are so given by U. Borhaus, who is quoted by Guillim, and they have been adopted by the Freemasons, and many other bodies where symbolism is used. But it is easy to see by looking at the Book of Genesis, ch. xlix., that they have only taken the predictions of the dying Patriarch, of the future destiny of his twelve sons and their descendants, and have made of these so many literal coats of arms. But there appears no good reason for supposing they actually carried such devices on their banners.

It appears much more probable that the real origin of armorial shields was devised from another source, viz, the descriptions given by the poets of antiquity of the enriched shields of their heroes. Homer, for example, gives to his hero, Achilles, a very magnificent shield, which we will presently notice. Hesiod gives to his hero, Hercules, a splendid shield, filled with devices typical of his twelve celebrated labours, and Virgil gives to his hero, Æneas, a highly enriched shield, on which is depicted all the principal events in Roman story, from the escape of Æneas from the flames of Troy, down to the Augustan age when Virgil wrote.

Now it is highly probable that these descriptions so given by the ancient poets, whether fabulous signifies not, being handed down from age to age, gave the impulse, kept alive the feeling, and originated the practice which we know prevailed, through all the historical periods among the military leaders of Greece and Rome, of having their shields highly enriched with devices. But these were not then subject to any rule, only depending of course on the means or the taste of the owner, and the state of the arts and manufactures at the period, and on this point it is a highly interesting subject of enquiry to every one connected with decorative Art, even independent of heraldry.

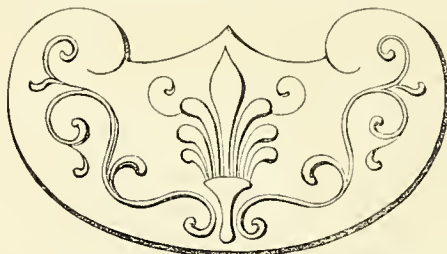
These enriched shields, then, continued in use from the earliest ages of which we have any record, and through all the historical periods of the ancient nations of Europe and Asia, and down to the middle ages. But on the establishment of the Feudal system, they gradually assumed a method, order, and arrangement, and then by that great movement throughout Europe, the Crusades, they became defined with still greater accuracy, until at last, partly by the circumstances of the times, they were modelled very nearly into that exact form and arrangement of armorial bearings which we now call heraldry.

Having shown what heraldry is, we will now look at a few of its principal features, and the way in which they were principally carried out; the first and most obvious of which will be the shield and the banner.

For nearly four thousand years the shield has been a term synonymous with safety and defence; the first promise made to the Patriarch was, "Fear not, Abram, I am thy shield." The

shield was in early times, of course, a matter of very simple construction.

From the earliest accounts we have of the primitive Greek shields, it appears that the oval shield was invented by Proetus, and the round shield by Acrisius of Argos, and was called by the Greeks the *aspis* or *sacos*, among the Latins the *clypeus*, and from the place of its origin, it was known as the Argolic buckler. There was a smaller round shield called the *parma*, and also the smaller oval shield called the *pelta*. But eventually, when the Roman rule and the Latin language became predominant, the general term *scutum* implied a shield of any kind, hence we have *scutum* for a shield, target, buckler or escutcheon, and from the same source we have *scutiger*, a page bearing his master's shield or buckler, in other words an esquire of arms. Hence certain divisions of the Roman foot were termed *scutarii*, armed with bucklers or targets, and a maker of shields was a *scutarius*.



Cut of the Pelta Greek Shield, from Hope's "Costumes of the Ancients."

It is necessary to remark here that it was not the practice of the great warriors of antiquity to carry their own shields, except when actually engaged in combat, at all other times the shield was borne by the *scutiger* or shield-bearer: see a good example in 1 Sam. xvii. When Goliath, the Giant of the Philistines, came out to challenge the armies of Israel, "one bearing a shield went before him." The office of shield-bearer was esteemed a post of considerable honour, as the immediate personal attendant on the great captain. When Geoffrey Chaucer, the poet, was introduced to the court of King Edward III, the King, as an honourable compliment, appointed him to be his shield-bearer.

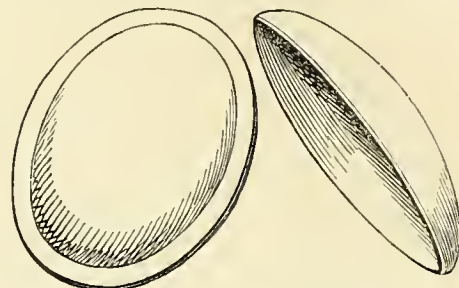
The construction of the shield, like all other works of Art, or of manufacture, has of course been progressive, from its earliest condition of rude simplicity, down to its perfection as a highly wrought work of art.

The first shields were made of osiers or twigs twisted together in a circular form, like a basket lid; afterwards of wood, then covered with leather, and sometimes several thicknesses of leather, which Homer alludes to when he speaks of "the seven-hid shield," that is, seven coverings of a bullock's hide, or seven coats of leather. And the Zanguebar Islanders even now make for the Imam of Muscat, round shields covered with rhinoceros hide, soaked and boiled, then pressed into a round form, a foot and a half in diameter, and they will resist a musket-ball. The same may be said of the people of Afghanistan, Kandahar, and Abyssinia, who are very successful in making similar shields, covered with the hides of the giraffe, rhinoceros, elephant or buffalo.

Xenophon describes the Egyptian shields in his time, as being made of wood, and the edge defeuded with a rim of iron, or other metal, and from the centre projected a sharp point or spike, called the *omphalos* or the *umbo*, and Plutarch says that, after the war with the Sabines, the Romans laid aside the *aspis*, or Argolic buckler, and adopted the larger and broader shield of the Sabines.

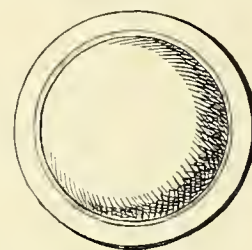
In the Lycian sculptures in the British Museum, in the frieze of the Parthenon, and in the frieze of the temple of Apollo Epicurius at Phigalia, representing the battle of the Greeks and Amazons, and the battle of the Lapithæ and Centaurs, the warriors are armed with simple round and oval shields, and in all of these it may be observed that the round shields are small and rather flat, while the oval shields are much larger and very convex. But in the pediment of the Temple of Egina, the principal

warriors, Hector, Ajax, Patroclus, are without costume or armour of any kind, except a helmet, and a large round shield with a rim. Subjoined is a fac simile of the shield of Hector, which



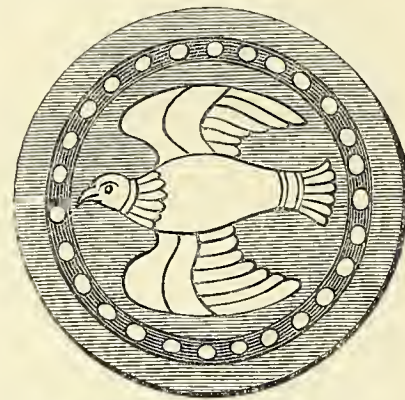
AMAZON'S SHIELD. CENEUS' SHIELD.
From the Phygalian Sculptures

proportion to the figure would be about three feet diameter. By favour of Mr. Graves I have copied the shield with its device upon it, of a warrior on an Etruscan vase of very early date,



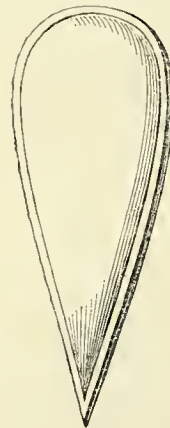
HECTOR'S SHIELD, from the Temple of Egina.

in his possession, and the accompanying sketch of the Pelta with its device, is from Hope's Costumes of the Ancients. The early Saxons used the simple round shield with a spike or



WARRIOR'S SHIELD, from an Etruscan Vase.

boss in the middle, as did the Anglo-Saxons down to the eighth century, and the shields of the early Normans were very similar. In the Bayeux tapestry, which still remains an inter-



NORMAN SHIELD, from the Bayeux Tapestry.

esting memorial of the great struggle between the Saxon King Harold, and Duke William of Normandy, we have a most admirable series of trustworthy, because contemporary examples of

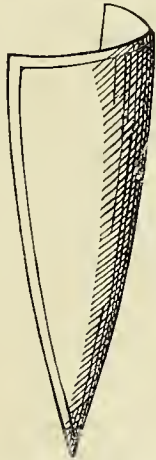


F. GODDALL, A.R.A. PAINTER.

F. GODDALL, ENGRAVER.

RAISING THE MAY POLE.

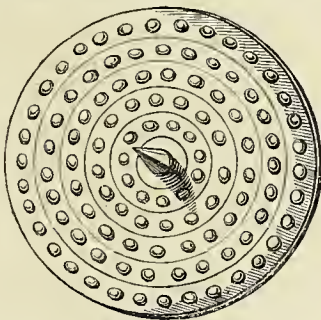
the costumes, arms, and armour of the two nations at this period; and we there find the Saxons with the round shield, and a few rude flourishes round the centre boss. The Normans have the long pointed shield here sketched, and since called the Kite shield, but called by the Normans, "Eseu," derived from "Seutum," as above stated, and corrupted by the moderns into "Scutecheon;" the other sketch is from one of the fine Norman shields in the Temple



NORMAN SHIELD, from the Temple Church.

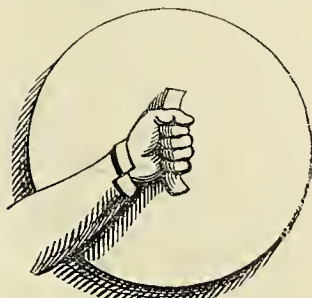
Church. An ancient British shield was found a few years since in the River Witham, Lincolnshire, and it strongly resembles the Roman scutum; it had been originally gilt, and the umbo or boss adorned with a carnelian, which were common in ancient Britain, and the surface covered with studs in concentric circles. It is in the collection of Sir J. Meyrick, and is considered by that eminent authority to be a British work of the Roman period, having a mixture of British ornament, with as much Roman taste as might belong to a people less civilised.

Very similar was the Highland target or shield, called *tarians* or *classers*, armed like the British shield with rows of knobs, in concentric



ANCIENT BRITISH SHIELD, found in the Witham.

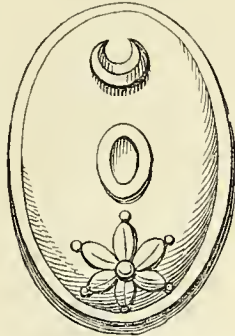
circles, and a hollow boss in the middle to receive the hand, being held at arm's length; And it is a singular fact that the Nineveh



SHIELD, from Nineveh Sculptures.

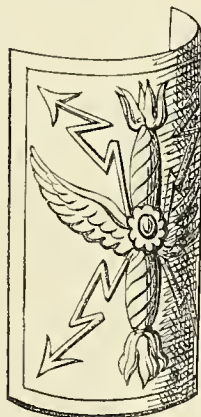
Sculptures show us the same mode of handling the shield. Instead of the generally received mode of having two handles at the back through one of which the arm is thrust while the other is held in the hand, they have a small round shield with one handle in the centre, by which the soldier holds it out before him, exactly in

a similar style to the Highland target. Another of the finest sources of authority we have for Roman shields, decorated and plain, under the Empire, is in the sculptures of the Trajan



ROMAN SHIELD, from Trajan's Column.

Column at Rome, where they are shown in great variety, and are highly valuable as contemporary examples of the arms and armour of the period. I introduce two examples.



ROMAN SHIELD, from Trajan's Column.

But the Shield of Achilles being the most celebrated in all antiquity, we will notice a few of its leading features, as a key to some subsequent conclusions. In the 18th book of Homer's Iliad, we find Achilles mourning the death of his friend Patroclus, and to assuage his grief Thetis descends to the cave of Vulcan, and prays him to make a suit of armour for her son—the suit is made, and described as of transcendent beauty, but the principal feature is the shield, of which we have this description—

"the immense and solid shield,
Rich various artifice emblazed the field,
Its utmost verge a threefold circle bound,
A silver chain suspends the massy round,
Five ample plates the broad expanse compose,
And godlike labours on the surface rose."

He goes on to describe what those "godlike labours" were—a representation of the heavenly bodies, the earth and the ocean, Orion, the Pleiades, and the other constellations, and then

"Two cities radiant on the shield appear,
The image—one of peace, and one of war."

The peaceful city is represented by a religious procession, a marriage ceremony, music, dancing, a sacrifice to Diana, a Forum of Justice, with witnesses, &c., and to preserve order

"The appointed heralds still the noisy hands,
And form a ring, with sceptres in their bands."

On the opposite compartments of the shield this peaceful scene is contrasted with another, in which

"the prospect different far,
Glows with refulgent arms and horrid war."

And here are depicted all the horrors of a besieged city, plunder, violence, and rapine being the principal features. The remainder of the shield is filled with pastoral and other devices, suitable to primitive society, and thus

"the broad shield complete, the artist crowned
With his last hand, and poured the ocean round—
In living silver seemed the waves to roll,
And heat the buckler's verge, and bound the whole."

The shield thus completed, and with the rest of

the armour presented to Thetis, she at once bears the present to Heaven—

"She, as a falcon, cuts the aerial way,
Swift from Olympus' snowy summit flies,
And bears the blazing present to the skies."

This beautiful description of the poet would seem to imply not only a degree of refined taste, but also a very advanced state of artistic skill and manufacture. I need scarcely remind the reader of Flaxman's fine treatment of the subject, which may be seen in the British Museum.

Now in the above description one fact will strike the reader (and the same remark is equally applicable to Hesiod's Shield of Hercules, and to Virgil's Shield of Aeneas), which is, that after the shield, the account of all the rest of the armour—as sword, helmet, breastplate, and all, is told in a few words; but all the eloquence of the poet is poured out in an elaborate description of the enriched shield, all tending to maintain the position which I took up at the onset, viz., that the enriched shield was the distinguishing feature of the great leaders of antiquity, and the accounts of them, handed down from age to age, kept alive both the principle and the practice, until in the middle ages society resolved itself into other forms under the feudal systems and the Crusades, and the devices upon shields received arrangement and method, and eventually settled very nearly into that system of armorial ensigns, which we now call Heraldry.*

RAISING THE MAY-POLE.

F. Goodall, A.R.A., Painter.

E. Goodall, Engraver.

WE consider ourselves most fortunate in being able to present our subscribers, at the commencement of a new year, with an engraving from a picture which, though not forming a part of the Vernon Gallery, is among the best works of one of our most popular artists, and consequently is worthy of a place in any collection of Art.

Mr. F. Goodall's picture of "Raising the May-Pole" was exhibited at the Royal Academy in 1851, where it formed one of the great "features" of the season; the subject is among those scenes of old English festivity which the painter takes especial interest in portraying. Prior to the time when Puritanical austerity had closed up every avenue to popular recreations, the act of raising the May-pole for the sports of May-day was one of great ceremony and rejoicing. "It was a great object with some of the more rigid reformers," writes an historian, "to suppress amusements, especially May-poles; and these 'idols' of the people were got down as zeal grew fiercer." Among the 'restorations' of the 'Restoration,' however, rose the garlanded pole once more, amid the cheers of the assembled villagers.

The work before us exhibits this important ceremony going forward on what may be presumed to be the village-green; before the public-house, we suppose, although we can discover no sign: the squire from the neighbouring mansion occupies, with some of his family, a prominent position as a spectator of the scene; to the left a group of villagers are carousing in true rustic fashion; in the centre a knot of sturdy men, among whom the blacksmith is elevated, are busy on the great event of the day: on the right of the foreground is a highly picturesque group of maidens, children, and old men, who give a grace to the subject it would not otherwise have.

Without the common-places and vulgarities apparent in so many of the pictures by Teniers, Mr. F. Goodall's composition exhibits not a few of the excellences of the great Flemish painter;—his life, his humour, his vigour, and his brilliancy of colouring.

It would almost seem needless to remark on the manner in which the engraving has been executed by Mr. E. Goodall, the father of the artist: not less desirous of upholding his own well-earned reputation with the *burin*, than to sustain that of his son as a painter, he has produced a plate which is honourable to both.

* To be continued.

THE CRYSTAL PALACE AND THE SABBATH.

BY DR. G. F. WAAGEN.

[WITHOUT by any means giving our advocacy to the views of those who desire the opening of the Crystal Palace on the Sabbath, we consider ourselves free to publish the following article which has been transmitted to us by the respected gentleman who is so well known in England in connection with the Arts. The question is by no means easy of solution: on the one hand, we are bound to guard with scrupulous nicety against any practice that shall tend to desecrate "the Lord's Day," or to make it a day solely for pleasure; on the other, it seems a paramount duty to provide such means of rational enjoyment for the humbler classes as shall at once keep them away from places devoted to sensual amusements, and elevate their minds by the contemplation of the good and the beautiful in Nature and in Art. If such a consummation could be attained without danger, no one would be found to object to it; but unhappily there is much reason for dread that assemblages of large masses of people would lose sight of the high and holy in the merely animal gratifications which "holidays" too generally supply in abundance. Our own belief, as well as hope is, that if the Crystal Palace be opened on Sundays, after church hours, and with a careful absence of all means of undue excitement within, the visitors will be so largely supplied with what is good as to eschew what is evil; and that at every step they may learn lessons of order, and be grateful to the Great Giver of so many blessings: but we respect the fears of those who think otherwise, and desire to be understood as offering no opinion on so delicate and intricate a subject; one that will unquestionably be argued in Parliament during the coming session and be there considered in all its bearings. *Ed. A. J.*]

THE religious observance of the Sabbath is unquestionably the duty of all Christians, and the high importance attached to this practice in Great Britain is a matter of sincere congratulation, as conveying a proof that in that country (contrasted with many others) the injunctions of Holy Writ are still duly honoured and observed. Nevertheless it may happen, that through a mistaken though well-meaning zeal, this object fails to be attained, may even that the very opposite effect is the result—a desecration of the Sabbath. To determine whether, and how far, this is the case in Great Britain, we must, in the first place, consider in what manner the commandment to keep holy the Sabbath-day may be best fulfilled, in accordance with the nature imparted to man, and the position which Providence has assigned to each individual in the social scale of existence. The most essential point in this religious observance of the Sabbath appears to be this, that, whilst the large majority of men are so engrossed by the business of the world during the six days of work, as to be able only to direct their thoughts too cursorily to that Being who has created and who preserves them, and to whom they hope in faith ultimately to return, the Sabbath offers one day of rest, of repose from the labours of the world, in which man may collect his thoughts, and turn them fervently from the transitory cares and objects of life, to God, who is Eternal; he has also the time to reflect on the stamp of the Divine origin within him, how far he has defaced this image by sins of omission or of commission, nay even by evil thoughts, rendering him unworthy to appear before his Heavenly Father; lastly, he has an opportunity of forming and establishing virtuous resolutions for his future conduct.

The observance of the Sunday is properly kept up by the large majority of Christians, by the celebration of public worship. If, however, it happens that persons are compelled by circumstances to perform their devotions in their own homes, with the aid of the Bible and other religious books, no one is justified in reproaching them with this: it is not written, "When thou prayest, enter into thy chamber," and again, "Judge not, that ye be not judged," for God alone seeth into the heart. In whatever manner, however, the Sunday be observed, the human mind has not been endowed by the Creator with the strength or elasticity requisite to maintain for many hours continuously a feeling of genuine and fervent devotion. The most highly cultivated man will acknowledge this—one who, from leisure and education, has been accustomed from youth to exercise his mental powers and fix his thoughts long together upon one object. How much less, then, are those prepared for such a stretch of mind, whose toil is almost entirely corporeal, and whose intellect, from want of time, is scarcely at all developed by a scanty knowledge of reading and writing. A mere outward and formal observance of divine worship, with singing and praying, unaccompanied with a true and deep presence of the Spirit, is in fact a mere desecration of so holy an observance, and is little in accordance with the command, "Ye shall not babble like the heathen." But apart from this consideration, we may observe that human nature is so constituted, as, after long continued labour, to require repose. Those who belong to the wealthy classes, and who are able to devote, daily, as much time as they please to rest, are commonly too apt to forget how necessary such rest becomes after hard unintermitted labour during six whole days. It is an error to imagine that the simple act of worship affords this repose. I have already dwelt upon the necessity of this duty; to those who can participate in it with their whole minds and undivided thoughts, it is of the highest value and importance; but to those who are unaccustomed to mental exercise, it is a very serious effort. If then we admit, that a genuine and fruitful devotion, especially among the working classes, cannot be continued with advantage more than a few hours in the day, and that this act itself increases the need of repose, the question arises, how the remaining hours can be spent in innocent recreation, consistent and in accordance with the proper observance of the Sunday. Unquestionably the attention should, above all, be drawn to such objects as serve most fully to reveal the majesty of God, and at the same time to lead the thoughts up to Him, and to exercise and quicken the mind in the most important manner, as the imperishable spark of the divine nature in man. The three forms under which the Spirit of God is manifested, beside Religion, are Nature, Art, and Science. The enjoyment of nature, where the Almighty power, wisdom, and beneficence are manifested alike in the august images of Alpine scenery, in the fresh verdure of the meadow, and in the tender petals of a flower, is common to all mankind, and has a refreshing and elevating effect; nevertheless, it fails to exert upon the mind the same power, or to direct it to a definite object, as Art and Science, which are likewise emanations of the Divine Spirit, and in which this is revealed in the noblest manner. The study of science, however, is accessible to a comparatively small number; to those who have enjoyed a good education; and the same may be said, though in a less degree, of literature in general, and espe-

cially of poetry: to read a scene of Shakespeare, or even a novel of Sir Walter Scott, with understanding, requires a degree of cultivation beyond the reach of the large majority of men. On the other hand, the formative Arts, by their means of expression, their reflection of nature—intelligible to all men of whatever class or nation—as well as by the powers they have of conveying a direct impression through the senses—are well calculated to exert an educational influence upon those classes of society which from their position can receive but a very defective education; for these Arts, by presenting external forms to the eye as an expression of mental images, ennoble the exercise of the senses, and at the same time act beneficially upon the mind. Thus, in relation to nature, they aim to reveal truth,—in their relation to the human mind, beauty—awakening and kindling in the most impressive manner a feeling for the true and beautiful, which are indeed simply a revelation of the good, in its connection with the perception of the senses. Now, from these considerations it is unquestionably clear, that those classes of society which have had a very limited—if any—education, cannot spend the portion of the Sunday not devoted to worship in a better or more befitting manner than in the contemplation of the works of formative Art. I, of course, refer to the highest works of this kind, to the exclusion of all inferior ones, and of such as, belying the pure and noble purposes of Art, minister only to vulgar or sensual gratification. Indeed, these latter belong rather to that class of objects which should precisely be avoided on a Sunday, such as dancing, card and dice playing, feasting and carousals, in short all such pleasures as excite the sensual part of man's nature and his passions, disturbing the wholesome quiet of the Sunday by noise and riot, abroad or at home, and distracting the mind from its proper occupation. At the same time I must observe, that the performance of fine instrumental or vocal music is an exception to the above remark, even if it be not of a sacred character; since, in employing sensuous means of expression only to affect the mind, they are in a remarkable degree fitted to exercise upon the mass of mankind at large a refreshing and ennobling influence similar to that I have assigned to the formative Arts.

The rest from all worldly business in the observance of the Sunday in Great Britain, the opportunity thus afforded to everyone of reviewing his thoughts undisturbed, and giving them up to devotional feeling, and the practice of attending public worship more generally and strictly than in most other countries, are undoubtedly matters of earnest gratulation and respect. At the same time we must observe that if the contemplation of the productions of Art, and the performance or listening to fine music, are regarded as a desecration of the Sunday, and therefore as sinful,—this fact merely shows that in Great Britain, notwithstanding the wide-spread love for native Art and music, the true and highest signification of both, as means of cultivating and ennobling the mind in the widest sense of the words, has not as yet taken possession of the national feeling, and that this erroneous view prevails to a large extent in England is evident from the fact, that on a Sunday neither any concert takes place, nor are the great public institutions, such as the British Museum and the National Gallery opened to the public for the enjoyment and study of Art. In this manner not only are thousands of persons who cannot break in upon their work-days

without depriving their families of bread, entirely shut out from one of the highest sources of intellectual profit and enjoyment, but numbers of the middle classes engaged in business are likewise deprived of this opportunity of mental gratification and improvement. The closing of all institutions of this kind on a Sunday may in part arise from the circumstance that the study of works of Art is regarded as a business in itself; and that the commandment to rest from toil on the Sabbath is erroneously understood to prohibit every kind of occupation. This command, however, was apparently intended simply to enjoin that man should abstain from all the ordinary toil of a week-day. Can it be imagined that God, who is infinite goodness and wisdom, can worthily be served by his creature man, whom he has likewise endowed with a spirit and activity, yielding himself up to mere idleness, which is rightly called the parent of crime? Can such be regarded as a worthy or acceptable observance of the day consecrated to his worship?

It can, perhaps, from several causes, scarcely be hoped that a change will take place at present with respect to opening the collections I have adverted to on a Sunday; and from this very circumstance, the question which we are now considering acquires increased interest: it becomes a matter most desirable and important to endeavour to obviate the mischief, in the erection of this new Crystal Palace, and that all the best works of sculpture, of every age and country, should here be properly exhibited, and opened to the public on the payment of a small entrance fee, not alone on week-days, but more especially on Sundays. Could the legislators of England in either House of Parliament, who belong to the wealthy and educated classes, and who, having their time at their disposal, can enjoy every opportunity of studying works of Art,—could they for an instant place themselves in the condition of the working-classes, and reflect how rarely the dark night of unintermitted toil is broken by any single ray of enjoyment,—how seldom they are allowed to feel that their minds too are susceptible of something beyond the mere satisfaction of the commonest wants of life,—surely, having in remembrance the commandment "Thou shalt love thy neighbour as thyself," they would not be led by an erroneous and narrow-minded view of religious obligation to persist in denying entrance to the Crystal Palace on a Sunday. I still venture to hope this will not be the case, and the more so, as, with the enjoyment of works of Art, would be connected that of Nature, in the winter-garden of the Crystal Palace,—the only Sabbath recreation which in England is open to every one. The Palace and gardens of Hampton Court present similar combined enjoyment of art and nature, and are open to the public on a Sunday; it is true, indeed, that the pictures and the cartoons of Raffaele are here evidently regarded as merely an appendage of historical interest to the apartments of the Palace and the beauty of the gardens; still, if they be considered as the principal objects of attraction, it is not clear why a similar privilege of admission should be denied to the British Museum and the National Gallery.

Another reflection forces itself upon our minds: if persons of the lower classes of society, in seeking that recreation absolutely needful to them on a Sunday, are debarred from finding it in any paths befitting the observance of this day, is it not natural to expect that they will seek it in other and objectionable ways? I will mention only

one instance of the evil to which I allude,—one which I myself witnessed in Glasgow. In accordance with the observance of the Sunday prevailing in Scotland, which is still more strict than in England, no steam-boat is allowed on that day to leave the harbour, to convey the inhabitants of Glasgow to the grand and elevating scenery of nature in the lakes of the Highlands. Thus, to these working-classes the enjoyment of God's own nature is entirely debarred. In precise contrast to this, I observed on a Sunday in London, to my great joy, numerous steam-boats shooting to and fro upon the Thames, covered with crowds of happy faces, and conveying the inhabitants of that great metropolis to the cheerful environs of the city. Now, the result of this state of things in Glasgow is, that the people, bent on enjoying the open air in some way, congregate in gloomy crowds in the streets of the city, and are tempted, more or less, by a mere feeling of tedium, to yield to the vice of drinking. Now, from all this it is evident, that by over-strict regulations for the observance of the Sunday, these lower classes of the people are not only shut out from the benefit of enjoying those sources of recreation which are calculated to operate beneficially upon their minds, but that they are even driven to resort to vicious pleasures, which desecrate the Sabbath in the most disgraceful way. If the remarks I have here offered, and which are dictated by pure feelings of philanthropy, lead any to relinquish opinions, grounded upon a highly estimable, but, as I conceive, erroneous, sentiment of religion, and assist in any degree to open to millions of my fellow men these sources of a noble and refined enjoyment, I shall look back with happiness to the hour when I took pen in hand to offer them to the English public.

G. F. W.

HAYDON AND BEECHEY ON THE VEHICLES OF REYNOLDS.

At the end of the third volume of Haydon's autobiography there are three appendices, of which the first affords certain extracts from Reynolds' private memorandum-book, copied by Beechey and by Haydon from him, with brief comments by the two latter. Although fragments of these notes have been already given to the world by Sir C. L. Eastlake, and in Northcote's life, we offer no apology for a notice of them here; it is enough that Haydon retouches the memoranda—he is a commentator not less original than pithy. Simplicity is the last quality that all of us attain to, no matter in what pursuit; but it is difficult to believe that Sir Joshua could have ever been reconciled to anything like simplicity. He was the Rosicrucian of the Art, and in addition to the anxieties of living under a continual pressure of canvas, he added the ceaseless anxieties of uncertain experiments in search of some immortal elixir, which should give life and eloquence to all his creations. If the Gevartius be painted simply in oil, "that Antonio Vandyck" was a wise man to confide in oil for the rest of his life. To speak of other instances open to the least enquiring admirer of painting, to what ulterior and incomprehensible results did the man aspire, who painted Lord Heathfield and the choir of the Gordon cherubim—to say nothing of the unsurpassed splendours of other works, which from private galleries ever and anon find their way to the walls of the British Institution? It is true that Sir Joshua lived in the dark days of chemistry as applied to Art; the media of the past were lost, those of the present were not found. The early fathers were painfully diffident of employing the means in their power, but Reynolds was one of the most gifted, but as is also too frequently the case, one

of the most profligate, of their descendants, whose suicidal extravagances even to the last forbade the conciliatory festival of the fatted calf. We must all feel the truth of Wilkie's observation that our school of portraiture is of Spanish parentage, but with a dash of domestic sunshine, of which the Spaniards knew nothing; in truth we never look at Spanish portraits without buttoning our coat, for with all their finest qualities they are without many exceptions dismal and sombre,—the subject looking ill at ease, as a victim taken from prison and decked out on a very cold day, not to be painted but to be sacrificed. Yet with all the low-toned brilliancy of Velasquez, and much greater uniformity and certainty of effect, with an equally facile, and tenfold more masterly execution than Rembrandt, Reynolds's reckless charlatanism was a positive injustice to his sitters; and had he lived until the present day he would still have dabbled in the alchemy of slimey balsams in search of the *nescio quid* in which he believed but could not describe. He was truly earnest in experiment, but it is sad to find a man of such transcendent ability ignorantly combining properties utterly antagonising; indeed not less certainly destructive of each other than the animals that engaged in the far-famed struggle, said to have taken place in Kilkenny. All the world knows that Reynolds was in his art what the world calls eccentric. His works would proclaim this to those who had never heard a whisper of it, but he kept a perfidious diary which has given forth his secrets, and by which the profession is confounded—at his impracticable prescriptions, its more enquiring members exclaim "And is this all?" Echo! this is all—the essence of the beautiful was in the man—everything that he touched he treated with singular power, but no portion of that power did he acquire from any distillation of the most cunning alembic. All the world knows the weak side of Sir Joshua, but it is painful to learn the extent of his infatuation. We cannot find fault with him for experimenting and making memoranda of his various methods, but we do deplore the puerilities into which he was led for want of a little reflection—we will not say inquiry. The notes are written in very bad Italian, helped with English where words here and there are wanting. Perhaps we have no business with the style, as the matter was never intended for publication, but since it is come to light, we make the observation, and we have done with that part of the matter and proceed at once to make a few extracts.

"Miss Kitty Fisher. Face cerata. (I suppose varnished.—Beechey.) (Of course not, rubbed with wax first.—B.R.H.) Drapery painted on cera e poi v. (varnished)." Haydon corrects Beechey here; it is somewhat surprising that the latter should have been wrong in a word so common. We have seen this picture; it has perhaps not yet been in the hands of the cleaner; as soon as the varnish is removed from the drapery the latter must be destroyed by any solvent applied to it. "Speaker.—The face colori in olio mesticato con maglyp poi verniciato; cielo maglyp e poi per tutto verniciato con colori in polvere senza olio o maglyp (cielo—the background). (In fact, a dry scumble.—B.R.H. Some soot fell on a picture of Sir Joshua's, drying by the fire. Sir Joshua took it up and said, 'A fine cool tint,' and actually scumbled it beautifully into the flesh. From Jackson, who had it from Sir George Beaumont.—B. R. H.) Sir Charles and Master Banbury, 1768, July 29.—In vece di nero si puo servirsi di turchino e cinabro e lacca giallo; probatum est, November 20, 1768. (That is, it has stood.—B. R. H.) Yellow-lake is a colour that does not stand; but it has here been superseded by the others. "The glazing di cinabro e turchino—seuza cera. (Note.—Instead of black, he made use of Prussian-blue and vermilion.—Beechey), April 3, 1769. Per gli colori cinabro, lacca, ultramarine, nero, senza giallo. Prima in olio, ultimo cou vernice solo e giallo, May 17, 1769, on a grey-ground. First-sitting vermilion, lake, white, black. Second ditto, third ditto; ultramarine: last senza olio, yellow-ochre, black, lake, vermilion touched upon with white. (Here is evidence, Sir Joshua used yellow in flesh, in opposition to Northcote's assertion.—

B. R. H., April 1, 1840.") It is extraordinary that Northcote should make such an assertion, because there is continual mention of ochre and Naples-yellow throughout these notes. In a memorandum, dated June 22, 1770, Reynolds mentions that method which he says he has determined for himself, and thus describes it:—"Sono stabilito in maniera di dipingere. Primo e secundo o con olio o copivi, gli colori sono nero ultramarino e biacca (? bianca) e gli altri colori. —My own given to Mrs. Burke (fine proceeding. —B. R. H.)" This is all Haydon's comment on this. In a note by Beechey, 1832, he proceeds to describe Reynolds's method; in short, translates Sir Joshua's Italian. "His vehicle was oil or balsam of copaiva. His colours were only black, ultramarine, and white, so that he finished his picture entirely in black and white, all but glazing; no red or yellow till the last, which was used as glazing, and that was mixed with Venice-turpentine and wax as a varnish. Take off that, and his pictures return to black and white (excellent.—B. R. H.)" It might be expected that Haydon would have had more to say here. Thus, we learn the causes of the utter destruction of so many of his works. Copaiva he continually used; it is a gum or resin very low in the scale of utility as a vehicle, in which ultimate hardness and tenacity are indispensable qualities. Copal is the hardest, but copaiva is about the softest, and hence the least fitted for durability in a picture. Wax never hardens, and will at once yield to a solvent; indeed if a picture painted with wax be exposed to the sun or the fire it melts. One of the most commonly known illustrations of this fact is, we believe, the picture painted by Hilton, contained in the national collection; a portion of the face of the principal figure was slipping from its place, and the remedy we believe was to turn the picture upside down. Who that has visited the Dulwich Gallery does not deplore the destruction of the famous Siddons picture: once one of the finest essays in portraiture ever produced, but now a mere wreck, cracked over the entire surface, and almost entirely obscured; there is no restoration for this picture, it is utterly gone. A portrait by Reynolds may be restored if the grey Venetian dead colouring have been painted in oil; for Reynolds says "olio o copivi"—as in the following instance, which could be authenticated. A portrait by Sir Joshua was confided to a restorer to be cleaned; it had been painted in the manner in which he pronounced himself "stabilito;" wax had not been spared, and the proprietor was determined to have it subjected to the process. The restorer knew perfectly well what he was about; the solvent cleared off every trace of Reynolds's "ultimo con giallo okero e lacca e nero e ultramarino, &c.," the whole of the glaze was gone, the features which had been always rapturously pronounced living flesh, was now a livid ghostly mask. The operator did not falter in his course; this was the condition to which he wished to reduce it, and now came the restitution. The glazes were replaced with a skilful hand; not with vicious wax, but wholesome oil and varnish, and the picture was in this state returned to the proprietor, who was more than ever enchanted with the exquisite colour of Reynolds, although not a touch of Reynolds's work was now visible. And this is the process to which any of Reynolds's works must be subjected which have been painted with wax. Can anything exceed the grateful satisfaction of the owner of such a restored work? But to return to our notes. "Offe," (this is the portrait of Theophila Palmer, his niece, subsequently Mrs. Gwatkin) "fatto (fatta) interamentemente con copaiva e cera. La testa sopra un fondo preparato con olio e biacca. Lady Melbourne—do sopra una tela di fondo (Note.—Balsam of Copaiva and wax upon an oil ground; it must crack and peel off in time.—Beechey, 1832) (Of course.—B. R. H. 1840.) Tela di fondo, prepared cloth to paint on or a raw cloth?—B. (N.B., a raw cloth.—B. R. H.). Hicky Verni: carmine, azurro, Venice turp., e cera; stabilito in maniera de servirsi di Jew's pitch. Lake, verm., carmine, azurro, e nero (Vernice, Ven. turp. e cera) (Note.—Varnish, Venice turpentine, and wax; a com-

ical varnish.—Beechey.)" Probably those portraits which have faded, especially in the hues of the face, are those in which Reynolds has especially used carmine: they return to the tints of the grey base. In looking at Jackson's portrait of Flaxman, the property of Lady Dover, we have often thought that some fugitive experiment had been tried here; it is certainly much paler than Flaxman was. We turn with suspicion to all portraits not by Reynolds that seem to have faded. There is one by Vandyke of himself, among the "ritratti dei pittori" at Florence, so singularly cold and grey, that it may reasonably be inferred that the last glazes have flown; and, apropos of Reynolds's *stabilimento* in Jew's pitch, there is in the same collection two portraits of Rembrandt by himself: and if in examining these (for they used to be taken down for the convenience of being copied) any careful man may have touched with his nail the "Jew's pitch" that has been unsparingly laid in under the nose, he has undoubtedly found that it is not yet dry, though quite opaque with accumulated dust. Even to this day we believe that the means of grinding bituminous preparations, so that they will dry hard, is not generally understood; and many of them that are offered to the profession never dry at all. A portrait of himself, Reynolds thus notes: "My own, April 27, 1772.—First, aqua and gomme dragon verm. (vermilion), lake, black without yellow, varnished with egg after Venice turpentine." Haydon is agonised at this prescription: "(Heavens—murder! murder! —it must have cracked under the brush.—B. R. H.)" Of gum dragon Beechey says, "I rather think gum tragacanth, for that is a gum which mixes well with water, and makes a mucilage. That and powdered mastic dry hard." Gum tragacanth will we think on experiment be found to absorb water, and remain suspended in it in a viscid mass without readily dissolving. The preparation of the wax medium follows: "pure white wax scraped into very thin slices, and covered with spirit of turpentine cold; in twelve hours it becomes a paste. With this and sugar of lead he mixed Venice turpentine or copaiva or balsam. His egg varnish alone would in a short time tear any picture to pieces painted with such materials as he made use of.—Beechey. (Indisputably true.—B. R. H.)" To the artist these notes are highly amusing, although he regards with deep pain the infatuation which could commit Reynolds to such absurdities. He was not ignorant of the result, for we find the observation "per causa, it cracked" after one of these palpably antagonistic processes. Beechey says, "Reynolds was always pursuing a surface, was willing to get at once, what the old masters did with the simplest materials, and left time and drying to enamel. That enamelled look, the result of thorough drying hard, and time, must not be attempted at once. It can only be done as Reynolds did it, by artificial mixtures, which the old masters never thought of." Hence the conclusion—few pictures by Sir Joshua can be cleaned with safety; there are doubtless many that have been legitimately painted, the notes before us refer only to a few; but who is to decide that there is not under the surface some mixture that will separate with the varnish?

FRAUDS IN PICTURE-DEALING.

THE pressure of important matter, which from its immediate interest could not be deferred, has occasioned a longer silence than we desired concerning this painfully disagreeable subject. With the new year and the coming season we intend to deal with it more extensively,—first, with the hope of promoting the true interests of our native school; and next, to warn the uninstructed in Art against the knavery of a host of dealers and their willing agents, if not their accomplices, the auctioneers.

The past season has done something, nevertheless, to restrain the continuance of sham public auctions, east of Temple Bar—in coffee-houses, back shops, and obscure localities,

"decoyingly" called sheriffs' sale-rooms. Here the sharp votaries of commerce dedicate their gains to daubed up rubbish and tawdry copies. We have visited these sales, and have not the smallest hesitation in saying that every announcement of bills of sale, of going abroad, and other pretences for the auction, are "sham," and that not two in fifty of the pictures thus exposed are painted by the artists whose names are unblushingly placed in the catalogues.

West of Temple Bar it is humiliating to find that auctioneers of high standing, and themselves men of large property, suffer the publication of names of eminent painters to be attached to works which their own cultivated judgments know to be untrue; preserving themselves from danger by a condition that any error of description shall not vitiate the sale.

One auctioneer has ventured on a reform of this glaring mystification, and offers a guarantee of the originality of every picture or drawing offered by him for public sale. If he succeed in this honest purpose, he will achieve a great good for modern Art; he has, however, to contend with a long-rooted idea that an auctioneer's lips rarely emit truth,—at all events, that truth is to him a greater stranger than misrepresentation. Our general caution is to avoid all anonymous picture-sales whatever—without any exception.

It needs no ghost to show that pictures have always been copied more extensively for deceit than for artistic improvement; but that such evils should be permitted in Institutions of the highest mark, without any *surveillance*—by the trustees of the National Gallery, and the directors of the British Institution—may well excite surprise.

The legitimate and avowed object of permitting the copying of pictures in the above institutions, is for the improvement of students and neophytes in Art. At the British Institution during the last season, a veteran of the palette, past the grand climacteric, has assiduously copied Lord Carlisle's pair of landscapes, by Annibal Caracci, with *variations*; and during the present year Mr. Holford's pair of the "Giusliniani," Caracci's, also with *variations*; besides (descending from the ideal to the matter-of-fact) copying also a landscape by Ruysdael. Can any one believe this artist has spent his weeks in such a manner for the improvement of his talent? At the National Gallery the same persons continue to copy the same pictures repeatedly; the Canaletti and W. Vaudervelde's being particularly in demand.

As for this copying tending to improvement, its lamentable inefficiency is manifested by the multifarious crude attempts. The copyists are left to themselves, and where the judgment is deficient they stumble on in other hands, no presiding master interfering in the smallest way to point out any defect or error, however gross or glaring. The regular picture dealer's copyists provide a canvas, already lined, frequently the old canvas of some worthless picture prepared this way, which when it has been covered with the copy, presents, after being "cooked," the appearance of an ancient picture which had been lined to preserve it from further decay. No superintendence is employed to see that no fraud is intended, or to suppress fraud, although often manifestly evident.

But worse than all this is the permission accorded either by the trustees or by the officials to make copies of the pictures by living painters forming part of the national property. It is palpably absurd not to know that these copies are destined to be passed off by picture-dealers upon country amateurs, with the worn-out stories of "replicas" and variations of treatment, &c. This monstrous injustice has been carried on lately by a dozen of the regular picture-dealers' hacks. It behoves the living artists, whose works are in the National Gallery, to stir in the matter to save their own great works, their talent and reputation, from becoming a fertile source of fraud perpetrated by a class of dealers upon a section of the public imbued with the admiration of Art, but destitute of sufficient learning to investigate its constituent properties. We shall ere long find ourselves compelled to bring this subject more distinctly under public notice.

THE PIETÀ OF MICHEL ANGELO.

In the chapel of Santa Maria della Febbre, in St. Peter's at Rome, is placed one of the earliest sculptures of Michel Angelo, a work which at once evinced his transcendent powers, and distinguished him above all his contemporaries; it was executed during the artist's first visit to Rome, and when he was only about twenty-one years of age. The great reputation which this work has always received, and its being comparatively unknown in our country, have induced us to procure an outline engraving of it for the purpose of making our readers acquainted with it.

The commission for this group was given, Vasari says, by the Cardinal St. Denis, called Rovano; but Mrs. Foster in the notes to her edition of the biographer of the Italian artists tells us, on the authority of Bottari, that it was ordered by the Cardinal Grolayc de Villiers. The discrepancy is of little moment; we will, however, give Vasari's description of it as translated by Mrs. Foster: it will be more to the purpose than anything we can say. Vasari was contemporary with Michel Angelo.

"To this work I think no sculptor, however distinguished an artist, could add a single grace or improve it by whatever pains he might take, whether in elegance and delicacy, or force, and

the careful perforation of the marble, nor could any surpass the art which Michelagnolo has here exhibited.

"Among other fine things may be remembered, to say nothing of the admirable draperies, that the body of the Dead Christ exhibits the very perfection of research in every muscle, vein, and nerve, nor could any corpse more completely resemble the dead than does this. There is besides a most exquisite expression in the countenance, and the limbs are affixed to the trunk in a manner that is truly perfect; the veins and pulses, moreover, are indicated with so much exactitude, that one cannot but marvel how the



LA PIETÀ DE MICHEL ANGELO.—ST. PETER'S AT ROME.

hand of the artist should in a short time have produced such a work, or how a stone which just before was without form or shape, should all at once display such perfection as nature can but rarely produce in the flesh. The love and care which Michelagnolo had given to this group were such, that he there left his name—a thing he never did again for any work—on the cincture which girdles the robe of Our Lady; for it happened one day that Michelagnolo, entering the place where it was erected, found a large assemblage of strangers from Lombardy there, who were praising it highly; one of these asking

who had done it, was told, 'Our Hunchback of Milan,' hearing which, Michelagnolo remained silent, although surprised that his work should be attributed to another. But one night he repaired to St. Peter's with a light and his chisels, to engrave his name, as we have said, on the figure, which seems to breathe a spirit as perfect as her form and countenance. * * * From this work then Michelagnolo acquired great fame; certain dullards do indeed affirm that he has made Our Lady too young, but that is because they fail to perceive the fact, that maidens long preserve the youthfulness of their

aspect, while persons afflicted as Christ was, do the contrary; the youth of the Madonna, therefore, does but add to the credit of the master."

Mr. Duppa, in his Life of the artist, states "it was so much esteemed that several copies were made; one in marble, of the same size, by Nanni de Baccio Bigio, for an altar in the church dell' Anima, in Rome, and another by Giovanni di Cecco Bigio, for the church of St Spirito, in Florence. Michel Angelo also cast it twice in bronze; once for the Strozzi family, to be placed in the church of St. Andrea della Valle, in Rome, and again for some Flemish merchants."

THE GREAT MASTERS OF ART.

No. XXVI.—ADRIAN VAN DE VELDE.

*A. V. Velde*

To every one who has the slightest acquaintance | with the pictures of the old Dutch painters,

there is no name more familiar than that of Van de Velde. There were three Van der Veldes, but whether Adrian, whom we have now under consideration, was related to the other two, father and son, has never been clearly ascertained. Houbracken speaks of him as son and brother, respectively, to the William Van de Veldes; but Bryan rather inclines to a different opinion; the matter, however, is of little importance except as a biographical fact.

Adrian Van de Velde was born at Amsterdam, in 1639; he early exhibited a taste for the fine arts by sketching, when not more than six years of age, animals and other objects on the walls of his father's house. If we follow Houbracken's history, we learn from it that the elder Van de Velde was most unwilling his son should follow the arts as a profession, but finding it impossible to withstand the youth's strong predilections, he at length yielded to his wishes, and placed him under John Wynants, who was then in great reputation as a landscape-painter at Harleem. This distinguished painter expressed his admiration of the sketches which Adrian showed him, and Houbracken tells us that when the wife of Wynants saw them, she said to her husband, "Now, Wynants, you have found your master."

Wynants was a constant and close studier of nature; he impressed on the mind of his pupil the importance of following the same practice, and accordingly much of this period of his life was passed in fields and meadows, sketching whatever he found in the animal and vegetable worlds that deserved his attention. In the studio he did not neglect the human form; he frequently made drawings from the living model, and would doubtless have become a clever historical painter, had he entirely devoted himself to this branch of Art. This supposition is founded on the excellence of an altar-piece he painted for the Roman Catholic church at Amsterdam, the subject of which was the "Descent from the Cross;" whether this picture exists at present, or not, we cannot say, but early biographers speak of it as worthy of admiration for correctness of drawing and beauty of colour. He also painted for the same church several other scriptural subjects which have been very highly spoken of. Wynants, though an admirable landscape-painter, was unable to draw the figure, and previously to Adrian's residence with him, used to employ Wouwermans or Lingelback to embellish his pictures with



living objects, but he soon found as able an | assistant in his young pupil. Some of Wynants' | best pictures have the figures and animals put

in by the hand of Van de Velde; so also have those of several of the Dutch contemporaneous landscape-painters, Hobbema, Ruysdael, Vander



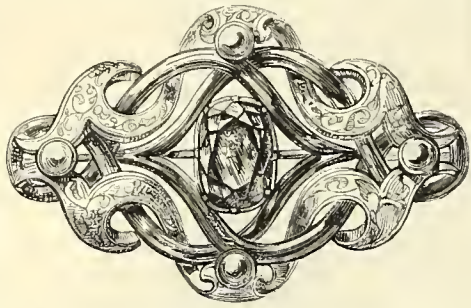
Heyden, Verboom, Hackaert, &c. &c. This highly esteemed painter died at Amsterdam in 1672; his pictures are much sought after, and



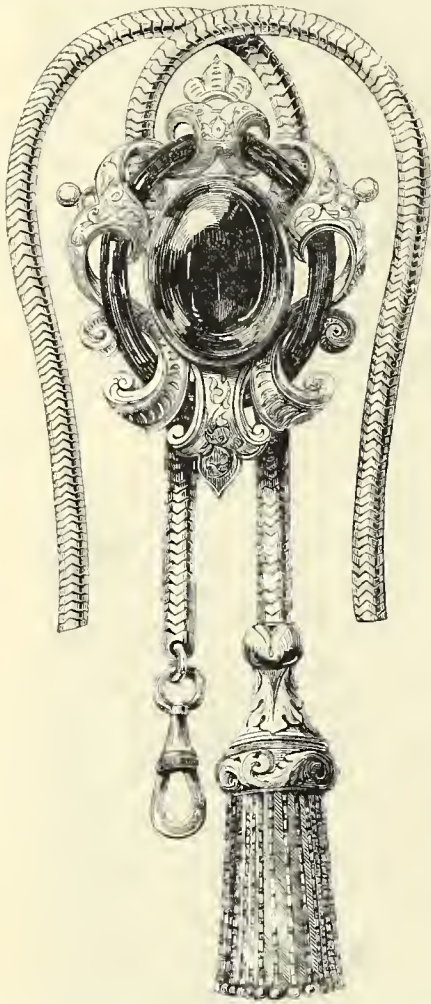
are eagerly caught up when chance brings them before the public, but these occasions are rare; we shall recur to these works in our next.

THE
PROGRESS OF ART-MANUFACTURE.

This page contains a selection of the brooches and breast ornaments manufactured by the firm



of Messrs. WATHERSTON & BROGDEN, of London,



a firm justly famous for the elegance, purity, and solidity of their productions, not only in

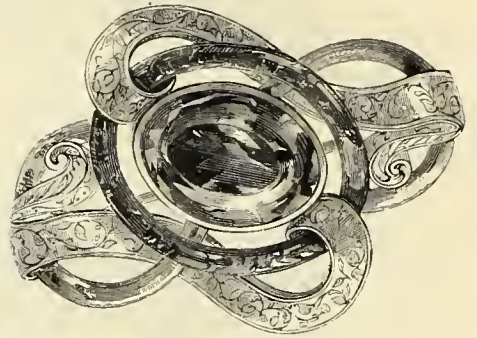
jewellery, but in gold chains, to the fabrication



of which they have paid especial attention. The



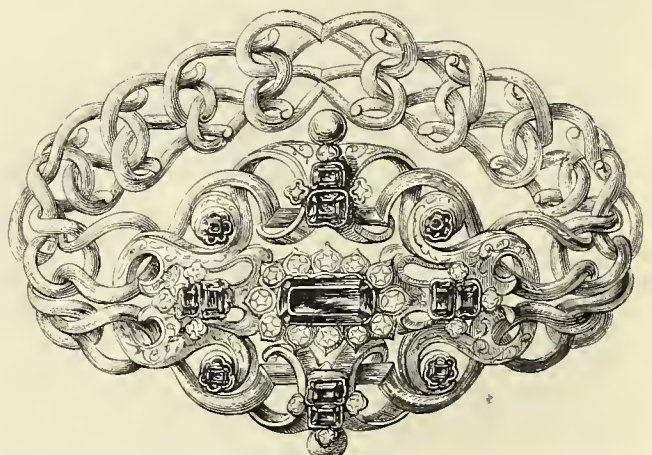
poses, they are not surpassed by the productions of any manufacturing firm in the United Kingdom, and they may compete with those of



France without danger of suffering by the comparison. The designer to this house is Mr. Brown;



the whole of these subjects are by him, and they do him infinite credit. Our engravings unfortunately cannot represent the precious gems, skil-

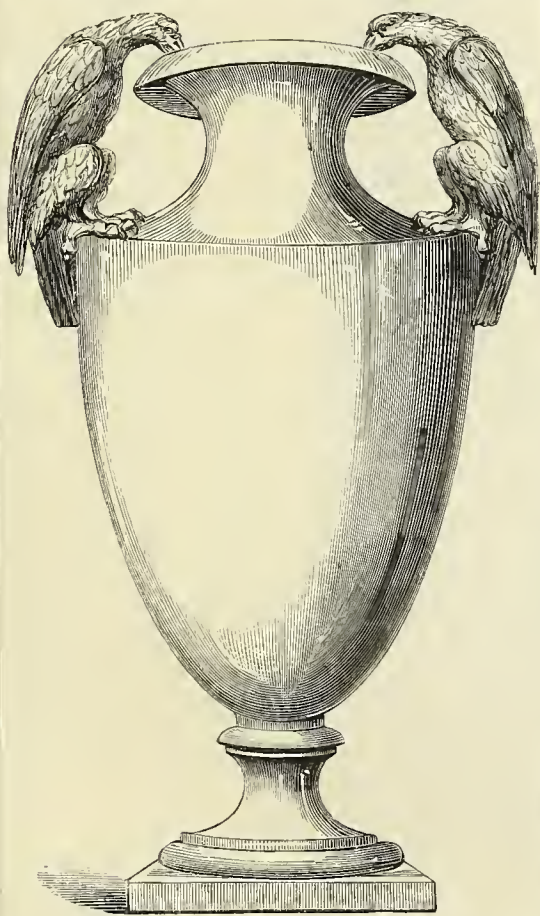


fully and fancifully arranged and combined, of which the gold is the setting, in the imitations of flowers, the enamelled work is very beautiful.

From the TERRA-COTTA manufactory of Mr. BLASHFIELD, of Millwall, Poplar, and Praed Street, Edgware Road, we have selected a few examples, to show the progress of his Works. The BRACKET, (size 30 inches), represented in the first engraving,

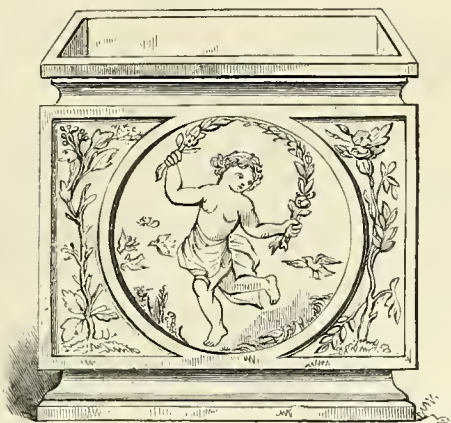


is bold and good in design. The VASE, (size 30 inches), which immediately follows, is pure in form; a pair of eagles, executed with great sharpness, form the handles. The engraving which commences the



second column is from a square FLOWER-VASE, (size 8 inches square), with bas-reliefs of the Seasons on the four sides. The circular FLOWER-POT shows much taste in its foliated decoration; and the hanging FLOWER-POT beneath, is simple in design,

but elegant, and presents a graceful outline. The



MIGNONETTE Box, (22 inches by 8), is excellent in its

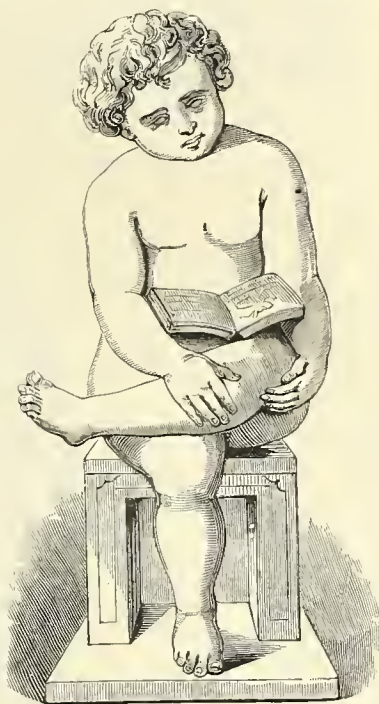


proportions and ornament. The two FIGURES are an

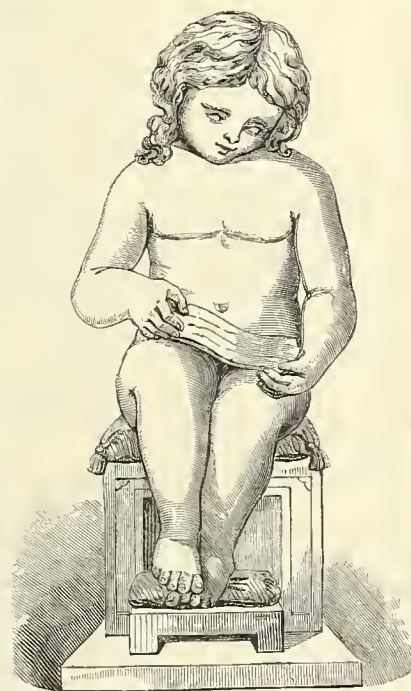


attempt, and very far from an unsuccessful one, to pro-

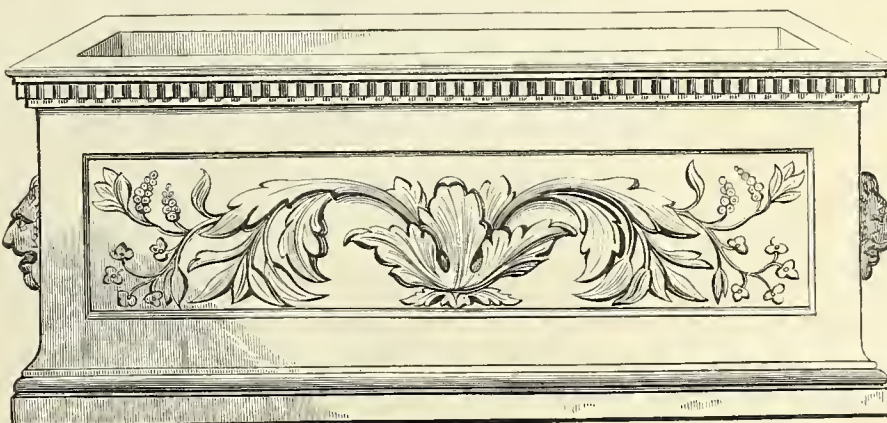
more humble classes. The height of



each is 12½ inches, and they are from



the models of John Bell. The whole of



duce good statuettes of terra-cotta at a low price so as to place such ornamental works within the reach of the

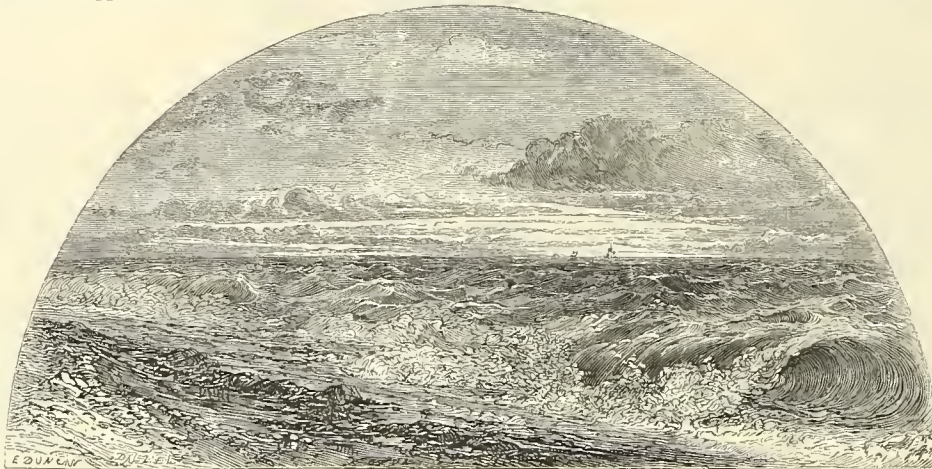
the works produced at this extensive establishment are of great excellence.

TUPPER'S
PROVERBIAL PHILOSOPHY.*

AMID much that sounds quaintly in our ears, and amid many thoughts that have the appearance of

affectations, though they are perfectly consistent with the style of composition the author has chosen to adopt, there are to be found in Mr. Tupper's "Proverbial Philosophy" a mine of rich *conceits*—the word is not used disparagingly—and heaps of golden, life-giving truths, which will make those

who lay them to heart wiser and better. A man who can write such thoughts as are here, possesses a mind of no ordinary stamp; to deep and close meditation he must add reasoning and argumentative powers; he must be an attentive observer of nature, and have an intimate acquaintance with



the subtle workings of the human heart in all that it prompts us to for this life and the next. A book

like this is not to be read through at once like some moral dissertation; its wealth of imagery and

beautiful ideas would pall the most insatiable appetite; but each individual section should be



perused and well-digested before entering upon

* PROVERBIAL PHILOSOPHY. By MARTIN F. TUPPER, Esq., M.A. Illustrated by C. W. COPE, R.A.; F. R. PICKERSGILL, A.R.A.; J. C. HORSLEY, &c. &c. Published by HATCHARD & Co. London.

another; there is food in each to afford sustenance for many days to the reflective, and more than enough for the strongest and wisest among us to apply to our own individual profit through the most protracted life.

It was a bold appeal to popular taste when

Mr. Tupper introduced the first series of his "Proverbs" to a public unaccustomed to such a style of writing; that he had not over-estimated his power to draw the public to his work, nor miscalculated their willingness to accept, and their capacity for appreciating it, was evidenced by the

demand for a second series, and has been subsequently by both passing through several editions; by them the author has achieved a popularity which will undoubtedly live long after him: his "thoughts and arguments" demand, and will have, something more than an ephemeral existence.

It seems almost like "gilding refined gold" to add the riches of pictorial wealth to what stands in no absolute need of such to render it acceptable; and yet there is so much which the artist may gather and apply to his own use from these books, and so much right worthy of illustration, that we

are glad to see such a work undertaken and carried out as it has been in the edition just published by Mr. Hatchard, from which the engravings on this and the preceding page are examples. The artists who have furnished the designs are all men of note; Messrs. Cope, R.A., F. R. Pickersgill, A.R.A.,



E. H. Corbould, Dodgson, Duncan, Birket Foster, John Gilbert, Godwin, Harvey, Horsley, Noel Humphreys, Leech, Severn, and Tenniel; they must have worked *con amore* on a book so

calculated to inspire bright and elevated thoughts; for it is full of fine poetry and lofty subject-matter, which the pencil may well delight to trace out. Of the four engravings we have selected as suited

to show the nature and quality of the illustrations, the first is by Mr. Duncan, from the chapter treating of "Hidden Uses," &c. &c. The second is by Mr. Gilbert; the passage here illustrated is



"The child asketh of its mother," &c. &c. The third is by Mr. Tenniel, from the "Dream of Ambition," &c. &c.; and the last, by Mr. Birket Foster, is a charming bit of landscape, suggested

by "The stops of the shepherd's pipe." Did our space permit, we could point out a score or two of subjects quite equal in merit to these; for the book is full of beautiful woodcuts, engraved by the Messrs.

Dalziel, who have evinced in their execution even a more than usual degree of skill and taste. We do not remember to have seen a finer specimen of wood-engraving than that from Duncan's drawing.

EXAMPLES OF GERMAN ARTISTS.



THE GLORY OF SOLOMON'S REIGN. A. STRÄHUBER. Psalm lxxii.



LITTLE CHILDREN BROUGHT TO CHRIST. L. RICHTER. St. Mark, ch. x., ver. 14.

THE DOMESTIC MANNERS OF
THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

XII.—THE PARLOUR AND ITS FURNITURE.—IN-DOOR LIFE
AND CONVERSATION.—PET ANIMALS.—THE DANCE.—
RECREATIONS.

OUR last chapter closed with an enumeration of the principal articles of furniture in the parlour, from a record of the fifteenth century. These are all exhibited in illuminations in manuscripts of the same period. The "hanging of worsted," was, of course, a piece of tapestry for the wall, or for some part of the wall, for the room was in many, perhaps in most, cases, only partially covered. Sometimes, indeed, it appears only to have been hung up on occasions, perhaps for company, when it seems to have been placed behind the chief seat.* The wall itself was frequently adorned with paintings, in common houses rude and merely ornamental, while in others of a better class they represented histories, scenes from romances, and religious subjects, much like those exhibited on the tapestries themselves. In the cut annexed (No. 1) taken from a beautifully illuminated manuscript of the romance of Lancelot, in the National Library at Paris, No. 6784, we have a representation of a parlour with wall paintings of this kind. Morgan le Fay is

No. 1.—MORGAN LE FAY SHOWING KING ARTHUR THE PAINTINGS
OF THE ADVENTURES OF LANCELOT.

showing King Arthur the adventures of Lancelot, which she had caused to be painted in a room in her palace. Paintings of this kind are very often alluded to in the old writers, especially in the poets, as every one knows who has read the "Romance of the Rose," the works of Chaucer, or that singular and curious poem, the "Pastyme of Pleasure," by Stephen Hawes. Chaucer, in his "Dream," speaks of

A chamber paint
Full of stories old and divers,
More than I can as now rehearse.

There was in the castle of Dover an apartment called Arthur's Hall, and another named Genevra's Chamber, which have been supposed to be so called from the subjects of the paintings with which they were decorated; and a still more curious confirmation of the above sketch is furnished by an old house of this period still existing in New Street, Salisbury, a room in which preserves its painting in distemper, occupying the upper part of the wall, like the story of Lancelot in the pictures of the room of Morgan le Fay. We give a sketch of the side of this room occupied by the painting in the accompanying cut. It occupies the space above the fireplace, and the windows looking into the street, but it has been much damaged by modern alterations in the house. The subject, as will

* A Bury will, of the date 1522, mentioned a little further on, enumerates among the household furniture "the steynd clothes hanging abowte the parlour behynde the halle chimney."

at once be seen, was of a sacred character—the offering of the three kings.

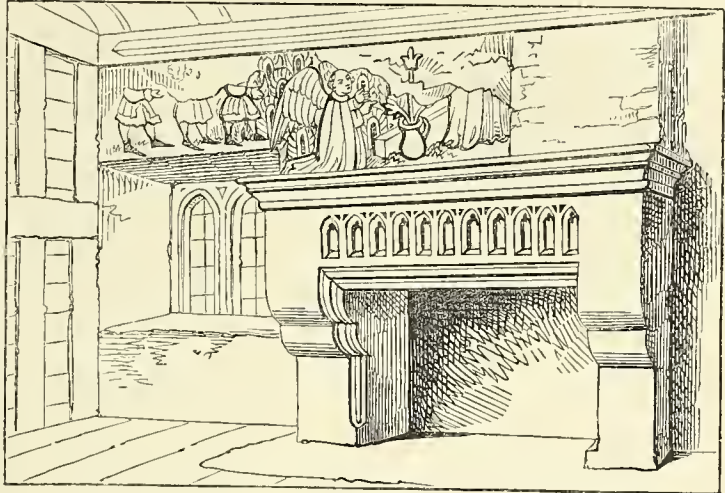
The window to the left of the fireplace, which is one of the original windows of this house, has a deep sill, or seat, which was intended as one of the accommodations for sitting down. This was not unfrequently made with a recess in the middle, so as to form a seat on each side, on which two persons might sit face to face, and which was thus more convenient both for conversation, and for looking through the window at what was going on without. This appears to have been a favourite seat with the female part of the household when employed in needlework and other sedentary occupations. There is an allusion to

this use of the window sill in the curious old poem of the "Lady Bessy," which is probably somewhat obscured by the alterations of the modern copyist; when the young princess kneels before her father, he takes her up and seats her in the window—

I came before my father the king,
And kneeled down upon my knee;
I desired him lowly of his blessing,
And full soon he gave it unto me,
And in his arms he could me thring,
And set me in a window so high.

The words of our inventory, "a form to sit upon, and a chair," describe well the scanty furnishing of the rooms of a house at this period. The cause of this poverty in moveables, which arose more from the general insecurity of property than the inability to procure it, is curiously illustrated by a passage from a letter of Margaret Paston to her husband, written early in the reign of Edward IV. "Also," says the lady to her spouse, "if ye be at home this Christmas, it were well done ye should do purvey a garnish or twain of pewter vessel, two basins and two ewers, and twelve candlesticks, for ye have too few of any of these to serve this place; I am afraid to purvey much stuff in this place, till we be surer thereof." As yet, a form or bench continued to form the usual seat, which could be occupied by several persons at once. One chair, as in the inventory just mentioned was considered enough for a room, and was no doubt preserved for the person of most dignity, perhaps for the lady of the household. Towards the latter end of this period, however, chairs, made in a simpler form, and stools, the latter very commonly three-legged, became more abundant. Yet in a will dated so late as 1522 (printed in the "Bury Wills" of the Camden Society), an inhabitant of Bury in Suffolk, who seems to have possessed a large house and a considerable quantity of household furniture for the time, had, of tables and chairs, only—"a tabyll of waynskott with to (two) joynyd trestelles, ij. joynyd stols of the best, a gret joynyd cheyre at the deyse in the halle—the grettest close cheyre, ij. fote stoles—a rounde tabyll of waynskott with lok and key, the secunde joynyd cheyre, ij. joynyd stols." The ordinary forms of chairs and stools at the latter end of the fifteenth century are shown in our cut No. 3, taken from a very curious sculpture in alto-relievo on one of the columns of the Hôtel-de-Ville at Brussels. At this time we begin to find examples of chairs ingeniously constructed, for folding up or taking to pieces, so as to be easily laid aside or carried away. Some of these resemble exactly our modern camp-stools. A curious bedroom chair of this construction is represented in our cut No. 4, taken from a manuscript of the romance of the Comte d'Artois, of the fifteenth century, in the collection of M. Barrois of Paris,

but now I believe in the library of Lord Ashburnham. The construction of this chair is too evident to need explanation.

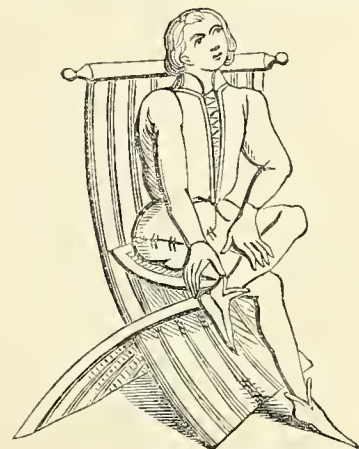


No. 2.—WALL-PAINTINGS STILL REMAINING IN A HOUSE AT SALISBURY.

At this time much greater use appears to have been made of candles than formerly, and they seem to have been made of different substances and qualities. Candlesticks, made usually of the mixed metal called laton or latten (an alloy of brass), were found in all houses; they appear to have been still mostly made with a pike on

No. 3.—SCULPTURE FROM THE HOTEL DE VILLE,
BRUSSELS.

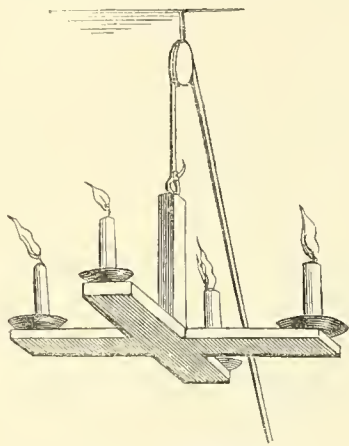
which the candle was stuck, and sometimes they were ornamented, and furnished with mottoes. John Baret, who made his will at Bury, in 1463, possessed a "candylstykke of laton with a pyke," two "lowe candylstikkez of a sorth," (i. e. to match), and three "candelstykkkes of laton where-



No. 4.—A BEDROOM CHAIR.

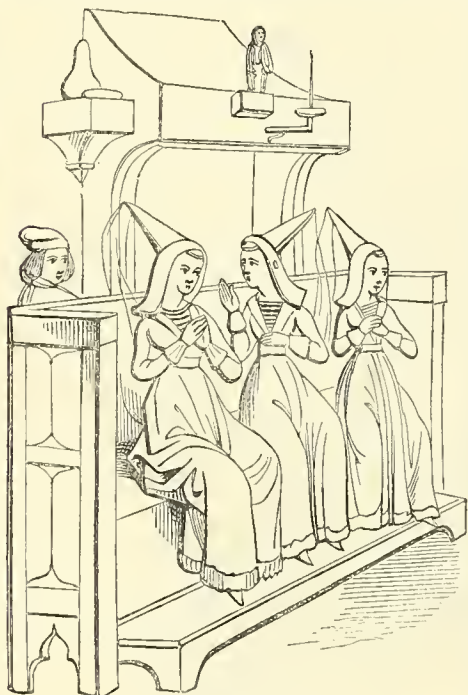
upon is wretyn grace me governe." A testament dated in 1493 enumerates "a lowe candilstyke of laton, oon of my candilstykes, and ij. high candilstykes of laton." In the will of Agas Herte of Bury, in 1522, "ij. belle canstykes and a lesser canstyke," occurs twice, so that they seem to have formed two sets, and there is a

third mention of "ij. hell canstykes." We also find mention at this time of double candlesticks, which were probably intended to be placed in an elevated position to give light to the whole apartment. Our inventory of the contents of the parlour contains "a branch of latten, with four lights," which was no doubt intended for this purpose of lighting the whole room (a sort of chandelier), and appears to have been identical with the caudlebeam, not unfrequently mentioned in the old inventories. A widow of Bury, named Agnes Ridges, who made her will in 1492,



No. 5.—A CHANDELIER.

mentions "my candylbeme that hangyth in my hall with vj. hellys of latou standing thereon," i.e. six cups in which the candles were placed. Our cut No. 5, represents a candlebeam with four lights. It is slung round a simple pulley in the ceiling, by a string which was fixed to the ground. It is taken from a manuscript of the *Traité des Tournois* (treatise of tournaments) by King René, in the National Library at Paris, No. 8352; and as the scene is represented as taking place in a princely hall, which is fitted up for a festive entertainment, we may take it



No. 6.—LADIES SEATED.

as a curious proof of the rudeuess which was still mixed up with the magnificence of the fifteenth century. In a fine illumination in a manuscript of Froissart in the British Museum (MS. Reg. 18 E. 2), representing the fatal masque at the court of Charles VI. of France, in 1393, in which several of the courtiers were burnt to death, we have, in the king's palace, a chandelier exactly like that in our last cut, except that each candlestick on the beam contains two candles—a "doublle candlestick." This manuscript is of the latter part of the fifteenth century. It

had been the custom, on festive occasions, or in ceremonies where large apartments required to be lighted, to do this by means of torches which servants held in their hands. This custom was very common and is frequently spoken of or alluded to in the medieval writers. Nevertheless, the inconvenience and even danger attending it, led to various plans for superseding it. One of these was, to fix up against the walls of the room, frames for holding the torches, of which some interesting examples are given in the November number of the *Art-Journal* from the originals still preserved in the Palazzo Strozzi at Florence. One of that group, it will be observed, has a long spike, intended to hold a large candle. Candlesticks fixed to the wall in various manners are seen in manuscripts of the fifteenth century; and an example is given in our cut No. 6, taken from a part of the same illumination of Froissart mentioned above. The candle is here placed before a little image, on the upper part of the fireplace, but whether this was for a religious purpose or not, is not clear.

In this cut, the three princesses are seated on the large chair or settle, which is turned with its back to the fire. This important article of furniture is now found in the parlour as well as in the hall. In fact, as people began to have less taste for the publicity of the old hall, they gradually withdrew from it into the parlours for many of the purposes to which the hall was originally devoted, and thus the latter lost much of its former character. The parlour was now the place commonly used for the family meals. In a curious little treatise on the "most vyle and detestable use of dyce play," composed near the beginning of the sixteenth century, one of the interlocutors is made to say, "So down we came agaiu," i.e. from the chambers above, "into the parlour, and found there divers gentlemen, all strangers to me; and what should I say more, but to dinner we went." The dinner hour, we learn from this same tract, was then at the hour of noon; "the tahle," we are told, "was fair spread with diaper cloths, the cuphoard garnished with much goodly plate." The cupboard seems now to have been considered a necessary article of furniture in the parlour; it had originally belonged to the hall, and was of simple construction. One of the great objects of ostentation in a rich man's house was his plate; which, at dinner time, he brought forth, and caused to be spread on a table in sight of his guests; afterwards, to exhibit the plate to more advantage, the table was made with shelves, or steps, on which the different articles could be arranged in rows one above another. It was called in French and Anglo-Norman a *buffet*, or a *dressoir* (dresser), the latter name it is said being given to it because on it the different articles were *dressed*, or arranged. The English had, in their own language, no special name for this article of furniture, so they called it literally a cup-board, or board for the cups. In course of time, and especially when it was removed from the hall into the parlour, this article was made more elaborately, and doors were added to it, for shutting up the plate when not in use. It thus became equivalent to our modern side-board. We have seen a figure of a cupboard of this more complicated structure in a cut in our last chapter; and we shall have others of different forms in our next.

As the parlours saved the domestic arrangements of the household from the too great publicity of the hall, so on the other hand they relieved the hed chambers from much of what had previously been transacted in them and thus rendered them more private. In the poem of the Lady Bessie, when the Earl of Derby and Humphrey Breton visit the young princess, they are introduced to her in her hower, or chamber, but she immediately conducts the latter into the parlour, in order to converse with him.—

She took him in her arms, and kissed him times three;
"Welcome," she said, "Humphrey Breton;
How hast thou sped in the west countrey?
I pray thee tell me quickly and anon."
Into a parlour they went from thence,
There were no more but hee and shee.

The female part of the family now passed in the parlour much of the time which had been

formerly passed in their chambers. It was often their place of work. Young ladies, even of great families, were brought up not only strictly, but even tyrannically, by their mothers, who kept them constantly at work, exacted from them almost slavish deference and respect, and even counted upon their earnings. The parental authority was indeed carried to an extravagant extent. There are some curious instances of this in the correspondence of the Paston family. Agnes Paston, the wife of Sir William Paston, the judge, appears to have been a very harsh mother. At the end of June 1454, Elizabeth Clere, a kinswoman who appears to have lived in great intimacy with the family, sent to John Paston, the lady's eldest son, the following account of the treatment of his sister Elizabeth, who was of marriageable age, and for whom a man of the name of Scroope had been proposed as a husband. "Therefore, cousin," writes Jane Clere, "meseemeth he were good for my cousin your sister, without that ye might get her a better; and if ye can get a better, I would advise you to labour it in as short time as ye may goodly, for she was never in so great a sorrow as she is now-a-days, for she may not speak with no man, whosoever come, nor even may see nor speak with my man, nor with servants of her mother's, but that she heareth her on hand otherwise than she meaneth; and she hath since Easter the most part been beaten once in the week, or twice, and sometimes twice in a day, and her head broken in two or three places. Wherefore cousin, she hath sent to me by friar Newton in great counsel, and prayeth me that I would send to you a letter of her heaviness, and pray you to be her good brother, as her trust is in you." In spite of her anxiety to be married, Elizabeth Paston did not succeed at this time, but she was soon afterwards transferred from her paternal roof to the household of the lady Pole. It was the custom at this time to send young ladies of family to the houses of the great to learn manners, and it was not only a matter of pride and ostentation to be thus surrounded by a numerous train, but the noble lady whom they served, did not disdain to receive payment for their board as well as employing them in profitable work. In a memorandum of errands to London, written by Agnes Paston on the 28th of January 1457, one is a message to "Elizabeth Paston that she must use herself to work readily, as other gentlewomen do, and somewhat to help herself therewith. Item, to pay the lady Pole twenty-six shillings and eightpence for her board." Margaret Paston, the wife of John Paston, just mentioned, and daughter-in-law of Agnes, seems to have been equally strict with her daughters. At the beginning of the reign of Edward IV., she wrote to her son John concerning his sister Anne, who had been placed in the house of a kinsman of the name of Calthorpe. "Since ye departed," she says, "my cousin Calthorpe sent me a letter complaining in his writing that forasmuch as he cannot be paid of his tenants as he hath been before this time, he proposeth to lessen his household, and to live the straitlier, wherefore he desireth me to purvey for your sister Anne; he saith she waxeth high (*grows tall*), and it were time to purvey her a marriage. I marvel what causeth him to write so now, either she hath displeased him, or else he hath taken her with default; therefore I pray you commune with my cousin Clare at London, and veet (*learn*) how he is disposed to her-ward, and send me word, for I shall be fain to send for her, and with me she shall but lose her time, and without she will be the better occupied she shall oftentimes move (*vex*) me and put me in great inquietness; remember what labour I had with your sister, therefore do your part to help her forth, that may be to your worship and mine." There certainly appears here no great affection between mother and daughter.

Among other lessons, the ladies appear to have been taught to be very demure and formal in their behaviour in company. Our cut No. 7 represents a party of ladies and gentlemen in the parlour engaged in conversation. It is taken from an illumination in the manuscript of the romance of the Comte D'Artois formerly in the possession of M. Barrois. They are all

apparently seated on benches, which seem in this instance to be made like lounge chests, and placed along the sides of the wall as if they served also for lockers. These appear to be the only articles

of furniture in the room. There is a certain conventional position in most of the ladies of the party which has evidently been taught, even to the holding of the hands crossed. The four



No. 7.—A CONVERSATION SCENE.

ladies with the gentleman between them are no doubt intended to be the attendants on the lady of the house, holding towards her the position of Elizabeth and Anne Paston. We have precisely the same conventional forms in the next cut (No. 8) which is taken from an

find a receipt for food for that favourite bird of the medieval poets, the nightingale.* The plot of some of the earlier fabliaux turns upon the practice of taming squirrels as pets, and keeping them in cages. In one of the compartments of the curious tapestry of Nancy, of the fifteenth

her hand, which she holds by a string, as represented in our cut (No. 9).

The parlour was now the room where the domestic amusements were introduced. The guest in the early tract on "Dyce Play," quoted above, tells us, "and, after the table was removed, in came one of the waiters with a fair silver bowl, full of dice and cards. Now, masters, quoth the Goodman, who is so disposed, fall too." Gambling was carried to a great height during the fifteenth century, and was severely condemned by the moralists, but without much success. Dice were the older implements of play, and tables (or draughts); a religious poem on saints' days, in a manuscript written about the year 1460, warning against idle amusements, says—

Also use not to pley at the dice ne at the tablis,
Ne none maner gamys, uppon the holidays;
Use no tavernys where be jostis and fablis,
Syngyng of lewde balettes, rondelettes, or virolais.

After the middle of the fifteenth century, cards came into very general use. In 1484, Margery Paston writes to her husband, "I sent your eldest son to my lady Morley, to have knowledge what sports were used in her house in Christmas next following after the decease of my lord her husband; and she said that there were none disguisings, nor harping, nor luting, nor singing, nor none loud disports; but playing at the tables, and chess, and cards, such disports she gave her folks leave to play, and none other." At the beginning of the following century, there was such a rage for card-playing, that an attempt was made early in the reign of Henry VIII. to restrict their use by law to the period of Christmas. When, however, people sat down to dinner at noon, and had no other occupation for the rest of the day, they needed amusement of some sort to pass the time; and a poet of the fifteenth century observes truly,—

A man may dryfe forth the day that long tyme dwellis
With harpyng and pipyng, and other mery spellis,
With gle, and wyth game.

Such amusements as these mentioned, with games of different kinds in which the ladies took part, and dancing, generally occupied the afternoon, from dinner to supper, the hour of which latter meal seems generally to have been six o'clock. The favourite amusement was dancing. A family party at the dance is represented in our Cut No. 10, from M. Barrois' manuscript of the Comte d'Artois. The numerous dances which were now in vogue seem to have completely eclipsed the old carole, or round dance, and the latter word, which was a more general one, had displaced the former. The couple here on their legs are supposed to be performing one of the new and tasteful fashionable dances, which were much more lively than those of the earlier period; some of them were so much so as to scandalise greatly the sage moralists of the time. The after-dinner amusements were resumed after supper; and a practice had now



No. 8.—A SOCIAL GROUP OF THE FIFTEENTH CENTURY.

illumination in a manuscript of the *Legenda Aurea* in the National Library in Paris (No. 6889). We see here the same demureness and formal crossing of the hands among the young ladies, in presence of their dame. It may be observed that, in almost all the contemporary pictures of domestic scenes, the men, represented as visitors, keep their hats on their heads.

One of the most curious features in the first of these scenes is that of the cages, especially that of the squirrel, which is evidently made to turn round with the animal's motion, like squirrel-cages of the present day. We have allusions from a very early period to the keeping of birds in cages, and parrots, magpies, jays, and various singing birds, are often mentioned among domestic pets. To confine ourselves to the century of which we are now more especially speaking, the poems of Lydgate furnish us with several examples. Thus, in that entitled "The Chorle and the Bird," we are told—

The chorle (*countryman*) was gladde that he this birdde
hadde take,
Mery of chere, of looke, and of visage,
And in al haste he cast for to make
Within his house a pratie litelle cage,
And with hir songe to rejoice his eorage.

And in another of Lydgate's minor poems, it is said of Spring,—

Whiche sesoun prykethe (*stirs up*) fresshe eorages,
Rejoissethe beastys walkyng in ther pasture,
Causith briddys to syngen in ther eages,
Whan blood renewyth in every creature.

Among these, we find birds mentioned which are not now usually kept in cages. Thus, in a manuscript of the time of Edward IV., we



No. 9.—LADY AND SQUIRREL.

century, which has been engraved by M. Achille Jubinal, we see a lady with a tame squirrel in



No. 10.—A DANCE.

established itself of prolonging the day's enjoyment to a late hour, and taking a second, or, as

it was called, a rere-supper (*arrière souper*).

* This receipt is curious enough to be given here; it is as follows:—"Fyrst, take and geve hym yelow antes, otherwyse called pysmerys, as nere as ye may, and the white ante or pysmerys egges be best bothe wynter and

somer, ij. tymes of the day an handful of bothe. Also, geve hym of these sowest hats reple with many fete, and falle out of howce rovys. Also, geve hym whyte wormes that breede betwene the barke and the tre."—*Reliquie Antiquae*, vol. i., p. 203.

ON CAMEO-ENGRAVING.

THE term Cameo is applied to engraving in relief on gems and stones, formed of two or more strata, or layers of different colours; by which means, a design engraved thereon, or even various parts of the same design, are of a colour differing from that of the ground of the work. The more distinct and opposite the colours, the greater is the value of the stone; one chief excellence consisting in the ground being absolutely opposite and distinct from the colour of the subject engraved, as of a white figure standing out from a dark or black ground.

The stone which has always been most highly esteemed for cameo-engraving, is the onyx. The mineralogist usually restricts this name to a variety of chalcedony; but the engravers of cameos give to the term onyx a wider signification, including under that title, all stones formed of different coloured layers or strata; thus, for instance, there is the sard-onyx, and the cornelian-onyx, as well as several other varieties. The name onyx is derived from the Greek *ονυξ*, which signifies a nail; and many writers have been much puzzled to find out wherein the resemblance of the onyx to the nail consists. Mr. H. Weigall, however, suggests that there was an original propriety in the name, and that it most probably arose from the practice of the ancients in staining their nails; for if the stain were only applied at distant intervals of time, the lower portion of the nail would grow between the applications, and present a band of white at the bottom of the coloured nail, and thus render it a fair type of the onyx-stone. Oriental travellers agree in stating that, in those countries where the practice of staining the nails still continues, that part of the person commonly presents two colours resembling an onyx.

The art of cameo-engraving is of high antiquity. It probably took its rise in India, whence it was carried to Egypt and the West, where it was undoubtedly practised previously to the time of Moses. After the Jews had left Egypt, and received the law in the wilderness, Moses was directed to build the Tabernacle, or portable sanctuary, from the offerings of the people, who were commanded to deliver, amongst other materials, "onyx-stones, and stones to be set in the Ephod, and in the breast-plate of the High Priest,"—Exodus xxv, 7. Of these, Moses was directed to take two onyx-stones, and grave on them the names of the children of Israel; six of their names on one stone, and the other six names on the other stone, according to their birth; "with the work of an engraver in stone, like the engravings on a signet, shalt thou engrave the two stones." From Egypt, the art of cameo-engraving passed to Persia; and in both of these nations, it was, doubtless, first used to express, like the other arts of delineation or design, the symbols, allegories, ideas, customs, and manners of the respective countries, rather by simple conventional signs, than by accurate or pleasing forms in imitation of nature. It was used more originally, than an art of writing or drawing on costly and imperishable materials, such ideas and memorials, as fancy, interest, affection, or superstition might indicate; and it was not until after lengthened practice that the artists of India, Egypt, and Persia, were led to something like strict imitation of natural objects.

The art next appeared in Greece, the artists of which country soon wonderfully improved on the best Egyptian works, and carried the art of cameo-engraving to the

highest pitch of perfection. The Grecian artists not only introduced improvements in the mechanism of the art, but, by the superior choice and treatment of their subjects—the effects of better taste and closer imitation of nature—far outstripped the artists of Persia and Egypt. Portraits were subsequently introduced in cameo-engraving, a style which Egypt and the East never attempted,—and here the resources of mythology afforded ample scope for delineation. From Greece, cameo-engraving passed with other of the Fine Arts to Rome, where it received abundant encouragement and employment from the rich and extravagant Romans, who spent large sums of money in decorating their furniture, goblets, and dress, with rich specimens of this art. Some of the antique cameos which have been preserved to the present time, are wonders of beauty and perfection; showing the high degree of excellence which this art attained under the luxurious successors of Alexander the Great. The finest specimen now existing, is the Gonzaga cameo, in the Imperial collection of gems at St. Petersburg. The largest onyx said to exist, is an oval of eleven inches by nine, on which is engraved the Apotheosis of Augustus. This onyx has four zones or strata, two of which are brown, and two white.

The Italians of the present day are still remarkable for their taste and skill in many of the Fine Arts, for which their country was formerly distinguished;—hence we find, that the art of cameo-engraving, is still most successfully practised at Rome, where there are many eminent artists now living. From Italy, the art of cameo-engraving has been introduced into France and England; but there are not more than two engravers in each of the two capitals of Paris and London. But few specimens of cameos were shown at the Great Exhibition. General Mauley exhibited a fine onyx cameo, of "Jupiter overcoming the Titans," the work of Salvator Passamonti, of Rome. Savalini, of Rome, sent two specimens of onyx cameos. Our own country was represented by Mr. Brett, of Tysoe Street, Wilmington Square, who exhibited five onyx cameos of elaborate workmanship.

The places where the onyx is chiefly found at the present day, are Oberstein, a small town on the Nahe, near Mainz, in Prussian Saxony, the Brazils, and the East Indies. It occurs in the form of round pebbles. In the Brazils, it is found in the beds of rivers. At Oberstein, it is found in detached pieces in the ground, in rows, each stone apart from the other, like flint-stones in chalk. It is also found embedded under rocks.

The first process to which the rough onyx is submitted, is that of grinding in the mill of the lapidary. The markets of Rome, Paris, and London, are supplied from the lapidary-works of Oberstein and Idar; where the business of cutting and polishing these stones, as well as various other kinds, such as agates, amethysts, &c., occupies a considerable number of its inhabitants. At Oberstein, water-power is employed for driving the mills, which are formed of a very hard sandstone, mounted upon horizontal spindles. These are termed slitting-mills, the edges being principally used; and the stone is so cut as to bring the white stratum uppermost. The stones are then ground with emery, and polished with rotten-stone and water on a pewter lap; after which they are submitted to the following singular process for heightening the natural colour.

The account given by Pliny of one of the

various methods of colouring stones adopted by the Roman artists of his day, was long regarded as fabulous; this process consisted in boiling the stones with honey during seven or eight days. Now this identical process is at the present day employed in the agate manufactories of Oberstein and Idar, for the purpose of converting chalcedonies and red and yellow cornelian into fine onyx. This singular process remained during many years, a secret in the possession of an agate merchant of Idar, who had probably purchased it of the Italian artists, accustomed to frequent that locality for obtaining stones suitable for cameo-engraving. The artificial colouring of these stones is practically carried on in the following manner:—the stones about to be submitted to the colouring process, are first washed with great care, and then equally and carefully dried, but without exposure to an elevated temperature; when perfectly dry, they are put into a mixture of honey and water, care being taken that the vessel employed be scrupulously clean; above all that it be perfectly free from every kind of greasy matter; a fire is lighted beneath the vessel, and the fluid contents heated rapidly, care being however taken that the temperature be kept below boiling; it is also essential that the fluid lost by evaporation, be frequently replaced, in order that the stones may be constantly kept covered. This operation is continued for two or three weeks, the exact time required for its completion being ascertainable only by experiment. When the process is considered to be completed, the stones are transferred to another vessel, and covered with strong sulphuric acid. A slab of slate is placed over this second vessel, which is then put upon a furnace, and the sulphuric acid heated to 350° or 400°. At the expiration of some eight or ten hours, the stones are generally found to have acquired the requisite colour. It often happens, that some of the stones submitted to the above operations, refuse to take the colour, and indeed in all, the effect varies very much. The larger and softer stones are finished in a few hours, whilst others require to be kept under the influence of the acid during the whole of a day. When finished, the stones are removed from the acid and thrown into water, where they are well washed, and then dried in a kind of oven, after which they are polished and put into oil, in which they remain for a day or two according to circumstances. The oil removes from the surface of the stone the appearance of slight flaws or fissures, and imparts to it a high degree of polish and brilliancy. The oil is afterwards removed by rubbing the stone gently with bran. Sulphuric acid is used to obtain the black or onyx ground, and nitric acid the red or cornelian ground. The East Indian onyx is said to possess naturally a black stratum, but the probability is, that the natives know how to darken the colour. If the colour is natural to the stone, it is usually uniform throughout, but if artificially heightened, it is more or less superficial.

The colouring of these stones is founded on the following property:—the ribbons or zones, in the different varieties of chalcedony, which, in the kidney-formed masses of that substance, lie superimposed, differ in their texture and compactness, but owing to their similarity of colour in the natural state, they can only be distinguished from each other with difficulty. The stone is, however, capable of absorbing fluids in the direction of the strata; this property it possesses, however, in differing degrees; if therefore a coloured fluid be absorbed, and

the quantity taken up by the pores of the stone is different for every stratum or zone, it is clear that a number of tints will be produced, corresponding to the number of zones, each of which will indeed be rendered distinct and coloured, in proportion to the quantity of colouring fluid it may have absorbed; thus, a specimen of stone naturally but slightly coloured, may by this treatment, be rendered equal to fine stratified chalcedony or onyx, and may be equally well employed with them in the engraving of cameos, or for any other purpose where the variety of colour can be rendered available.

The chemical action which determines the access of colour in the process, is very simple:—the honey penetrates into the porous layers of the stone, and is carbonised in the pores by the sulphuric acid. The colour of the bands which absorb the honey, is thus more or less increased by the deposition of the carbon. The colours which naturally were barely indicated by different degrees of transparency in the zones, become by this treatment grey, up to black, whilst the white parts are rendered brighter and more distinct, by becoming, under the influence of the high temperature, more opaque. This is also the case with the bands of red, so that not only is colour given where none previously existed, but even those parts that were originally coloured, acquire a brightness of tint, and distinctness of marking, much greater than that which they naturally possessed.

The market value of these stones, when in their rough state, is ascertained by an empirical test, depending upon the above mentioned property of absorption of liquids. In the trial, a small piece is broken off that part of the rough stone which is expected to be of marketable value when polished; this fragment is moistened by the tongue, the buyer then carefully notes the rate at which the moisture dries away, or rather, whether it be rapidly absorbed by the stone, and also, whether the absorption takes place in alternate bands or zones, and in one zone more rapidly than in another. According to the greater or less rapidity of the absorption, the merchants judge of the aptness of the stone to receive colour, and above all, the probability of its being likely to assume the appearance of onyx under the colouring process. The value of the cameo stones ground at Oberstein and Idar, is about 3000*l.* per annum, of which 1000*l.* may be considered as the value of the rough stone, the remaining 2000*l.* representing labour and profit. Our readers may perhaps remember the remarkably fine specimens of onyx, red cornelian, and agate, shown at the Great Exhibition by Keller & Co., of Oberstein and Hatton Garden.

The stones intended for cameo-engraving having been thus prepared by the lapidary, and their colour heightened to the point desired, the cameo-engraver makes his selection of that which is most in accordance with his intended design, particular care being required, especially if the stone possess three strata, to adapt the design also to the stone. It is at all times desirable that the line of division between the colours of the two layers forming the ground and figure should be distinctly defined, but it is sometimes an advantage when the transition between the two colours in the upper layers is more gradual. For instance, in engraving the head of a Medusa, in a cornelian having one layer of white between two of red, if the lines of division between both the layers of red and the white were sharply defined, the features must be cut entirely out of the white layer, and the upper layer of red

must be reserved for the snakes; but if the transition between the upper layer of red and the white were gradual, a faint tinge of colour might be left on the cheek with great advantage to the effect, and the skilful cameo-engraver will thus avail himself of the opportunity for heightening the effect that is offered by the formation of the stone. When the stone consists of several layers of colour, considerable scope is afforded for the exercise of the judgment in selecting a design, in which the whole of the colours can be rendered available.

As a preliminary step to engraving the cameo, the artist first makes a sketch of the design on an enlarged scale, and then, having considered the degree of relief that will be adapted to the thickness of the white layer, he makes a model in wax of the exact size of the stone. The model and stone are carefully prepared, and any alterations that may be demanded by the formation of the stone are first made in the model. When the design has been accommodated to the stone as nearly as possible, the outline is sketched on the surface, and cut in with a knife-edged tool, and the superabundant portions of the white layer, beyond the outline, are removed, down to the dark layer forming the ground. The general contour of the figure is next formed, and this is followed by the principal details, which are sketched and cut in succession, care being taken to reserve sufficient material at the most prominent parts, and to advance the engraving uniformly, so that the general effects may be compared from time to time with that of the wax model. The tools employed in engraving cameos are small revolving wheels formed of soft iron, made with long conical stems, which are fitted somewhat like chucks into the hollow mandrill or quill of a miniature lathe-head, called a seal-engraver's engine. The engine is mounted upon a stout table, hollowed out in front, somewhat like a jeweller's bench, and from two feet six inches to three feet six inches in height, according as the operator may prefer to sit or stand at his work. The tools being of a very small diameter, little power is required. A rapid motion is, however, requisite for some portion of the work, and a steady position of the body is at all times of the first importance; the treadle is, therefore, jointed just beneath the heel of the operator, who is thus enabled to give a rapid motion to the wheel with but little movement of the leg. The engine consists of a brass pillar about six inches high, having at the base a central bolt which passes through the top of the bench, and is retained by a nut and washer beneath. The upper part of the pillar has two openings, which cross each other at right angles, and serve for the reception of the pulley and bearings of the quill. The bearings are generally cylindrical, and made of tin or pewter cast upon the quill. Each pair of bearings is adjusted to fit the quill by a set screw passing through a brass cap screwed on the top of the pillar; the quill is of steel, about two inches long, and half an inch in diameter; it passes entirely through the bearings, all end-play in which is prevented by two small beads upon the quill. To the quill the tool is readily affixed, and it is of primary importance that it should run perfectly true in the engine.

The forms and sizes of the engraving tools employed are various, but the general shape is that of small discs or wheels, more or less rounded at the edges, which is the part almost exclusively used. Some of the tools are as thin on the edge as a knife, whilst others are thicker and more rounded. These

tools are seldom larger than one-sixth of an inch in diameter; many of them are very much smaller, some not exceeding the one hundred and fiftieth part of an inch in diameter, appearing to the naked eye like the point of a needle, though a powerful magnifier shows the discs distinctly developed. The edge of the tool being charged with fine diamond powder ground with oil, the stone to be engraved, having previously been firmly cemented to a handle, is applied to the lower edges of the discs or wheels, and twisted about during the operation, so as to expose every part of the device successively to the abrading action of the diamond powder on the tool. When the engraving is finished, the surfaces are polished in the most careful manner; for this purpose they are first smoothed with copper tools, made of the same shape as the finishing tools used in engraving, and charged with finer diamond powder and oil. They are then still further smoothed, by means of similar tools made of boxwood, charged with still finer diamond powder, and, lastly, completely polished by the use of copper tools charged with rotten stone and water; the whole process of smoothing and polishing demanding much skill and attention, to prevent the sharpness and delicacy of the engraving from being deteriorated. Sometimes the stone is again immersed in acid, to darken the part of the ground in immediate proximity with the figure.

The high cost of the onyx cameo confines its sale entirely to the upper ranks of society in this country. Even at the present time, although the price has been much reduced of late years, the cost of a well-executed cameo, with the head of a single figure on it, varies from 12*l.* to 20*l.*

Shell Cameos.—Of the various substitutes for the stones employed in antique and modern cameos, none have been so successfully applied as the shells of the mollusca. These shells possess the advantage of affording the necessary varieties of colour, whilst at the same time they are soft enough to be worked upon with ease, and sufficiently hard to resist wear, and to last for a long period of time. The shells which are at present most generally employed, are the Bull's Mouth, the Black Helmet, and the Queen Conch. The Bull's Mouth has a red inner coat, or what is called a sardonyx ground; the Black Helmet has a blackish inner coat, or what is called an onyx ground; and the Queen Conch has a pink ground. The Bull's Mouth shells are imported from Madagascar and Ceylon, and the Black Helmet from Jamaica, Nassau, and New Providence.

These shells are formed of three distinct layers of calcareous matter, deposited one after the other in the formation of the shell, each layer being composed of three perpendicular laminæ or thin plates, placed side by side; the laminæ composing the central layer being at right angles with one of the inner and outer ones, the inner and outer being placed longitudinally with regard to the axis of the line of the shells, while the inner laminæ are placed across the axis, and concentrically with the edge of the mouth. This structure gives great strength to the shell, and thus affords more protection to the animal; it also furnishes the cameo-engraver the means of giving a particular surface to his work, for a good workman always carefully puts his work on the shell in such a manner that, the direction of the laminæ of the central coat is longitudinal to the axis of his figure.

For cameos, the central layer forms the body of the bas-relief, the inner laminæ being the ground, whilst the third or super-

ficial layer, is used to give a varied appearance to the surface of the design engraved. The cameo-engraver selects for his purpose, first, the shells which have the three coats, or layers, composed of different colours, as these afford him the means of suitably relieving his work; and secondly, those which have the three layers strongly adhering together; for if they are separated, his labour would be lost.

Only a single cameo, large enough for a brooch, can be obtained from a "Bull's Mouth," whilst the "Black Helmet" yields on the average about three pieces, and the "Queen Conch" only one good piece. Several small pieces for shirt-studs, are in addition obtainable from the two former shells.

The method of engraving shell cameos is as follows:—The most suitable shell having been selected, it is cut into pieces of the required forms for cameos, either by means of the slitting-mill fed with diamond powder, employed by the lapidary in cutting onyx, or the cutting may be effected with a blade of iron or steel, such as a thin table-knife blade, notched so as to form a small saw, and fed with emery and water. The piece of shell having been cut out, is next carefully ground to the form of the cameo, upon an ordinary grindstone, the face and back of the shell being bevelled and reduced to the appropriate thickness. A last finish is given to the edges of the shell after the upper white layer has been removed from it. The piece of shell is next cemented on the centre of a block of wood, about three inches in diameter, or of a size convenient to be grasped in the hand. The outline of the subject is then sketched with a pencil, and the pencil-mark followed with a scratch-point; the surrounding white substance being removed by means of files and gravers, the figure is next brought out by the use of smaller tools. A very convenient form of tool for this purpose, is made of pieces of steel-wire about six or eight inches long, flattened at the end and hardened, then ground to an angle of about 45°, and carefully sharpened on an oil-stone. The largest tools may be made of wire about one-eighth of an inch in diameter. Smaller wire will serve for tools of a medium size; but for the smallest tools, an ordinary darning-needle, left quite hard, and ground to the same angle, will, when inserted in a wooden handle, be found very useful in deepening the finer lines. The advantage of this former tool consists in the absence of any angles that would be liable to scratch the work; and a tool thus formed, admits of being used either as a gouge or as a chisel, according as the flat or round side is brought to act on the work.

The manufacture of shell cameos, which is said to be of Sicilian origin, has been carried on at Rome since about the year 1805. At first the manufacture was confined to Italy; but about twenty-five years since, an Italian commenced the engraving of shell cameos in Paris; and at the present time, a much larger number of shell cameos are made in Paris than in Italy. The Roman artists have attained perfection in this beautiful art; and copies from the antique, original designs, and portraits, are executed by them in the most exquisite style of finish, perfect both in contour and taste. Nearly one-half of all the cameos made in France are exported to England; many of these are here mounted as brooches, and re-exported to the United States and the British colonies.

In 1845, the official value of the cameos imported from France was 1,126*l.*, but the duty of 20 per cent. on the value, which then

existed, operated as a great encouragement to the smuggler. The effect of the subsequent reduction of the import duty to 5 per cent. on the value, was to increase the quantity entered in 1846 to the value of 8,992*l.* In 1847 the official value of the cameos imported from France was 6,502*l.*

Glass Cameos.—According to the statement of Pliny, the art of producing fictitious copies of genuine stones was known in his time, and formed not an unprofitable speculation. Artificial stones were then produced from different kinds of fusible glass; thin laminæ of stone were cemented together, to imitate the peculiar colour and appearance of certain kinds of gems, such as the agate and the onyx; and transparent stones were cemented together with interposed thin sheets of bright metal. The use of vitreous substances of various colours, to imitate the onyx, forms a branch of trade at the present day. It has been found that some kinds of glass, if exposed for any considerable time to a high degree of heat, but below their point of fusion, are so far changed in their properties and texture, as to become opaque, fibrous, and tough, and so hard as to cut common glass readily, and to be scarcely touched by the file. This preparation is adapted for the manufacture of imitation onyxes, the separate layers of different coloured glass being brought together by means of some fluxing material, and afterwards devitrified, or deprived of its glassy qualities, in the way above mentioned, in order to give it the degree of opacity, and in some degree also that hardness, which is the distinguishing characteristic of gems. Collections of cameos, illustrative of the finest specimens of ancient and modern Art, may thus be formed at a very moderate price, the imitations thus made being highly successful, both as regards the subject and the colour of the genuine cameo.

The beautiful opaque cameos, incrustated in transparent glass, manufactured by Mr. Apsley Pellatt, form another and very interesting variety of glass cameos.

HYLAS AND THE NYMPHS.

FROM THE GROUP BY J. GIBSON, R.A., IN THE VERNON GALLERY.

THE patronage which Mr. Vernon extended to Art was given almost exclusively to painting, with the exception of the few busts of distinguished men that now adorn the entrance-hall of Marlborough House. This noble work which stands in the same place is, we believe, the only piece of sculpture he ever purchased.

The story of Hylas belongs to the mythical episodes which are frequently found in classic fables and poems: the youth is said to have been a son of Thiodomas, King of Mysia, and a favourite of Hercules, who carried him away by force when he went on the Argonautic expedition. The ship putting into some place on the Asiatic coast for a supply of water, Hylas took a pitcher to assist his comrades, but unluckily fell into the fountain and was drowned. Some of the old writers say that the nymphs of the river stole him from his companions, and that Hercules was so distressed at his loss, that he abandoned the Argonauts to search for him, and caused the woods and mountains to echo back his lamentations. Thus Virgil sings—

"Hylan nautæ quo fonte relictum
Clamasset: ut litus, Hyla, omne sonaret;"

which Dryden translates—

"The cries of Argonauts for Hylas drowned,
With whose repeated name the shores resound."

Mr. Gibson has chosen the latter version of the story as the subject of his sculpture; it is that best adapted for the sculptor's Art, but from its peculiar nature, one also requiring to

be treated with especial care, lest it should exceed the bounds of propriety. The artist has felt his difficulties, and has avoided an offence which a mind less delicately trained would, perhaps, even unintentionally, have committed.

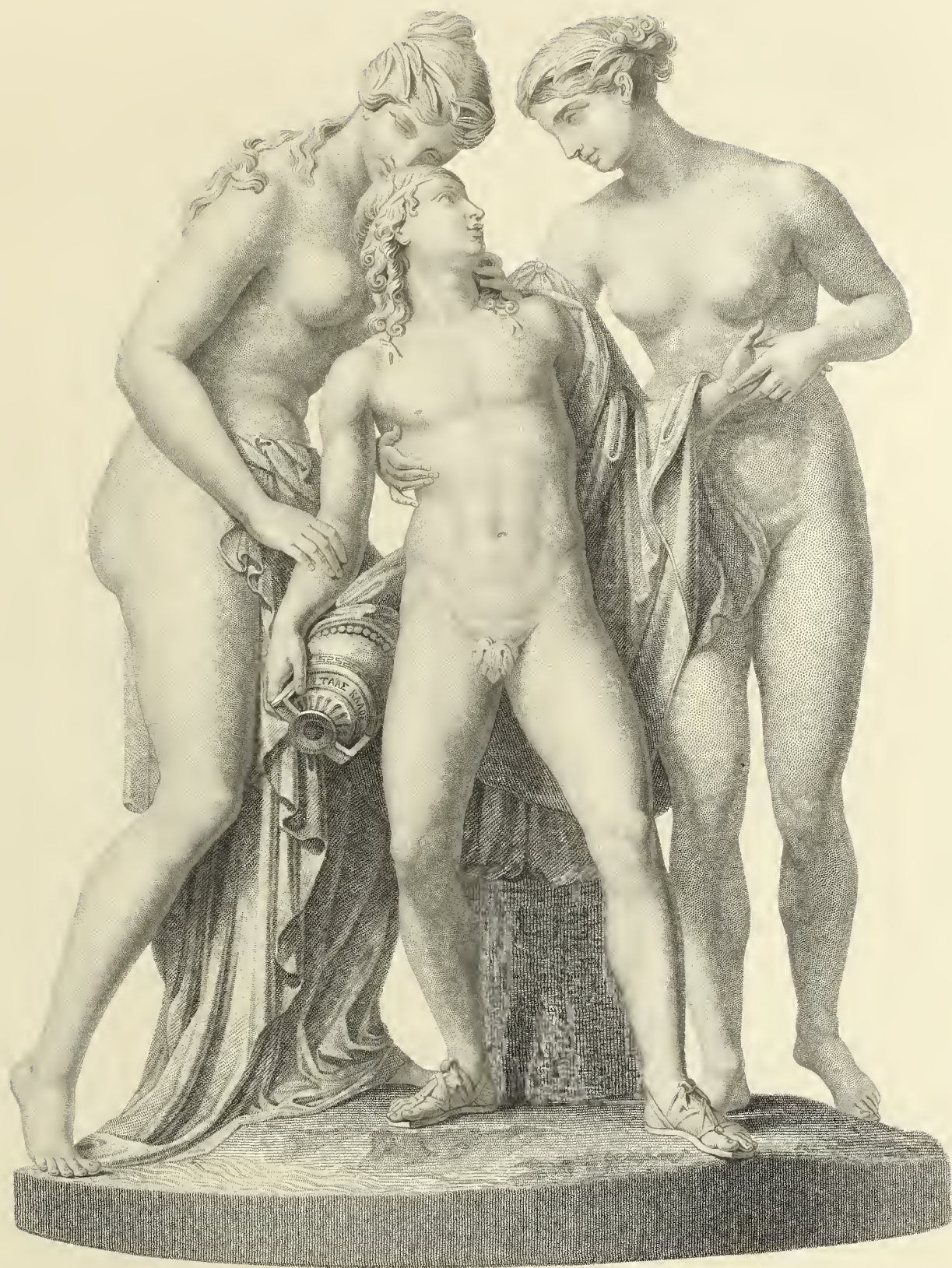
Looking at the composition of the group we are struck with the harmony existing in the general outline; the two females, though differently placed, are arranged so as to present well-balanced lines and effective supports to the central figure, which stands out boldly from the others: the modelling of the whole three is true to nature, and very elegant; the left figure is especially graceful. By a skilful management of the drapery it is made to connect the figures, and while it gives breadth to the composition, though without an undue weight, prevents that isolation or separation of the group which, if not thus avoided, would have been disagreeable to the eye, while the massiveness of the drapery is judiciously broken by the introduction of the vase.

This group is not a very recent work of the artist's; but it is one of great merit: it was exhibited at the Royal Academy in 1837.

JEAN-JACQUES PRADIER.*

THE early life of this distinguished sculptor, unlike that of many others who have ultimately attained to distinction, was not passed in a lengthened, obscure, and self-denying struggle against poverty. With the exception of the earliest years he devoted to the profession, his career was one of well-merited success; but wholly uneventful, as is that of artists generally; the only incidents of his life were the epochs of his works. James, or rather Jean-Jacques Pradier, was born at Geneva in 1790. His father, who kept a *hôtel garni*, known by its sign as the *Eu de France*, was an illiterate person, who, instead of promoting the education of his children, did all in his power to suppress any desire they might evince for improvement. By an extraordinary coincidence, the sculptor and his three brothers all became artists, although in the first instance apprenticed to different trades. James Pradier was the third, he was placed with a jeweller, and as displaying considerable taste in his workmanship, he was employed in the engraving of rings and watch cases. Having become a pupil of the school of design at Geneva, he soon attracted the attention of the director, through whose influence he procured, with great difficulty, the permission of his father to proceed to Paris; there to cultivate to maturity the bias he had already displayed for the profession to which he for many years had done so much honour. Pradier went to Paris in 1807, at the age of seventeen. The occupation which he had in view was still that of engraver, but Lemot, the sculptor, became interested in him, inasmuch as not only to receive him into his studio, but to procure for him through M. Denon, a pension, to be continued during the period of his study, from the Emperor Napoleon. Lemot employed Pradier as an assistant in the great work on which he was then occupied, the *fronton* of the Louvre, and on the occasion of a visit by the Emperor, with infinite kindness took the opportunity of presenting to him Pradier as one of the most promising of his *protégés*. In 1812 he was a candidate for the highest honours and was not altogether unsuccessful, as he received a medal which was not a mere honorary distinction, but invaluable to the young artist as securing his exemption from the conscription. The year following he obtained the first prize for a bas-relief, the subject of which was "Neoptolemus and Ulysses taking the arms of Hercules from Philoctetes." He was then twenty-three years of age and went to study at Rome, where he produced a figure of "Orpheus," a plaster group of a "Centaur" and a "Bacchante," a "Niobide" and a "Nymph" in marble; and these works

* In the earlier portions of this article we have made free use of a Memoir read by M. R. Rochette, Secrétaire Perpetuel, before the "Institut" of France, on Oct. 1st, being the day of the annual distribution of prizes in the class of Fine Arts.



HYLAS AND THE NYMPHS.

FROM THE GROUP BY J. GIBSON R.A.

formed the foundation of his reputation. He returned in 1819 from Rome, and the exhibition of that year was enriched by the works which he had executed in Italy. His popularity was at once established, and while he was busied with numerous private sculptures, he was at the same time engaged in the embellishment of many public works. He executed for the *Arc de l'Etoile*, the four exquisite figures of "Fame," and for the façade of the palace of the Corps Legislatif, a bas-relief, which is become an object of study to artists. He decorated the Molière Fountain with the two charming statues, and designed for the church of St. Louis, at Versailles, the monument of the Duc de Berry, in which that prince is represented dying in the arms of Religion. He erected in the Place de la Concorde the admirable impersonation of the City of Strasburg, and at Nîmes a colossal fountain, which by the number and the merit of the figures and composition, constitutes not only one of the finest productions of the artist, but one of the most noble sculptural works in France. The Niobide which was exhibited in 1822, and which is now at the Luxembourg, was, as it were, his first work, and it sufficiently declared his talent. It was conceived in a feeling entirely new; the manner of realising the form was quite original. The artist, in a classic subject, has embodied the qualities of antique Art with rare ability, but at the same time has distinguished his work by a striking individuality, a breadth of modelling, a yielding warmth and living grace, which are results only attainable by the efforts of the most exalted genius. This work produced a deep sensation, and it must ever be signalled as extraordinary in the history of the Art. The "Psyche," also in the Luxembourg, succeeded in 1824. The pose and the movement of this figure are graceful beyond praise, and here again are prominent the admirable qualities of conception and execution, which give such value to the "Niobide." The "Psyche" was followed by a statue of a very different character; this was the "Prometheus" which is in the garden of the Tuileries. In this work the artist, having already described the rarest properties of feminine form, seems to have taxed his powers to realise the utmost excellence of masculine beauty; yet it must be said that in severity of sentiment it does not show justice to the character. But apart from this, in treatment and life-like truth, Pradier has shown himself eminently skilled in the most difficult accomplishments of his profession. The torso and the neck are really worthy of the best period of antique sculpture. After the "Prometheus" the group of the "Graces" appeared, in which the sculptor presents the feminine figure as at different periods of life, and under different aspects. The merit of this work can be fully appreciated by a comparison with the "Graces" of Canova, a work which has acquired a celebrity so extensive. It would be thus at once understood that the French artist has avoided the affectation into which the Italian sculptor has fallen; at the same time the happy conception of contrast in the individuals of the group, gives a powerful originality of interest to the whole. This group, which is at Versailles, was soon followed by another, that of the "Satyr" and the "Bacchante," in which an opposition of another kind is shown; certainly this artist was most skilful in enhancing by strong contrast diversities of nature. In this group the impersonation of the "Bacchante" is a voluptuous model of feminine beauty, the pliability of her limbs and the softness of the skin surfaces, are triumphant passages of modelling and carving, and the whole derives impressive effect from the firm development of the Satyr. Pradier devoted himself to the female form, but not exclusively so; his next work was his statue of "Phidias," which is in the garden of the Tuileries. The expression of the head and the arm which holds the hammer, is worthy of Phidias himself. Then appeared the "Odalisque," which although mannered in some degree, presents an elevated conception of form. We must however, limit ourselves to the mention of only a few of those figures of which the sculptor has produced so many, all of which are distinguished by the qualities of which we have already spoken. Of these some may have left more permanent

impressions than others, as his "Venus at the Bath," "Cassandra," "Flora caressed by Zephyrus," "Nyssia," "The Wife of Candaules," and the "Phryne," which must not be forgotten, not so much that this work is considered his *chef-d'œuvre*, but because it is in a style different from his other works. At the exhibition of 1848, Pradier did not maintain his usual superiority; in order therefore to vindicate his reputation, he concentrated his powers on one grand penultimate effort, and he produced his "Atalanta," which by connoisseurs is more esteemed than his other works, for its elegance and refinement of character. "Sappho" was the last subject Pradier treated; the statue was exhibited in 1852, and while it won for its author the great medal by the unanimous acclamation of the profession, the black veil which covered it proclaimed the death of Pradier, of whose works his country will be proud as long as a taste for Art shall exist.

The extensive knowledge this artist had acquired, and the marvellous and versatile genius with which he was gifted, enabled him to deal successfully with all those difficulties that the study of Art presents to others. In marble, ivory, wood, or stone, he worked with equal facility, without thinking of anything save of beautiful form, for his mind was full of the Beautiful. It is, however, much to be regretted that a mind so profoundly susceptible of the graces of the female form, and so poetical in its ideas, should have, not unfrequently, shown so little appreciation of that purity of feeling and expression without which beauty is only another name for voluptuousness, and sculpture, instead of becoming as it ought the handmaid to elevated thoughts, subserves unworthy and debasing purposes. The noblest art God has put into the mind of man to conceive, is that which enables the creature to produce the living type—living in every attribute of his nature but actual vitality—of that work which came perfect and pure from the hands of the Creator, and in which the Deity himself took most delight. If sculpture, therefore, has power to call up one unhallowed thought by reason of the character imparted to it by the artist, he debases his high calling, and dishonours the gifts with which he has been endowed. Unfortunately some of Pradier's female figures are open to this charge, not on account of their nudity, for this, as we have frequently argued, is not an offence, and even a British public do not now consider it so; but because it is totally impossible, when we look at them, to dispel from the mind offensive ideas: they teach not morality, much less any holier sentiment, and, consequently, however exquisite as works of Art representing the "Beautiful," are rather to be shunned than sought after. Allusion need only be made to his "Satyr and Bacchante," and his "Phryne" to justify the truth of our objections.

Pradier laboured indefatigably, and realised without effort, playing, as it were, with his art, and finding in it his greatest pleasure. He conceived without difficulty and executed his conceptions with all the sentiment of his poetic fancy. He has popularised his art more than Thorwaldsen and Canova; his style was peculiarly his own; it is original in sculpture, and equal in nature to the best efforts of the best period of the Art. He died suddenly in June, 1852.

THE ARTS IN MUNICH.

By the placing of the marble busts in the Rhuemshalle, this monument is finished, and has been opened to the public. It is of great architectural merit, and is one of the most beautiful and perfect conceptions of King Louis. Assuredly, enough has not been done to meet the increasing desire for a peculiarly national style of architecture, for which old Doric, the oldest Greek style has been adopted, the which is in itself, so perfect as to leave nothing to be desired. The profiles, sections, and forms, like the main proportions, are of surpassing beauty. The ex-

pression of strength with which the pillars support the weight of the beams, the classic form of the echinus most carefully designed from the best antecedents, must be regarded as the purity of the style.

The architect is Leo V. Klenze, and it is built in the form of an open rectangle, in the Theresienwiese, where the great October festivals are celebrated. Its peculiarity is its connection with sculpture; and if sculpture is made to contribute to architecture, the latter is seen associated with the colossal Bavaria, in a manner to show that architecture here is but the pedestal of sculpture. This relation of the monument will be best acknowledged if the spectator takes such a view of the figure as shall bring its feet just above the roof-line of the building, when it appears in its full preponderance; and yet so effective is the architecture, that the human figure is lost in comparison with it. The length of the building is 230 feet. The open court is 120 feet broad, and 65 feet in depth. The hall stands upon a substructure, 15 feet high, with three large steps. The principal wall forms a background, and the busts are arranged on consols. By the wall is seen a range of Doric columns 48 in number. From the lowest step to the roof the distance is 45 feet, but from the ground the extreme distance is 60 feet. The pillars which approach those of the temple of Egina in form, are 24 feet high, and in diameter 5½. The entablature measures 9 feet, and the pediment 6; in which are allegorical figures representing Bavaria, the Palatinate, Franconia, and Swabia. The frieze has 92 metopes, 44 of which are ornamented with Victories in relief, and 44 are subjects illustrative of educational advancement in Bavaria; and how small soever are these compositions, works of the deceased Schwanthaler, they are so pointedly allusive, that we recognise them at once as illustrative of astronomy, mechanics, medicine, geography and other sciences, together with the arts of hop, wine, and fruit growing, with navigation and commerce; also the subjects of religion and education, the relieving of the poor, and the tending of the sick; poetry, music, and indeed, all the intellectual arts, described in realities and not allegorically. The roof of the hall is coffered in the Doric manner, only in the peristyle; the rest is variously painted and gilded. The frieze below is gray ornamented with variously-coloured designs; the wall is red, so that the pillars and busts come out in strong relief, receiving but a faint reflexion. The busts are portraits of men who have distinguished themselves in science, war, statesmanship, but especially in art and poetry, and for the selection of these, modern Bavaria is the limit; so that there are many among them, as Albert Durer, who in their lifetime were not Bavarians. On the 25th of October the new Pinacothec was opened, an edifice erected by the architect Veit, in the term between 1846 and 1853, and destined for the reception of pictures of our own epoch. It stands near the old Pinacothec, and is 368 feet long by 101 feet broad, 90 feet high, and contains in the two stories 52 rooms. The architecture has no monumental character; it is simply rectangular, and without any definite style of architecture. Only the ground-floor and the north side have windows, which are but semi-circular openings without borderings. The ornamentation consists of a vestibule with triplets of arcades placed above each other, and of fresco paintings, the subjects of which are the great works of King Louis. W. V. Kaulbach supplied the designs, the execution of which was carried out by Nilson. These pictures, in which many celebrated contemporary artists are attacked with sarcastic humour, have given rise to much bitterness of feeling: they are threatened with destruction, but not upon this account: from the wall upon which they are painted salt-petre exudes. The collection of pictures is in the upper floor. Six great saloons, lighted from above in the middle of the building, five smaller also lighted from above, and fourteen cabinets on the north side, lighted by side windows, are destined for their reception. In the first saloon hangs only the portrait of King Louis of the size of life, wearing the robes of the Order of St. Hubert, and attended by four pages: this

picture is in oil, the work of Kaulbach. The next four great saloons are each occupied by a large picture,—the first by a "Deluge" by Carl Schorn, a picture of extraordinary size, and full of interest; the artist having expressed in the features of the doomed, crimes and sins of every shade and dye. The painter died before the picture was completed, and the King has left it unfinished. The second saloon contains the famous "Destruction of Jerusalem," by Kaulbach, which has a very good effect in this great room. The third contains the "Entry of King Otho into Nauplia in 1833;" in the fourth is an entirely new large altar-piece by H. V. Hess, a kind of votive offering of King Louis, who had it painted as a memorial of the Catholic church built by him. In this composition an angel is seen kneeling before the Madonna and child, and holding the model of the Mariähilfikirch in the suburb of Au; farther are St. Bonifacius and St. Louis, with the models of the churches dedicated to them, and St. Stephen, with the model of the Allerheiligen Hofkapelle, besides four fathers of the Church, as religious representatives. In the first saloon there is also an "Entombment" by A. Fischer, the painter of the new window in the cathedral of Cologne; a life-sized "Group of Italian Women," by Navez, of Charleroy; "Westminster Abbey," by Aimmüller; "Pieve di Cadore," by Heinlein. "Figures in Festive Costume," by Kaulbach; a "Sea Storm," by Jacobs, of Antwerp; a large animal composition, by Adam; in the third, several large landscapes; in the fourth, only a gigantic landscape, by Dorner; with "Cattle," by Wagenbauer. There is still plenty of room; and a "Landseer" would be a splendid acquisition. The sixth saloon has been built for the Greek landscapes of C. Rottmann. It is of an entirely new design, for which the deceased artist furnished the idea. It is constructed upon the principle that light affects the eye in a manner to enfeeble the vision; therefore, the eye must be protected by a screen, the hand, or a tube, from the oppressive light. This saloon is now lighted from above like the others, but the light is screened from the spectator by a canopy, which at eight feet from the wall, extends along the length of the saloon. This is enough to throw the light exclusively on the pictures; the spectator standing in the darkened space, and looking upon the opposite wall. The eye is not thus embarrassed by any other light, and the concentration gives enhanced effect to the works in the lighted space. And this is the more important as light is the soul of these landscapes. As Rottmann received the commission to select subjects in Greece, which had close relation with tradition or history, the Beautiful was but a secondary motive, and it is entirely deficient in many of the subjects, hence the artist was obliged to seek some compensating quality, and having found this in atmospheric phenomena, has by effects of storm or tranquillity, sunset or sunrise, autumn or spring, communicated an inexpressible charm even to subject-matter entirely devoid of picturesque character. How animating is morning at Delos, how enchanting the sunset at Epidaurus, how grand the moonrise at Ægina, how impressive the storm that rages over the plain of Marathon—but he celebrates his greatest triumph in the brilliant midday at the Bay of Aulis. There are in this saloon twenty-three of these landscapes by Rottmann, namely—"Nemea," "Myceue," "Corinth," "Brunia," "Copais," "Naxos," "Chalcis," "Ægina," "Paros," "Marathon," "Epidaurus," "Aulis," "Delos," "Sparta" (two subjects), "Sicyon" (two subjects), "Tyrinth," "Thebes," "Eleusis," and "Athens." The five saloons on the south side contain works of more moderate dimensions, as "Christ and the Woman of Samaria," by Angelica Kaufman; "A Holy Family," by W. Schadow, four works by Reidel, of great brilliancy of colour; battle pictures by Adam, architecture by Klenze and Gail, landscapes by Max Zimmermann, Morgenstein, Rottmann, Achenbach, &c.; there is also a famous picture by Overbeck, which he himself has called "Italia and Germania." The subject presents two feminine impersonations, one of whom endeavours to convince the other of something. They are

charming figures, but in drawing and colour hard and dry. The pictures in the cabinets are still of smaller dimensions, and among these are charming examples of Hess, Rottmann, Bünkel, V. Bayer, E. Fries, V. Heideck, Rebell, Vermeersch, &c. The collection of the new Pinacothec is not limited to German schools, as of the school of Düsseldorf, it contains but a couple of pictures by Achenbach and Hasenclever, while there are many pictures by foreign artists. The most excellent is from England, "The Reading of the Will," by Wilkie, and it was much to be desired that there were some of the productions of your landscape and marine painters, and of a genre painter such as Mulready. Of French works there are also few, these are—"A Robber Subject," by Pacquand, "Pæstum," by Coignet, genre pictures by Le Poittevin and Granet. Of the Norwegian, there is Baade; of the Danes, Simonson and Schleissner; Swiss, Diday. Of the Belgian school there are more, as Gallais, Verbockhoven, Navez, Jacobs, Maes, Regemorter, de Kaiser, Braeklaer, Vennemann; and of the Dutch, yet more, as Boosboom, Leys, Moerenhout, Schendel, Van Hove, Dreiholz, Van Haanen, Bevern, Van Kuyk, Backhuysen, Schelfhout, Van der Laar and Schotel. The impression which the collection, its arrangement and lighting make, is very gratifying. The public takes a deep interest in it, and the artists, as a proof of their gratitude have serenaded King Louis by torch-light, on which occasion the popular enthusiasm was very forcibly expressed. F.

THE HORSE AND THE HERO IN SCULPTURE.

A SMALL pamphlet has been circulated by the sculptor, Patric Park, addressed to the Manchester Committee for erecting a memorial to the memory of the Duke of Wellington: it contains so much sound sense—and evidences so much practical knowledge in treating a theme, the most important, perhaps, with which a sculptor has to deal—that we gladly avail ourselves of the opportunity to transfer a portion of it to our columns—leaving his arguments to speak for themselves.

"Impressed by the duty I owe my art, I have deprived myself of one chance of success in this competition, by not adopting the idea of an equestrian group, of which I could not perceive either the necessity or propriety in this memorial to Wellington. For this sacrifice, I beg, with all respect, to state the reasons that have actuated me in attempting to design a monument to the *man*, rather than to his horse. In doing so, I have availed myself of the wise foresight evinced in the third clause of your instructions, where scope is left to suggest the best mode of carrying out the object of the Committee. The generous meaning of this clause I seize on with avidity, as a proof that on so important an occasion as this, the Committee desire the voice and hand of experience to aid their decision on the design, and that the artist entrusted with the work might look with confidence to their assistance and knowledge in improving and maturing his conception. Accepting the initiative, therefore, as belongs to my position as a Sculptor, I rejoice in the opportunity of having my opinions on this subject tested by a body of men so capable of deciding on the question, as the honourable Committee. I have the honour to address, and I repose with confidence on the issue, certain that from them the subject will receive the most ample consideration, and be decided entirely on its own merits. I trust, therefore, I shall not be charged with assurance, in giving an opinion on a subject which has occupied my thoughts ever since I commenced my professional studies under Thorwaldsen—viz., the application of sculpture to portraiture, which the influence of that great man's works first impressed on my mind. The result of all that I have seen and thought is, that a statue of a man on horseback does not portray intellectual man. This observation will, I believe, be confirmed by most observers, and that no intellectual recollections cling to

them from any equestrian group. The man mounted seems, in laying aside the toga for the horseman's dress and character, to assume that alone in which the horse takes precedence. No equestrian group, that I can recollect, is possessed of high intellectual character, but that of Marcus Aurelius on the Capitol; and in that the horse is sacrificed to the man in a manner which would not be tolerated here. This position cannot be better illustrated than by a comparison of two great works of Thorwaldsen, statues to the memory of the same hero, Poniatowski; the one on foot, full of individuality and intellectual expression; the other equestrian, and little more than the representation of a horse with a man on it. In every part of Europe are seen statues, ancient and modern, on simple pedestals, undisturbed on their little elevations, which have claimed, and must continue to claim love and veneration from generation to generation. Considering this matter as I now do, solely as a principle of the application of Art, I do not presume to touch on Taste, nor in the most remote degree to question the merits of those eminent Masters who have acquired so much celebrity in Equestrian Art; but, in order to place the matter before others in the same light in which I view it, I have arranged the argument under separate heads.

"1st. In an equestrian group, the man is sacrificed to the horse, for whether he be on the horse or beside the horse, the inferior animal holds too prominent a position; and in the matter of expense, too much that ought to have been given to the display of intellectual power is displaced, and the development of expression and *high art* intercepted by the imitative and *unintellectual*.

"2nd. A small equestrian group may be admirably adapted to a room, which, when enlarged to a colossal pitch, and placed in the open air, would have its power to please diminished in the ratio of its increased size, because the eye of the spectator could not embrace the expression in the larger as he could in the smaller.

"3rd. In nature, a man mounted on horseback is on a pedestal; the horse is that pedestal. When this group is elevated on a second pedestal, the horse assumes the principal position, and the head and form of the man are carried out of their proper relation to the observer.

"4th. In a group so placed, the lineaments and expression (the soul of Art) can never be satisfactorily seen. A close approach for that purpose fore-shortens the form, and reveals too prominently the ugliest object in representative Art, viz., the belly of the horse.

"5th. The stride of a man over a horse when viewed in front or rear, is not a beautiful action.

"6th. The Greeks never put Alexander on a horse, although taming a wild horse was a youthful feat of that Conqueror; they ever gave intellectual precedence to brute force. For that, as one of my reasons, I am averse to identify the intellectual greatness of Wellington with only one of his qualities, that of a horseman or a lover of the chase. I would desire to put him on his feet, and gain interest for his mental powers, and induce (without disturbance) thought and reflection, both on the part of the artist and the public.

"7th. Equestrian groups are, of necessity, too much alike. A progressive intelligence, like the public spirit characterising Manchester, seems naturally to point to originality instead of what may be pronounced mere repetition. The ideas suggested by the monument to Nelson in Liverpool, are more impressive, lasting, and satisfactory, than are induced by all the others erected to that great man; and I beg, with much deference, to strengthen my views by referring to a work which must be so well known to the Committee. I would also appeal to the unsatisfactory results of equestrian groups generally, and maintain that, with every respect for the artistic merits of these works, they must be regarded rather as ornamental to an open space than as beautiful in themselves."

It will no doubt be very generally considered that M. Patric Park has, by the publication of these remarks, done good service to the Art of which he is so accomplished and distinguished a professor.

THE ROYAL ACADEMY.

BIENNIAL DISTRIBUTION OF PREMIUMS.

On the evening of December the 10th, the biennial assemblage of the members and students of the Royal Academy was held for the purpose of distributing the medals and prizes to those of the students who were the successful competitors. The chair was taken at nine o'clock, with a full attendance of academicians, students, and visitors. The theatre (the great room being fitted as such) was hung with hyper-colossal anatomical drawings, of much excellence in execution and accuracy of representation. These drawings are of such a size as to be distinctly seen from all parts of the room, and are thus well calculated to illustrate a course of anatomical lectures delivered to a very numerous audience. The President prefaced his introductory observations by stating that these drawings were not among the works to which premiums had been awarded. Sir C. L. Eastlake then proceeded to speak of the different academical classes, and to consider the success of their various efforts. He complimented the labours of the students, and spoke most satisfactorily of the talent and exertion of those of the officers of the academy, under whose direction such results had been achieved. The drawings were honourable to the students, and according to the greater or less perfection with which they drew the living model so undoubtedly was the capability of realising successfully; the power of drawing from the life was the test of excellence. There were several of the drawings which, considering the brief term of experience enjoyed by the students whose productions they were, promised for their authors signal distinction in their profession. In sculpture there was but one candidate of the first class; the subject was "The Death of Procris," according to Ovid. In historical painting the gold medal had been awarded to a student, whose version of the theme proposed afforded promise of future reputation. The subject selected by the Council was one of much difficulty, but as a classical subject was well calculated as a test of power in the application of instruction founded upon a classical basis. The introduction of a classical element produced a revolution in the feeling of certain of the schools of Italy, the effect of which is more apparent now than it could be at that time. By the study of Greek Art Andrea Mantegna was betrayed into a sculptural manner, but this was followed and modified by others into qualities which constituted the distinguishing excellences of the best painters of the best periods. Mantegna never departed from the feeling of the antique, and his views, even in his lifetime, exercised a widely extended influence. It is to him that we are indebted for the purity of the Bellini, Correggio, and others; thus, inasmuch as the study of the antique has produced those works which are considered the inimitable examples of the greatest masters of the Art, nothing better can be recommended to the attention of the student, than that source which has already yielded so much of excellence, that is, Greek Art. The President having concluded his introductory address, the tendency of which is here given, he called Charles Rolt, the successful competitor for the gold medal in the class of historical painting, and presented to him the gold medal with the "Discourses" of Reynolds, Fuseli, &c. To E. G. Papworth was presented the gold medal with the "Discourses" of Flaxman, for his composition on historical sculpture. To Richard N. Shaw was awarded the gold medal for the best design in the class of architecture. To Joseph Powell the silver medal for the best study in painting from the living model; and also to Joseph Powell the silver medal for the best study in painting from the draped figure; and the silver medal for the best drawing from the life, with the "Discourses" of Barry, Opie, and Fuseli. For the next best drawing, the silver medal was awarded to D. N. Fisher. For the next best drawing, the silver medal to H. Garland, and to E. G. Papworth and Arthur Lane for architectural studies. For the best study from the antique the silver medal to

James Waite. To John Banks the silver medal for a drawing from the antique. To Henry Gale the silver medal for a drawing from the antique. To John Adams the silver medal and the "Discourses" of Flaxman for the best model from the antique; and to E. Mitchell the silver medal for a model from the antique; and lastly, to J. C. L. Sparkes the silver medal for progress in sciography. Having concluded the distribution of the medals, Sir C. L. Eastlake read a discourse commencing with an inquiry into the advantages and disadvantages of academies. There are certain common principles which all men educated in Art must acknowledge. These rules it is the object of the academic system to teach; but beyond these immutable principles academies do not impose rule or precept. In our own school, Wilkie and Turner were eminent examples of contrasting views; both were triumphantly successful in the opposite courses which they followed; but both bowed to those common principles of Art which it is the province of academies to teach,—principles which have been universally acknowledged from the days of Giotto to the present. A primary proposition in every work of Art should be probability or credibility; and as these productions are immediately addressed to the eye, truth and distinctness of representation are absolutely indispensable to the realisation of the proposed effect. In reference to the function of the limbs, especially the hands, Lairese, who is said to have painted a picture of Apollo and the nine Muses in one day, taught, after the principle of absolute oppositions, that if the back of one hand were seen, the palm of the other should be shown, and the expression of the extremities was by some painters so far insisted on that they professed to render the feet descriptive—even eloquent. The President alluded to the number of hands shown in Da Vinci's "Last Supper," and contrasted this by an appeal to Raffaele's cartoons—"Paul Preaching at Athens," "The Sacrifice at Lystra," and "Feed my Sheep." The uplifted hands of Saint Paul are impressively effective, and not less so are the hands of other figures in others of the cartoons. The lecture, for such we may call it, of the President was listened to with profound attention, the more so that it was so purely practical, and it was concluded amid the plaudits of the students and visitors.

Of competitors for the gold medal in the School of Painting, there were five, showing diverse manners of entertaining the subject—"Orestes pursued by the Furies." In the prize picture—that of Mr. Rolt, Orestes, a *quasi* nude figure, shrinks appalled from the accusing ghost of Clytemnestra, and the triad of hellish ministers of persecution, horrid (*quoad capita*) with writhing snakes. In the description of Clytemnestra there is enough of the Stygian visitant—the Furies are more substantial, had they been less palpable they had maintained their part better according to the phantasmata of the text of the play—but it must be said that the composition and the terrible motive of the subject would have suffered. These and similar considerations make the subject one of the most difficult that could be selected from the Greek drama. The body of Orestes is thrown back, resting on the left foot, having the right leg extended. In the head, character and dignity have been sunk in the individuality of the model; the features are therefore unimpressive, and we think the right leg from the knee downwards too short, but the figure presents remarkable passages of drawing, painting, and surface. The composition is full and appropriate, showing abundant resource and classical feeling. In the gold medal sculptural composition, "The Death of Procris," by Mr. Papworth, Procris is seen supported by Cephalus after she has received the fatal arrow—the group shows here and there beautiful modelling and effective coincidence and opposition of line. In antique modelling the Barberini Faun was the subject—the copies were generally spirited and successful. Among the studies from the life must be particularly noticed the prize painting. We cannot praise too highly the painting of the limbs. The draped model study was also a most successful performance, as was also the best drawing from the life. The

last mentioned work was entirely made out with the stump on white paper, without the aid, as well as we could see, of white chalk. We are glad to see that the academy awards to such a drawing, without considering itself bound to the hatching method. The exhibition, together with the awards, gave universal satisfaction.

THE LAWS OF ARTISTIC COPYRIGHT.*

THE homage which is paid to genius is too often deemed by nations as well as individuals, a sufficient equivalent for the pleasure they receive. The instructive admiration, which in every rational being is kindled by the works of a Canova or of a Raffaele, is but a passive emotion after all, and perfectly consistent with selfishness, unless awakening a generous sympathy with the gifted artist, and a feeling of restlessness until assured that his intellectual labours have met with an ample reward. With nations, it is not until the highest civilisation has been attained that perfect justice is done to the poet, the painter, or the sculptor. To this end society makes slow advances; dependent, not less on ethical than upon æsthetical principles. There will always be, in well constituted minds, a harmony between moral and intellectual beauty. There is a deformity about injustice from which the generous and the noble shrink. It is for the generous and the noble that the poet pens his lay, and the artist breathes life into the marble. How differently would the sculptor or the painter be regarded by the barbarous Attila, and by the accomplished Charlemagne. The barbarian would perhaps merely regard the artist as a dexterous workman, whilst the monarch would appreciate from his inmost soul the imagination and force of intellect and genius, which had created a work of matchless beauty, destined to impart happiness to successive generations. The legislative mind of the emperor would look beyond the mere money value of the statue or the painting, which, as a thing of course, would be the due of the artist, and he would fling around the man of genius all the patronage and protection which rank could confer, or right and justice demand. The very least he could do would be to protect him from invasion and fraud, and this without expense or delay. In other words this would be to frame legislative enactments for the security of artistic copyright.

It is to this important subject Mr. Blaine has applied himself in the work before us, which is replete with legal information and valuable suggestions, deserving of serious attention by artists, lawyers, and statesmen. The author brings to his task an enthusiastic love of the fine arts, which he considers with much truth, as forming a universal language. He has not only selected, but arranged with care the various decisions, and the statutes bearing upon the subject. The Select Committee of the House of Commons on arts and manufactures recommended the establishment of a copyright tribunal, but this has never been adopted. "From ignorance, or non-observance of the existing laws of artistic copyright, artists, print-sellers, and other proprietors of such rights, are placed in the greatest jeopardy as to property of that description." Litigation is expensive, slow, uncertain, and often avails little, as an injunction comes too late, and an ordinary jury is not a competent tribunal on matters of taste. Mr. Blaine suggests the propriety of conferring upon courts of common law, an equitable jurisdiction, as is done by the recent admirable Patent Law Amendment Act. The first Copyright Engraving Act, commonly called Hogarth's Act, (8 Geo. II., cap. 13) was deemed insufficient, and was amended in 1767 and again in 1777. It was not, until half a century afterwards that Ireland was included in the Copyright Engraving Acts.

* ON THE LAWS OF ARTISTIC COPYRIGHT AND THEIR DEFECTS. For the use of Artists, Sculptors, Engravers, Printers, &c. By D. ROBERTSON BLAINE, Esq., of the Middle Temple, Barrister-at-Law. Published by J. MURRAY, London, 1853.

The volume before us treats of every topic connected with the rights of the artist. The author lays down the principle upon which artistic copyright should be based, and of British legislation in respect of such copyrights. Much valuable knowledge is given on the subject of copyright in designs, etchings, engravings, maps, charts and plans, made and first published in Great Britain and Ireland. Copyright in works of sculpture is treated of with care and judgment; the author pointing out the importance of fulfilling the conditions imposed by the Designs Act of 1850, as well as the Sculpture Copyright Acts. But, by far the most valuable part of Mr. Blaine's work, is that in which he points out with much clearness and force, the chief defects of the existing laws of artistic copyright, and then offers suggestions for the amendment of these laws. The learned author considers the term of copyright too limited, as regards engravings and sculpture, and is of opinion that the penalties for piracy are too small. He recommends—and we trust this recommendation will be adopted—that the present statutes should be repealed, and that the laws should be consolidated into one act; that the term of protection should be the same as for literary copyright, and that the works of British subjects should be entitled to copyright, in certain cases, although not first published in this country. The suggestion of a copyright registration office, under one management, in three departments, literary, artistic, and useful and ornamental designs, well deserves the attention of the legislature, and must, sooner or later, be adopted. Many excellent reasons are given by Mr. Blaine for these various improvements, and more, doubtless, will suggest themselves after mature deliberation upon subjects of such interest and importance. The work is concluded with an appendix containing the statutes, and a useful index to every part of the volume.

THE VERNON GALLERY.

THE VINTAGE.

T. Stothard, R.A., Painter. T. Garner, Engraver.
Size of the Picture, 4 ft. by 3 ft. 2 in.

THIS is the last subject by Stothard which we have to present to our readers from the pictures in the Vernon Gallery; it is a work which, as a whole perhaps, will meet with the greatest number of admirers, inasmuch as it shows more of his excellencies and fewer of his defects. The composition is distinguished by peculiar elegancies, especially in the central group, where the two foremost figures are arranged in a highly graceful form, and so skilfully that they allow of the admission of the others immediately behind them without interfering with the effect, which, indeed, is greatly heightened by their introduction. The figure of the child comes most appropriately into this part of the composition, filling up the space with an object which, though the smallest of the "humanities," is, from its beauty, the most interesting in the picture. The female to the right reminds us of one in a painting by Nicolas Poussin, but it exhibits some defects in drawing that the great artist of the French school would scarcely have committed, as in the right leg, which is evidently in such a position relative to the body as would be almost impossible to sustain without a feeling of great uneasiness. It is difficult to arrive at a correct definition of the artist's ideas of this subject. The grape-gatherers are still laden with the purple bunches, so it is evident their labours are not quite concluded; two of the male figures, whose faces by the way, have not that expression of manly beauty which usually interests maidens, have, it may be presumed, been aiding them in their task, as their beads are wreathed round with vine-leaves. The youth in the central group and the one in the background holding a crook, we take to be shepherd boys who have left their flocks to join in a frolic. This is the only interpretation we can give to a composition which after all must only be regarded as "a painter's fancy."

MEMORIES OF AMELIA OPIE.

BY MRS. S. C. HALL.

THE foot-marks of the old year have been pressed on many new-made graves; pestilence has been with us, and the "green churchyard" tells truly of a sickly season; the young—those to whom life was all sunshine—have been stricken down; strong men and blooming women have solved the great mystery of the "hereafter," and are no more seen among us; from afar comes the clangour of the trumpet, and the Moslem and the Frank have encountered each other in deadly combat. The year has passed with more than usual rapidity—as all years seem to do, as we advance in life—but much individual sorrow has attended its progress, and numbers who rejoiced in the many-coloured gaieties of the Christmas preceding, have, during the high festival of the past year, been clothed in sack-cloth, and mingled their cup with tears. Among others who have been "removed," even during the last month of the desolate old year, was one, whose name we have loved from the time we were permitted to read her "Simple Stories," and who was popular as an author before we were born.

AMELIA OPIE was the daughter of Dr. Alderson of Norwich, and the widow of Opie, the painter; but she is better known, and will be longer remembered, as the author of some "here and there" poems, of much expression and tenderness, of one *Novellette*, "The Father and Daughter," which after the lapse of half a century maintains its position in our literature, and of a series of true and valiant tales "Illustrations of Lying," which still act as key-notes to the frauds of society. We particularise these among many productions of this accomplished woman, only because we know them best, and believe they are the best known of the much she wrote. Mrs. Opie was a large contributor to some, indeed to almost all the annuals, in their palmiest days. "Thou knowest—or thou ought to know"—she wrote at the commencement of our correspondence in the year 1827, "that since I became a Friend I am not free to what is called 'make a story,' but I will write a *fact* for thy annual, or any little matters of history, or truth, or a poem if thou wishest, but I must not write pure fiction, I must not *lye*, and say, 'so and so occurred,' or 'such and such a thing took place' when it did not: do'st thou understand me?" but we did not quite understand her, nevertheless, although that correspondence brought about an acquaintance, which ripened into a cordiality, only chilled by *Death*! We never did, as we confess, quite understand the delicate distinction which Mrs. Opie made between *fact* and *fiction*; we were only convinced of one thing, that she believed in it herself; she earnestly and truly believed she was simply writing a *fact*, when it was evident to others she had the smallest possible ground to take her data from, and then illustrated and embellished it according to her own lively and overflowing imagination, which she must always have had "hard work" to keep within moderate bounds. We have heard that in her early days she was one of the most lovely and brilliant women in her native county; and Norwich, the city of her birth and death, was proud of her wit and beauty. She was perfect as a musician according to the simple "perfecting" of those days, and sung with power and sweetness the music then in vogue; the "Sally in Our Alley," the "Savourneen Deelish," the soprano songs in "Love in a Village," in "The Beggar's Opera," and "Artaxerxes" and added to this fascinating accomplishment, a knowledge of, and affection for Art, which doubtless led to her marriage with Mr. Opie, who (apart from his art) seemed the last man likely to make an impression upon the heart of a gay, a beautiful, and a refined woman. She was happy in this wedded life of her own choice; and the biography she wrote of her husband she considered a failure, only because she had "not done justice to his talents or his virtues." Our first interview with Mrs. Opie was in the house of her cousin Mr. Briggs, the late Royal Academician, who resided in Bruton

Street.* This was some time after she had renounced music, the pomps and vanities, and usual female adornments of the world, and become, as she remained to the last, a member of the "Society of Friends." Mrs. Opie was seen to great advantage in the house of this much-loved relative; he had married his cousin, an intelligent and graceful woman, and to both Mr. and Mrs. Briggs, Mrs. Opie was attached with the warmest and devotion inseparable from her enthusiastic nature. Her appearance was, despite a certain clearness approaching severity in her quick blue eye, exceedingly prepossessing; there was a coquettish simplicity in the folds of the pure white kerchief that was skillfully arranged over a silver grey dress of the plainest make and richest fabric, and her exquisite cap was composed of the clearest and whitest gauze, the border delicately crimped over hair not then grey; her carriage was erect, her step firm and rapid; her manner decided; her voice low and sweet in tone, her smile perfect sunshine. She "flirted" a fan with the ease and grace of a Spanish lady, and if her bright, enquiring, and restless eyes, made you rather nervous at a first interview, the charm of her smile and the winning grace of her manner, placed you more at ease after a few minutes' conversation, than on your introduction you ever imagined you could have been. Still the incessant sparkling of those quick blue eyes told—

— "that e'en in the tranquildest climes,
Light breezes might ruffle the flowers sometimes;"

yet when we met in after years the restless manner was much calmed; as the face became less beautiful it became more soft, less commanding, but more loveable. Like a valuable picture, Mrs. Opie was improved by age—however impossible that may seem, when we write of women.

Mrs. Opie's society was eagerly sought for by the most enlightened persons of the age; to name her friends would be but to catalogue the most remarkable of those who are interwoven with the history of our times. She was earnestly and sincerely philanthropic; her name was not frequently seen in the list of subscribers to public charities; but when a tale of want or sorrow was told to Mrs. Opie, tears rapidly twinkled in her blue eyes, and gradually those pretty bands, which were demurely folded quaker-fashion, would unclasp, and presently the right one found its way through the ample folds of her dress to her purse, from which she gave with frank liberality. Her politics had the firm decided tone of her adopted people, and she expressed them without reserve, and not always without bitterness.

Soon after the "Three glorious days" which formed one of the frequent eras in the history of the domestic revolutions of our neighbours, who are so boastful of a liberty which evaporates more rapidly in France than in any other country, we had the good fortune to be in Paris; we say "good fortune," because Paris was then in the full blaze of a triumph that succeeded a successful struggle. The bullet-marks were still fresh upon the house; the *bon bons* were cannon-balls; and the little children blew trumpets, beat drums, carried flags, marched in columns and formed squares, with a degree of pleasure and precision to which no English-born child could by any possibility attain, or would ever dream of attempting. At that time Mrs. Opie occupied an entresol in the Hôtel de la Paix; and a servant with something of the appearance of a sobered-down soldier in his dress and deportment, waited in the ante-room of the Quaker-lady to announce her visitors. Singularly enough, Mrs. Opie was never more at home than in Paris, where her presence in the streets as well as at the various *réunions* at which she assisted, attracted much attention and curiosity—the Parisians believing she belonged to some religious order akin to the Sisters of Charity. There Mrs. Opie did not make a distinction which we always fancied bore some relation to that between "fact and fiction." In

* Since Mr. Briggs' death, Mr. Illidge, the portrait painter resided there, and at one time E. M. Ward, who stands so high and honourably in the foremost rank of British Art, occupied a portion of the house.



T. STOTHARD, R.A. PAINTER

THE VINTAGE

FROM THE PICTURE IN THE VERNON GALLERY

T. GARNER, ENGRAVER

London she always shook her head, and drew herself, if possible, a little more upright than usual, when pressed to spend an evening in society—"No, no, I never, I thank thee, go out of an evening; I go to breakfasts or dinners, but not to evening parties;—no, I thank thee, I go to no PARTIES;" but it really was only the hour she objected to, for she never cared how large the breakfast or dinner "party" was, and frequently did not retire early from the latter, enjoying music (without saying so) as keenly as if she had never concealed "the organ" beneath a Quaker-bonnet. In Paris, Mrs. Opie was one of the lights of the liberal and intellectual, as well as of the legitimate and aristocratic, *soirées*. One evening we met her in the circle at the Baron Cuvier's, where the Bourbonists were certain to congregate, and where the Baron's magnificent head "stood out" like the head of Imperial Jove. At one moment she was discussing some point of natural history with the great naturalist; the next, talking over the affairs of America with Fenimore Cooper, who, however he disliked England, was always kindly and courteous to the English in Paris; the next, explaining in very good English-French to some sentimental girl, "who craved her blessing, and called her *Mère*," that she never was and never would be a nun; and that she belonged to no such laborious, useful, or self-denying order, as the *Sœurs de Charité*; and at the close of the evening, when, in compliment to the English present, a table was covered with a white cloth, and tea was made and kindly poured out by Madame Cuvier's daughter, Mrs. Opie was certainly one of the pillars of the tea-table, laughing and listening (she never could have been so universally popular had she not been a good listener), and being to perfection the elderly English lady, tinged with the softest *blue*, and vivified by the graceful influence of Parisian society. On the succeeding evening, we met our Quaker countrywoman as much at home, with General La Fayette, in his republican little brick-floored rooms, as she had been on the previous night at the Jardin des Plantes, in the splendid *salon* of the Baron Cuvier.

The gathering at La Fayette's is never to be forgotten by us; the General himself was (no matter how we regarded his politics) a most remarkable and most deeply interesting man, he was at that time, (in 1831), worn down, with much of his fire quenched—resembling rather a patriarch than a soldier. The rooms were crowded, and in the crowd was Fenimore Cooper, more at home with the Republicans, warmer and more genial than he had been on the previous evening, where the society was courtly and constrained. All the remarkable men of that party were there, and all seemed agitated by something going forward, which at first was incomprehensible to us. La Fayette stood in an inner room, conversing with a staff of old friends, who appeared privileged to crowd around him; but every five or six minutes the circle opened—a youth in a foreign uniform approached, the old man pressed his hands, looked earnestly and affectionately in his face, addressed to him a few words in a low tone, and then the youth bent and kissed his hand, some even knelt and craved his blessing, and he dismissed them with a sentence, "*Ah, Le bon Dieu vous bénit, mon fils!*" or "*Allez à la gloire!*" or "*Vive la Patrie!*" One, a fine handsome fellow, more than six feet high, the General embraced and kissed; tears rushed to his eyes, and twice when the young man knelt, he raised him and pressed him to his heart. Mrs. Opie wept, as indeed many did, who hardly comprehended the cause either of the reception or the parting, but we soon learned that the youth was the son of a distinguished Polish officer, who had fallen in defending his country, and that he was going to Poland with his countrymen to renew the struggle—that all those who so craved the blessing of La Fayette were Poles, all resolved to conquer or die, all to leave Paris at the dawn of the following day; and they did so, and in six weeks all those young hearts had ceased to beat—

— "Their last fight fought—
Their deeds of glory done:"

indeed, the meeting was a singularly solemn

one for Paris; even when the little ceremony was concluded, there was so much serious matter connected with Poland to think of and talk about, so much anxiety as to the result of the struggle, the young "braves" excited so much interest, and La Fayette appeared so overpowered, that we withdrew earlier than usual, leaving Mrs. Opie walking through the rooms, in earnest and animated conversation with, and leaning on the arm of, a six foot Pole.* Her knowledge of foreign literature was very extensive, and more frequently within the last five years we received little notes in her clear small hand, written without spectacles, when she fell in with a book which afforded her peculiar pleasure and amusement. "The Caxtons" she preferred to all the novels from the fertile pen of the highly gifted author, and often spoke of her acquaintance with his mother; she was fond of recalling all the celebrated friends of her early life, and yet cherished the most genuine admiration for our modern authors. In another note, dated 1851, she says, "I am now reading Household Words for the first time, a friend has lent me the whole together (as far as it has gone) and I am so fascinated: I don't know how to lay the work down." It was delightful at all times to receive her letters; her feelings were so well expressed, her criticisms (she hardly ever wrote of what she did not admire) were so overflowing with kindness. She felt so much pleasure in giving praise that she never appeared bappy until she had poured forth all she thought to those whom she well knew would sympathise with her.

The last time we saw Mrs. Opie was, we believe in 1849, at a private view of the Royal Academy. She had come up as usual to the "May Meeting," and never of course missed the sight she loved so well. She was looking as bright and interesting as ever, but she was very lame, and moved with difficulty, if not with pain, from one seat to another. She suddenly left off talking of pictures to speak of Jenny Lind, whom she had learned to love from her close friendship with the late Bishop of Norwich, as well as from public report. "She has the voice of an angel," said the old lady with all her usual warmth of manner, "and no wonder: all she sings, and says and does, is inspired by heaven.—Now keep away from me, do," she said, half petulantly, half playfully, when, as usual, friends came up to present strangers, "keep away, I will not be interrupted, I am talking of Jeany Lind."† Mrs. Opie's affections were unchanging, and she clung to Norwich to the last with the most intense affection; at the age of eighty-three it may be believed that she had survived all her old friendships, but she had the happy fortune of finding friends amongst the young; her large sympathy was always in action, and she received visitors long after she had ceased to leave her pretty home on the Castle Meadows. She went in 1849 to reside in the house in which she died. She seemed so charmed with this new residence, that her account of it is worth transcribing; we had informed her of our own migration from town to country, and her reply ran thus:—

"My dear kind friend,

"I too have taken a lease of a new abode, a lease for two years only, renewable I hope at the end of that time, if I live so long, as it is a small house, in my opinion charmingly

* We make it a rule to destroy every letter where the contents are such as the writer, even after death, would not like the public eye to rest upon, but we still have many of Mrs. Opie's letters, that are preserved as tokens of one we both respected and loved—one is now before us, where she alludes to this remarkable evening: "Well do I remember thee and thy husband at Paris in 1831, after the revolution; I was there six months and a half, living in the Hôtel de la Paix by myself. Those six months were full of enjoyment. What happy days I passed at La Grange, with the Lafayettes."

† In one of her letters after her return to Norwich, she writes.—"I think it is a week to day since I wrote to Jenny Lind, and sent her a description of the dear Bishop's grave; it is covered by a large black marble slab, with a deep border round of variegated marble, the colours black and grey. He lies in the middle of the great aisle of the Cathedral, and when the painted glass window, as a memorial to his memory, is finished, and placed over the great western gates of entrance, it is thought that the rays of the setting sun, on which he loved to gaze, will shine upon the stone that covers his dear remains."

situated; a road (not a street) runs beneath my windows which are to the south, with a point to the west, by that means I catch the radiance of the setting sun on the turrets and walls of our noble castle, on which I look in a direct line; it stands on a highish hill, and round the top of the green keep runs an iron rail, behind which I see persons of all ages promenading for air and exercise.

"I had long wished for this little residence; the view is a constant delight to me; my rooms are rather too small, but my sitting-rooms and chamber being *en suite*, they suit a lame body, as I now am; and below I have three parlours, two kitchens and a pretty garden. The second floor commands Norwich and the adjacent country, but this is thrown away on me; I have seen it, and that is enough; the noble trees, flowering shrubs, and fine acacias, towards which I am daily looking, surround the noble old castle keep, and have to me an unending charm.

"The road which runs under my window leads to the Station, and I have seen many groups of *le tiers état*, hastening along, evidently to the Mouday cheap train to London; it is a pleasant sight! The wind is rather high, and the trees I have told thee of, are waving and bending their light branches so gracefully and invitingly before me, that I could almost fancy they were bowing to me, and get up to return the compliment however *gauchely*. After this extraordinary flight of fancy, it is necessary that I should pause awhile to recover it,—so farewell! Thy loving friend,

"AMELIA OPIE."

In another of those frank cheerful letters she wrote so frequently to her friends, she told us she was the only child of James Alderson, M.D., of Norwich, and Amelia Briggs, who were married at Norwich; thus, having no children herself by Mr. Opie, whom she survived nearly fifty years, the line is ended! it is extraordinary how many celebrated "lines" have become extinct in these our days.

Mrs. Opie was married in 1784, she continued to write till 1834, when her "Lays for the Dead" issued from the press, and though her interest in literature continued unabated during the remainder of her life, still she published no connected work after 1834. She never lost her zest for society, and her friends were certain of a cordial greeting whenever she was able to receive them.

She died in the full possession of those clear and admirable faculties which rendered her one of the most remarkable women of her time, and it is no small evidence of her qualities—of the heart, as well as of the head—to say that all the young who knew her, regret her as they would a chosen friend and companion. Norwich has lost one of its attractions, for many made pilgrimage (especially from the New World) to the shrine of this brilliant but true-hearted woman, whose enthusiasm overthrew time, and outlived the decay of life itself.

Mrs. Opie's nature was most essentially feminine. It was feminine in its gifts—in its graces—in its strength—in its weakness—in its generosity. She was without a particle of jealousy, and her colour rose and her eyes sparkled while she bestowed warm and earnest, if not always critically judicious, praise, on what she admired. She would have made a *heroïne*, and died in a cause she believed right and righteous, but she never could have been guilty of the vulgarity of modern bloomerism; she honoured her sex and its peculiar virtues too much to wish it unsexed. The sensitive delicacy of her mind was evident, not only in her writings but in her words and deportment, and it was impossible for the young to have a better guide or a more excellent example; her manners would have graced a court and not encumbered a cottage.

* In a letter dated 2nd mo., 27, 1832, she writes "I am engaged in preparing for the press, a little volume of 'Lays for the Dead,' containing many pieces never printed, and some that have appeared in annuals of past years; they will be in their order from the year 1813 to the present time: and as every one has, in turn, lost some dear relative, or friend, I hope that, however unable the power of the hand that touches the lyre on the occasion, some of the chords will vibrate to the hearts of some of my readers."

THE ROYAL SCOTTISH ACADEMY.

WE have had frequent occasion to speak with praise of the proceedings of this admirably managed body, which even Haydon, with all his horror of academies, would have found it difficult to censure. Guarded by no exclusive rules, and open to receive merit of all kinds within its ranks, according to its degree of worth and upon no other footing, it has escaped those jealousies and intrigues, which have marred the utility of our own Royal Academy, and it has at once fostered and been supported by a school of Art in Scotland, which already ranks high among the schools of Europe, and bids fair in time to take rank with the first. The names of Duncan, Allan, Scott, Thomson, Simson, and Bonnar, all now lost to it for ever, and some of them too early lost, are of themselves enough to sustain its fame; but when we look to the works of its living supporters, of its gifted President, whose portraits are always the finest on our Academy walls, of Harvey, Paton, Hill, McCulloch, Lauder, Crawford, Drummond, Houston, and others of the same fresh and vigorous stamp, we see a vitality and energy, working silently and steadily in true Scottish fashion, from which a great future may be expected for the Arts in Scotland. The progress of this Institution from its first humble dawning, some six-and-twenty years ago, up to the present time when it has grown into a large and powerful body, strong in numbers and in purse, with a fine collection of casts, and the germs of a valuable gallery of pictures, besides a noble edifice about to be completed for the reception of these, and for a permanent school of Art, speaks volumes for the ability and the high and generous purpose of the men who have guided its councils. Scotland has already reaped many benefits from their labours in an improved taste and sympathy for Art, which has developed a liberal patronage for her young artists, who on the other hand have been furnished by the Academy with the means of prosecuting the study of their art under peculiar advantages. Not the least of these has been the formation of a gallery of works by leading masters, to which the teachers of the Academy might point in illustration of the great principles of Art. The foundation of this gallery was nobly initiated by several of Etty's grandest pictures, and it has been added to from time to time, till now it forms one of the features of greatest interest within the metropolis of the North.

We find from the twenty-sixth annual report of the Council of the Academy now before us, that they have within the last year made various important additions to this gallery, which demand peculiar notice. Besides securing Etty's celebrated copy of Titian's "Venus of the Tribune," a work which Etty himself valued so highly, that it always hung beside him as he painted, and a fine old copy of Titian's "Ariadne in Naxos," both works of inestimable value in their kind for the purposes of study, the Academy have purchased a series of sixty-four drawings by J. F. Lewis from celebrated pictures of the Italian, Spanish, Flemish, Dutch, and French schools. This collection, which includes many of the finest types scattered throughout Europe of the different periods and schools of Art, was made by Mr. Lewis from the originals while following out his own course of study, and with a view to the mastery of the principles, particularly as to colour and chiar-oscuro, on which they were based. Executed by such a hand, its value to the schools of the Scottish Academy can scarcely be overrated. We have not had the good fortune to see these drawings, but the artist's name and the circumstances of their production are sufficient warrant of their excellence, even were this not guaranteed by the admiration of the artists who have been instrumental in securing them for the Academy. We have before us, however, an able *catalogue raisonné*, of these interesting drawings, prepared by the Academy's treasurer, which shows how admirably the specimens of the different artists have been selected. It must have been no slight sacrifice to Mr. Lewis to part with these cherished companions and instructors of his professional life; but, if anything could reconcile him to

their absence, it would be the knowledge of their being destined to a purpose so excellent, and distinguished by admiration so flattering to his pride. For as Etty was selected as the founder of the Scottish Academy's gallery of modern Art, so to Mr. Lewis has been assigned the honour of initiating a gallery of copies from the ancient masters, which the Academy have by a recent resolution decided on establishing, as more within the compass of their finances, and at the same time more useful for the purposes of study, than any gallery of original paintings, "important enough, perhaps, in general estimation, to be ranked as a respectable collection of works of the ancient masters."

We see that this plan has met the cordial approval of some of the highest authorities in such matters, and indeed it cannot be doubted that, if carried out in the spirit of its projectors, the result must be most beneficial. We have understood that the formation of a collection of copies, such as that pointed at in the above extract, is included in the plan of the Crystal Palace. But we doubt whether any collection can be secured for money merely, which will rival one accumulated in a course of years by the labours of the gifted pupils of an academy, working at once from gratitude and for fame, and directed by the experience of an intelligent Council. Scotland may, therefore, fairly look forward to possessing at no distant date a collection, in which the characteristics of the greatest masters of every period and school may be studied under advantages scarcely second to those of actual examination of the originals, where even the expenditure of great exertion and large sums of money does not ensure that deliberate scrutiny which all great works of Art demand. When we think what noble works are scattered throughout Italy and Spain, of which no transcripts whatever exist in this country, and reflect moreover how little even the best engravings convey of what is most valuable in the great pictures and frescoes of the continent, we see how large a scope exists for carrying into execution the admirable design of the Scottish Academy. We have no doubt this design will be promoted as ably as it has been begun, and that our Northern friends will achieve the credit of filling up a void in the means for the study of ancient Art, which in this country has been left too long unfilled. We have before us in vivid remembrance some exquisite copies from Titian and Paul Veronese, which Duncan in the enthusiasm of his youthful genius, brought back from his first visit to the Louvre, and some of which, if we are not mistaken, now belong to the academy. Powers, like Duncan's, are no doubt rare, but with copies of even far inferior merit, such a collection may in time be formed, as will make Edinburgh as famous for its School of Art as for its Schools of Surgery or Medicine.

ART IN THE PROVINCES.

GLASGOW.—The Art-Union of Glasgow have selected a most popular picture for the engraving to be presented to their subscribers for the year 1853-54; it is Sir E. Landseer's "The Return from Deer-Stalking," which is now being engraved by Mr. Ryall; judging from an etching we have seen, it bids fair to be one of the best plates Mr. Ryall has produced; in size it may be compared with the largest prints after Landseer that have been issued. The Society is increasing its number of members every year, and the prospect of possessing such an engraving as that alluded to, ought to, and will, augment the list of subscribers very considerably. Last year 373 works of Art were distributed among the members, independent of the capital print of the "Keeper's Daughter" to each. The Art-Union of Glasgow was, we believe, the first institution of the kind established in Great Britain; it certainly yields to none in the spirit of liberality and the judgment with which it is conducted.

DUBLIN.—Ireland seems at length to be stirring vigorously in Art-matters; Mr. Dargan and the Dublin Industrial Exhibition have roused her from her slumbers; let us hope, as we believe, that now she will proceed wisely as well as strongly. Meetings of noblemen and gentlemen interested

in the well-being of the sister-island have been recently held in Dublin, for the purpose of adopting measures to secure a permanent exhibition of Art in that city, and, eventually, to establish there a National Gallery. It must not be supposed that hitherto there has been no public exposition of pictures, &c., in Dublin; but that which has been called an "exhibition" was unworthy of the name; in fact no English artist of any repute cared to send his pictures to Dublin. Ireland was no market for works of Art; we have frequently been told so by artists, and, unfortunately, we could not deny the truth of the observation; none would feel more pleasure than ourselves to know that this reproach cannot in future be urged against the country. The plan proposed by the committee which has taken the matter in hand is perhaps the best under the circumstances, that could be adopted at the outset of such a scheme; eventually they may be in a position to procure a permanent collection; at present only thus much is asked:—"A great many noblemen and gentlemen in Ireland, or immediately connected with it, possess fine collections of paintings, of statues, and other antique works of Art, and of the earlier engravings, and many more have each one or two works of so high a class as to be well suited for a first-rate public collection. If a considerable number of these gentlemen could be induced to lend a certain portion of their paintings and other works of Art of a high class, for a fixed period, (substituting one for another from time to time, so as not to trespass too largely on their collections at any one moment,) a valuable gallery might be formed, which would at all times supply students with worthy subjects for study, the public with an exhibition calculated to purify and educate taste, and artists themselves with examples for emulation, in the absence of which it is to be feared may be found the reason that many, of high promise in their profession, have produced so little that is really high and able in proportion to the expectations formed of them. The annual exhibitions of the British Institution in London show that this plan is capable of being successfully worked, and with the utmost regularity. Artists, students, and the public in London have been long familiar with the advantages, in every point of view, of these exhibitions. It only remains to ascertain whether the same principle may be also carried out in a more permanent form, and whether Irish gentlemen, so fortunate as to possess many noble works of Art, would consent to miss from their walls, for a limited period, a few of those works, for the purpose of contributing, without loss or risk, not only to the gratification of the public, but to their lasting improvement, and to the advantage of Art itself, through the artists and students, present and future, whose energies would be rightly directed by the habitual study of the Great Masters that preceded them."

WORCESTER.—The second annual meeting of the friends and subscribers to the Worcester School of Design, was held towards the end of the month of November, at the Music-hall in that city. Lord Ward took the chair. The report stated that during the past year the institution had continued to make encouraging progress. No fewer than 278 students had received instruction; 229 was the largest number that had attended in any one month; and 192 was the average monthly attendance; being an increase over the first year of forty students in regular attendance. The revenue for the year, including the government grant of 150*l.* was 720*l.* 6*s.* 7*d.* and the expenditure 570*l.* 2*s.* 10*d.*; balance, 150*l.* 3*s.* 9*d.* Mr. Cole, C.B., and Mr. Redgrave, R.A. were present, and addressed the meeting. This school is of comparatively recent foundation; but it has already done good service among the manufacturers of the place, especially in the porcelain works.

EDINBURGH.—Mr. Ruskin has recently delivered a course of lectures in this city on architecture and painting, subjects which his cultivated mind and intellectual powers are well calculated to treat of. We much regret that no account of these lectures has reached us, to enable us to give our readers some idea of what his hearers listened to; but of this they may be quite sure that, whatever view he took of his subjects, they were enforced with all the learning and eloquence that distinguish his writings; and this is not a little. The "gude-folk" of Edinburgh are fortunate in having prevailed on Mr. Ruskin to go among them for such a purpose, but we trust his labours will not terminate there; in our own metropolis he might address audiences who would appreciate him no less than our northern countrymen. There are so few public lecturers on Art equal to the task they undertake, that we should welcome most heartily such a one as he among us; at any rate we trust to see what he delivered at Edinburgh printed for general circulation.

BRISTOL.—We hear that the Academy of Arts in this city opened its annual exhibition last month, but we are not in a position to give any report of it. A journal like ours, whose professed object is to aid such exhibitions by every means in our power, naturally looks for information from those who, being on the spot and most interested in their success, are best able to furnish it; if this is neglected there ought to be no surprise on the part of provincial schools at the omission of their proceedings from our columns; the fault lies with them and not with us.

BELFAST.—The pupils of the Government School of Design in Belfast held their annual soirée on the 2nd December, in the Academical Institution; Mr. Davison, M.P., fulfilling the duties of chairman on the occasion. We have received no detailed account of the proceedings, but we understand this school is making good progress under the effective management of Mr. Musey, the head master, and his coadjutors.

LIMERICK.—The first annual report of the Limerick School of Art is before us. This Institution has been only one year in existence, yet during the eight months to which the first session was limited the number of pupils was very considerable; in the month of April, for instance, there were 84 male scholars and 76 female, attending the classes. The school is in connection with the Department of Practical Art.

ART IN CONTINENTAL STATES.

PARIS.—A retrospective view of the Fine Arts in France during the year 1853, is anything but encouraging. France abounds in clever painters, sculptors, &c., but if we except five or six of the first talent, and twenty or thirty favourites of a secondary class, the majority of artists in this country are in a state of great destitution. In the *salon* at Paris, about twelve hundred paintings only having been exhibited, a great number were left available for the provincial and foreign exhibitions, of which not ten per cent. have been sold; thus most clever artists are reduced to earn a livelihood by working for the trade. Drawings on wood, decorations, vignettes, fashions, &c., are the resources they fly to; this is a very melancholy prospect. Next year there will be no exhibition, that hope is therefore cut off; we shall see what the grand exhibition of 1855 will produce, and must be contented to live in hope.—Horace Vernet has returned to Paris, we trust he has renounced his project of leaving France; he has been well received at court.—The statue of Marshal Ney has been inaugurated on the place of his execution with great pomp; it is in bronze, by Rude.—The antique galleries in the Louvre contain 262 statues; 180 busts and heads of men; 992 basso-relievos; 288 inscriptions; various antiques 182; total 1214 antique works; they have been valued at two millions sterling.—The coach which served for the *sacre* of Charles X. has been re-adorned, and will serve for the coronation of Louis Napoleon; it is richly ornamented with paintings by the best artists, and with bronzes, &c., of the finest workmanship.—M. Jourdy has just finished the cartoons for the painted glass windows destined for the church of Ste. Clotilde.—M. Galimard is busy finishing a series of cartoons illustrative of the Greek religion, for the Emperor of Russia.—M. Garraud, director of the fine arts in 1848, has been commissioned by the government for one of the large statues for the Louvre.—M. Scurre, of the Institute, is about a statue of the Empress.—The administration of the fine arts is busy placing at the Luxembourg, the paintings purchased at the last *salon*.—The Academy have elected M. le Comte de Niewerkerke in place of M. A. Damont, deceased, as an honorary member.—The Museum of Amiens has had lately an important legacy. M. Lagrenée has left the whole of his fine collection of medals to that establishment.—The Louvre advances rapidly; the north wing is raised to the roof, which has been thatched to preserve it from frost.

In Paris the price of fine proofs or rare prints has been greatly augmented at a recent public sale of the collection of M. Thorel. The "Last Supper," by Raffaele Morghen, sold for 77*l.*; the "Transfiguration," for 36*l.*; "Charles I. in robes," by Strange, 40*l.*; "Portrait of the Burgomaster Six," by Rembrandt, 160*l.*, purchased by Evans & Son, of London, and others equally high in price.

BRUSSELS.—Mr. J. Wiener, the eminent medalist, has just completed one of the new architectural series of European ecclesiastical edifices. It represents St. Paul's Cathedral on the obverse, and on the reverse the interior of the building.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—At the annual meeting of the members of the Royal Academy on 10th of December, for the election of officers of the present year, and for the distribution of prizes to the students, to which reference is made in a preceding article; Sir Charles Lock Eastlake was unanimously re-elected President: the other appointments were as follow:—*Council New List*:—William Powell Frith, Abraham Cooper, Edward Hodges Baily, and Thomas Webster, Esqrs. *Old List*:—William Calder Marshall, Henry William Pickersgill, Charles Robert Cockerell, and Charles Landseer, Esqrs. *Visitors in the Life Academy—New List*:—Charles West Cope, William Powell Frith, Solomon Alexander Hart, Patrick M'Dowell, and Henry William Pickersgill, Esqrs. *Old List*:—Edward Hodges Baily, William Mulready, Daniel Maclise, and William Calder Marshall, Esqrs. *Visitors in the School of Painting—New List*:—Abraham Cooper, William Powell Frith, William Mulready, and Thomas Webster, Esqrs. *Old List*:—Charles West Cope, Solomon Alexander Hart, Charles Robert Leslie, Daniel Maclise, Esqrs., and Sir William Charles Ross. *Auditors re-elected*:—William Mulready, Esq., Sir Richard Westmacott, and Sir Charles Barry.

THE BEQUEST OF J. M. W. TURNER, R.A.—“While the grass is growing the steed is starving,” is an old adage, and one that applies to the pictures bequeathed to the nation by Turner, for while the lawyers discuss the validity of the will, the pictures are perishing by slow but sure degrees. So long ago as last August the matter was brought before the Vice Chancellor Kindersley, when Sir C. L. Eastlake, Mr. Stanfield, and Mr. Hardwick, were requested to inspect the pictures and report on their condition. During the past month the Vice Chancellor stated in court that he had received a statement from these gentlemen to the following effect:—“That although many of the pictures were damaged by long neglect, yet the damage must have arisen anterior to the death of Mr. Turner, and they recommended, of course, that the paintings should be protected against damp. They stated that on one side of Mr. Turner's house were two empty houses, and on the other a builder's shop; and that, therefore, this was not a place of safe custody. He (the Vice Chancellor) had written to the gentlemen, who, owing to Mr. Stanfield's absence, had not replied until yesterday. They said, that considering the difficulty of finding a suitable place for the pictures, and the illness of Mrs. Dauby, it would be better to leave them for the present in the house, but under the care of some respectable and responsible man. His honour said he had himself inspected the pictures, and that he agreed with the gentlemen who had made him a report, that the damage was not of recent date, and might probably have been occasioned by some experiments by Mr. Turner, in varnishing; some part of the paintings had been quite destroyed; some were in oil, and some were in water; but the colours appeared as though they had been smeared, so much so, that the design could scarcely be detected. He thought the matter had better be considered by counsel.” Accordingly the seven gentlemen who appeared as counsel in the case conferred, and *promised to consider* what would be the course to recommend for the protection of the property while under litigation. Turner has now been dead two years, and the affair of the will is *sub judice*; by the time law has settled the dispute, there seems every probability that whoever obtains the bequest, whether the public or the litigants of the will, the possessor will have little else to hang up but mould-eaten canvases or empty frames. We are quite at a loss to know why the legal question cannot at once be settled, so that if the pictures are assigned to the nation, the public, through the proper channels, may take some steps to prevent further damage accruing to the paintings. Since the above was written the gentlemen referred to have made their “report;” they have endeavoured, but without success, to find a suitable *locale* for their pictures, one that would keep

them fire-proof and damp-proof. The result is, the paintings will remain where they are, but under the charge of a competent person.

ART SALES IN ROME.—Since the great sales of the Fesch gallery, no auction of works of Art has occurred in Rome, approaching in importance those which will take place during this winter. During the revolutions and troubles of Italy in 1848-9, it was matter of surprise how few valuable specimens of antiquity or Art found their way into the market. As regards Rome this may be easily explained. Pawnbroking, like many other branches of trade, is there a government monopoly, concentrated in the Monte di Pietà, the president of which is the Marchese Campana, a gentleman whose knowledge and zeal have enabled him to form for himself one of the most interesting museums in Europe, of Etruscan and Latin antiquities. By his earnest solicitations the Papal government were then induced to extend the benefits of that establishment, on a large scale, for the relief of artists and dealers in Art; classes upon whom more than perhaps any others, fell the losses and privations consequent upon the non-arrival of strangers to purchase their wares. Accordingly, two hundred thousand scudi of paper-money were appropriated to be lent on pictures, statues, and bronzes of classical origin; but as a security against ignorance and imposition, a commission of members of the Academy of St. Luke was instituted to judge of the works presented, and see that they were really meritorious, and of the required category. In this manner a large and beautiful gallery was formed, adding another to the attractions of the city. After the lapse of five years, during which neither principal nor interest has been paid, the crippled state of their finances has determined the government to recover their advances by selling off the property thus pawned, or so much of it as may be required for that purpose. An auction will take place monthly during the winter, affording tempting opportunities for acquiring attested works of sculpture and painting, including a variety of pictures by distinguished artists of the fourteenth and fifteenth centuries, besides bronzes, mosaics, cameos, intaglios, and tapestries. For example, the catalogue for the sale of the 28th December, includes specimens of importance, ascribed by the Academy of St. Luke to Pinturicchio, Ghirlandaio, Luini, Leonardo, Pordenone, Caravaggio, Gnido, &c.; also a duplicate of the celebrated colossal group by Canova, of Mars and Venus, which forms the chief decoration of Duke Torlonia's new palace in Rome.

SKETCHES BY MICHAEL ANGELO.—At a recent meeting of the Royal Institute of British Architects, Mr. T. L. Donaldson read a highly-interesting paper upon the buildings of Lille, in France, and upon the fine collection of drawings by the great Italian masters, bequeathed to the museum of that town by M. Wicar, a native of Lille, and, lately, Director of the Academy of Naples. These drawings amount to twelve hundred in number; among which sixty-eight are attributed to Raffaele, and one hundred and ninety-seven to Michael Angelo:—“Many of the drawings,” Mr. Donaldson observed, “are apparently first sketches of pictures, which have since acquired the highest reputation, and show the gradual steps by which the great masters progressively improved the rude embryos of their first thoughts; and in order to compare the original ideas with the finished works, there are engravings of the pictures as completed. Some are in pencil; others in black or red chalk, and several in bistre.” Those attributed to Michael Angelo, he says, are architectural subjects, which “are now mounted in glazed frames, so arranged as to show both sides of the sheets, as they were originally in a sketch-book, and with drawings on both sides, the size 8 inches by 5. They are generally drawn in bistre, and the plans tinted with a light shade of that colour. To some there are dimensions; others have the words *a dis-chiavione e no e misurato*: sometimes the word *antico* is added. They consist of plans, sections, details, and some few elevations, of various ancient and modern buildings.” With respect to the authenticity of these drawings by Michael Angelo, Mr. Donaldson says:—“My impression

is, that *the whole book* may be attributed to Vasari himself; that all the sketches of the Library, of the Cupolino of the Sepulchral Chapel, and of the other details of Michael Angelo's work, were taken for his own guidance, or for the purpose of sending off copies to the Master, to enable him to give the proper instructions to direct Vasari's proceedings in the completion of the buildings confided to his care. The sketches generally are executed with a certain ready freedom of hand and no great care; but some are drawn with much delicacy and with considerable precision and minuteness of form. Hardly more than two or three evince that bold and vigorous freedom of treatment, which we are accustomed to consider as characteristic of the Maestro, as Vasari repeatedly calls him. * * * I am given to understand that many French artists who have visited the Wicar collection, concur in my opinion as to the propriety of not attributing this collection of sketches to Michael Angelo; and a distinguished member of the French Institute, a great amateur and connoisseur, assures my friend Hittorff, that he had traced the writing on some of these drawings, and that it did not at all accord with that of the great master. I am therefore confirmed in the conviction that these architectural sketches are not the production of Michael Angelo."

THE TESTIMONIAL TO THE GREAT EXHIBITION AND THE STATUE OF PRINCE ALBERT.—The committee are now actively at work at their rooms, (*pro tem.*), 35, Bridge Street, Blackfriars, and the subscription list is rapidly augmenting. At present it contains the names of 750 persons, and the sum subscribed exceeds 6000*l.* As yet, however, nothing has been done in the provinces; communications have been transmitted to the Mayors of the leading manufacturing cities and towns of the kingdom, and answers have been received from between forty and fifty of them, agreeing to call public meetings, and to forward the project by all available means. There can be no doubt that the maximum amount required will be realised.

WATERMARKS IN PAPER.—A novel kind of watermark, to be used as an extra precaution against forgery, has been recently produced at the mills of Mr. T. H. Saunders, of Darenth, Kent. When these marks are held to the light, they have the same effect as the German porcelain pictures, the thickness of the paper being graduated to give the effect of light and shade in a similar way, and thus landscapes and figures may be represented as perfectly as they are in those pictures; it therefore may be used largely for ornamental purposes.

THE VETERAN PISTRUCCI has retired from any active labours at the Royal Mint with a pension of 550*l.*, retaining the titular distinction of Principal Medallist to the establishment.

THE CHEVALIER SLINGENEYER'S great historical picture of the "Death of Nelson," an engraving of which is preparing for our Journal, has been sent to Dublin, where it will be exhibited in the collection forming by the Society of Arts in that city.

GALLERY OF ILLUSTRATION.—A new Diorama is in preparation at this establishment and will be produced shortly after Christmas. The subject is the North West Passage, from drawings by Captain Inglefield; it will prove without doubt of great interest to the public, from confidence in the authenticity of the several views.

HANOVER SQUARE CONCERT-ROOM.—It is proposed to arrange the withdrawing room of this fashionable establishment into a picture gallery, lighted from the ceiling, and to open it to the public, gratis, with a collection of modern Belgian pictures for sale. Many of the pictures which were lately in the Ghent exhibition are already in London, and more are expected when the gallery is ready.

THE MANCHESTER STATUE.—The decision of the so-called "committee," has been the subject of much angry discussion and indignant protest in Manchester; this was to be expected; the whole affair has been, to say the least, not very creditable. It is said indeed, openly and plainly, that the Bishop of Manchester was "the committee;" that if a Praxiteles or a Phidias had competed with Mr. Noble, Mr. Noble would not

withstanding have "gained the day." He was predestined to success. Yet it is notorious to all who are behind the curtain (as the committee were, or ought to have been) that this "sculptor" would have been more fitly employed in mixing the clay, than in moulding (or overlooking the moulding) of the figure. The result is lamentable to the last degree, and it is no marvel that the artists and people of Manchester, are both angry and indignant. We have not seen the collection of models sent in for competition, but we are fully sure nevertheless that the selected statue is in all respects deficient; men are known by their works: among the competitors are several who have earned and merited renown; general opinion points to the production of "John Bell" as that which should have been chosen; undoubtedly Mr. Bell is an artist of high genius; his fame is firmly established, and "report," universal as it is, cannot well be wrong. A statue by him, equestrian or otherwise, would have graced and honoured Manchester, now destined to be degraded, for perhaps of all the "jobs" connected with sculpture in England, the latest is the worst.*

MR. T. JONES BARKER recently had the honour of exhibiting to the Queen and Prince Albert, a picture he has just completed of "Lord Nelson receiving the swords of the vanquished Spanish officers on board the 'San Josef,' in the action off Cape St. Vincent;" we hear that the artist was highly complimented by her Majesty and the Prince on his work, which will be placed in the hands of Mr. C. G. Lewis for engraving on a large scale, as a companion to the print of "The Duke of Wellington and Blücher meeting at La Belle Alliance," another of Mr. Barker's very clever historical pictures.

THE BARON MAROCHETTI'S STATUE OF CŒUR DE LION is about to be erected in the open space opposite to the northern entrance to Westminster Hall. Workmen are already engaged in preparing the ground for it.

KENSINGTON CONVERSAZIONE.—This Society, established under the Presidency of the Venerable Archdeacon Sinclair, the Vicar of the parish, aided by a council of gentlemen, distinguished in literature and Art, held its first meeting on the 15th December at Great Campden House, Campden Hill, Kensington. The mansion is now the residence of W. F. Wolley, Esq., a member of the society, whose munificence and taste have embellished the ancient mansion with a rich collection of works of mediæval Art, chiefly from Italy. The rooms, most of which are lined with wainscoting of black oak, were thrown open from eight until eleven, and in the course of the evening were thronged with a large assemblage of the principal inhabitants of Kensington and its neighbourhood. Among the antique gems of Art were to be found a beautiful specimen of silver workmanship by Cellini; paintings by Cimabue and Giotto; chairs from the Sacristy of Worms, manufactured in the 12th century; and the coronation chair of the Elector of Saxony. The chief attraction of the evening—the cynosure of every eye—was the beautiful "Ecce Homo," of Murillo, lent by C. W. Cope, Esq., R.A. We noticed also several charming sketches of Spanish life and scenery by Mr. Lewis, and an early landscape by Turner. We regret that want of space prevents us from mentioning numerous contributions of the highest merit, that had been made from the neighbourhood, which is well known as the home and haunt

of so many artists, and is soon destined to become the site of the National Gallery. The arrangements for the exhibition of the various productions of Art, as well as for the comfort and convenience of the visitors, attested the high qualifications of the council for the task they have undertaken, in order to cultivate æsthetical principles, and stimulate a patronage, not less judicious than generous, among the middle and higher classes of society.

THE KING OF BELGIUM'S PICTURES IN DUBLIN.—We have received from Mr. G. F. Mulvany, R.H.A., one of the honorary secretaries of the newly-founded "Irish Institution," to which we have referred in another column of our journal, a communication, requesting us to correct an error in the statement we made last month on the subject of the pictures lent by the King of Belgium to the late Industrial Exhibition in Dublin. We were informed, and wrote to this effect, that Lord Talbot de Malahide and the Committee of the Industrial Exhibition, had applied through the Belgian ambassador, to his Majesty, for permission to retain these works in Dublin, during a short period, to assist in the formation of the contemplated gallery of the Irish Institution; it seems, however, that the application was made by Mr. Mulvany and his co-secretary, and that his Majesty has been pleased to grant it; with this exception Mr. Mulvany's letter confirms our previous remarks. The pictures will consequently remain in Dublin for some time, and will then be transmitted to London for exhibition.

COLOURED ENGRAVINGS.—A series of small coloured prints, representing the late Naval Review at Spithead, have been shown us by Mr. J. T. Clark, the artist who made and engraved the sketches. The prints which are from steel plates receive, after the first impressions are taken off, a variety of coloured tints by a process that the artist tells us is a novel one, and is effected at one printing. The pictures are delicate in appearance, and we understand can be produced at a very low cost, while the process may be carried out to works of a much larger size than those placed before us. The colours are printed by Messrs. Hanhart from a lithographic stone.

IRON CASTINGS.—On the occasion of our visit to Frankfort we visited the well-known establishment of M. Zimmermann, of which we then spoke as celebrated for the variety and artistic excellence of its iron castings. For the introduction of these works into this country, M. Zimmermann has opened premises in the Strand, with examples of every object and composition adapted for ornament for which metal casting is available. We observe that even since the time to which we allude, that is a few years ago, the subjects added are of a higher degree of interest, and of much greater excellence in execution. The metal in which these works are cast is iron, from which sharper and finer descriptions are obtainable than from any other metal. After being cast they are finished with a coating of bronze, and have the appearance of works formed entirely of that metal. Remembering the difficulty of casting in any metal, even large works of sculptural character, we cannot but express surprise at the fine finish and accurate proportion of even minute productions in this collection. We know of no establishment in this country in which iron casting is practised for the re-production of sculptural figures and groups, on a scale so minute, nor are there artists who devote themselves to this kind of modelling and composition, if there were such it cannot be doubted that these works would have an extensive sale in this country. Many of the historical and poetic figures and compositions are of extraordinary merit, as the statues—"Merovée and Attila," pendants—"Jean sans Peur, and Charles the Bold," "Commerce and Agriculture," "The Four Seasons," "The Bacchante on the Goat," "Charles Quint," "Asia," "Africa," &c. The individual animals and groups are full of truth and spirit, those by the French artist, Mène, are very careful in finish, while those by Fratin are singularly bold and free, but unquestionably correct. We observe that they are the productions principally of French artists.

* We find from the following advertisement in a Manchester paper, that there is even yet some chance of this work adorning the city:—"MANCHESTER WELLINGTON TESTIMONIAL.—MR. JOHN BELL'S MODEL.—The following requisition, signed by 21 artists and architects, resident in the city of Manchester, has been forwarded to John Bell, Esq., sculptor, London: Sir,—We the undersigned artists and architects, resident in the city of Manchester, anxious that the public should have a further opportunity of inspecting your noble model, submitted in competition for the Wellington Testimonial, request that you will allow it to be so placed for a short time in some public room, that it can be seen from every point of view, and its merits further contrasted with the recent decision of the judges.—An application from Mr. Bell, founded on the foregoing having been transmitted to the council of the Royal Manchester Institution, they have in the handsomest manner placed a room in the South Gallery at his disposal, where the model will shortly be open for public inspection."

REVIEWS.

THE COINAGE OF THE BRITISH EMPIRE. By H. N. HUMPHREYS. Published by N. COOKE, London.

The proper knowledge of coins is so essentially the result of much patient study, a love of research, and a good knowledge of history, that its votaries are necessarily restricted to a few, although its claim on attention is sufficiently attested by the many, who hoard "curious money"—in the unscientific acceptance of the term. The advanced student finds in the prosecution of this science—for such a term is justly due to numismatology—a rich reward, and may exclaim with Warton,—

"How pleasant are the paths of hoar antiquity,
Not harsh and rugged as dull fools suppose."

If, however, "dull fools" alone were the sneerers at the pursuit, they might be well left unheeded to rejoice in their folly; but we only lately encountered two instances when nobler opponents entered the field. One, a literary gentleman of reputation, who declared that he could not comprehend the utility of the study, or at all appreciate the taste of the students; the other, an architect, also of well-known ability, who honestly avowed that he had "no patience" with anything connected therewith, or the "absurdity" of its followers. Both gentlemen were easily silenced by proofs; for being educated men they were capable of seeing facts; and when the literary man was told that Addison for the first time satisfactorily elucidated an expression of Homer's, that had puzzled the commentators in vain, by the aid of a Roman coin, where the epithet and the deity to whom it belonged was represented, and that many dates and facts in history are only known by this means: and when the architect was similarly informed that the representations of the finest public works in Rome, their temples and buildings, which we only know as fragments, are to be seen as they stood in perfection, executed by the same ancient people on their coinage; both gentlemen were convinced that there "was something in the study." We can readily concede the want of interest and monotony felt in looking over a collection of comparatively modern pieces; but no artist can look at the coinage of ancient Greece unmoved; it is as fine as the Elgin marbles; no historian but must value the important Roman series upon which every great public event has been recorded, represented, or emblematised, by the hands of the Masters of the World. Mr. Humphreys in the work before us, has very wisely commenced his labours by enforcing a few facts of this kind; and properly observes that the most eloquent epitome of history, in the smallest space, may be contained in a small cabinet of coins. Sir Isaac Newton made frequent use of coins in testing the dates in his great work on ancient chronology; and through their means, the names of upwards of two thousand places, provinces, and princes, have been preserved, many of them having no other representations. As authentic portraits they are invaluable; and so strikingly true, that the peculiarities of the features of the great men of antiquity completely bear out the written descriptions of their contemporaries, and not unfrequently preserve the only resemblances we possess. A striking instance of the value of modern researches in a neglected field of the science is narrated by Mr. Humphreys. It is that of the coins of the princes established after the death of Alexander the Great in Western India, of whom only about eight names were preserved in history; we have now, however, extended the list to twenty, followed by the coins of their successors, forming together a series extending from the third century before, to the twelfth century after, the Christian era.

The study of coins is therefore an exceedingly useful branch of knowledge, but it is one not to be obtained without thought and time. Mr. Humphreys' book is a good *resumé* of others which have gone before; indeed, nearly all the information may be found in the works of Ruding and Hawkins; while the whole of the specimens of the silver currency, amounting to more than ninety specimens, counting nearly one hundred and eighty obverses and reverses, have been taken entirely from the latter work; the whole of its learned deductions, the result of many years study by that gentleman, as keeper of our national collection at the British Museum, being as unceremoniously "conveyed" to these pages. There is a degree of haste and inattention in getting-up the book, very visible throughout, particularly in wrong references to plates and their descriptions. Thus, the brass medallions of Commodus, pl. 1, fig. 12, and pl. 17, fig. 16, are both wrongly referred to on pages 32, 33, and the inscriptions of two distinct coins

blundered together. With similar carelessness a groat of Henry V., p. 69, is brought forward to substantiate the difference between the coins of that king and his successor (which are, notwithstanding, declared to "still remain quite undistinguishable"), because this groat "has a V. after Rex, and may be assigned to Henry V.;" but on turning to the plate nothing of the kind appears, but only the lower part of the open lozenge, the upper part being clipped or worn away on the coin; such lozenges being commonly used to separate words on these monies, as may be seen on the reverse of this very coin, which has been correctly described by Mr. Hawkins, from whose book this specimen is copied, it having the peculiarity of an error in the die by which it reads *London for London*. In a similar loose way the boar's head mint-mark is restricted as "the London mint-mark" of Richard III., which is not the case. These things make the true facts not new, and the new not true. In p. 87 an extra note is printed, to tell the reader precisely what he had found in the text four lines before. The distinction between the first and second coinage of George III. is completely reversed by wrong references, rendering both plate and distinction technically useless, and Wyon's elegant reverse to our Queen's five-pound-piece, actually described as "a beautiful symbolic figure of Una and the Lion," and condemned because "though picturesque, it appears somewhat far-fetched and little appropriate." The design literally represents her Majesty in regal costume, with crown on head, orb and sceptre in hand, protecting the lion of England. When had Una such "symbols?" The "far-fetched" signification is certainly not Wyon's?

The book is an extremely showy book, with its chromo-lithographic plates, imitating the metal of each coin, and resplendent in gold and silver. It will attract the eye, fix the attention, and instruct the tyro, but it will not satisfy the cognoscenti; as it exhibits too much of the mere "book-making" spirit of the present day, and might be "made to order" with comparative ease. Still we must do the author the justice to say that he is enthusiastic in his subject; and in a few instances endeavours at new illustration of English coins by the study of foreign coins; and if his book attract attention sufficiently to make students, it will have done good service; its style and appearance being, we are willing to admit, most likely to do this. It is our business, however, to deal with facts as we find them; and without any wish to be harsh, to notice errors or unfairness of compilation. The critic's art is not an enviable one; and frequently gives him as much pain as it does the criticised. It is still a necessary one to fulfil, and becomes doubly so in these days of rapid thoughtlessness.

DANSTELLUNGEN AUS DEN EVANGELIEN—VON FRIEDRICH OVERBECK. Published by WILHELM SCHULGEN, Dusseldorf; HERING & REMINGTON, London.

We have noticed, as they have successively appeared, these engravings from the drawings by Overbeck in the possession of the Baron Alfred Von Lotzbeck. This is the ninth number, and contains, like those which have preceded it, four engravings, the subjects of which are—"The Incredulity of Thomas," "The Ascent of Christ," "The Wise and the Foolish Virgins," "Jesus bound, is led before the High Priest." The principal incident necessarily always shown in the treatment of the first subject is Thomas in the act of touching the wound in the side of the Saviour. In doing so he kneels on the right of Christ, and the other ten disciples are grouped on each side. The manner of the engraving is that of which we have already spoken, as from the tenacity and fine feeling of its lines, seldom graduating below a middle tint, it is well adapted for the works of Overbeck. In the "Ascension," in addition to the eleven, the Virgin kneels nearly in front of Christ, who rises, having on each side of him an angel. In this composition is shown, in a manner perhaps more immediately remarkable than in any other of these engravings, Overbeck's dissent from those precepts which teach that, according to the rules of composition, inequality of parts and oppositions of action are admissible. Here, however, we see both hands of the Saviour equally raised, an angel on each side with head, hands, and wings, each like the other. In imitation of the old masters Overbeck adheres to the letter of the text; in the next plate we see, accordingly, a very simple but charming version of the parable of the Virgins, who themselves are divided into two distinct groups on the right and left, while the bridal procession is seen passing a bridge. The last subject is we think the best of the four. To the incident the artist gives more of a material character by stronger oppositions of chiar'oscuro, and more careful

rounding of the figures and parts. These productions are the finest examples of a style in which Overbeck has no competitor.

THE MOTHER'S DREAM. THE BELIEVER'S VISION. Engraved by W. H. SIMMONS, from the Pictures by T. BROOKS. Published by H. GRAVES & Co, London.

The publishers of engravings are beginning to understand that there is a class of persons ready to patronise other kinds of publications than those which illustrate the phases and character of the lower animal world; and they are doing wisely, certainly as a matter of business, to endeavour to suit the tastes of all parties, whether that taste demands saints and angels, or horses and dogs. The pair of prints by Mr. Simmons are likely to find many friends among those who are pleased with religious sentiment; for without aspiring to anything like dignity or high devotional feeling, they contain enough of pious character to satisfy the class to whom they are addressed; while there is no deficiency of pictorial merit. The first represents a young mother fallen asleep by the couch of her sick infant; an angel, bearing an infant also in her arms, hovers over the couch; the meaning is obvious. By the way, Mr. Brooks's angel is almost a copy of Thorwaldsen's exquisite "Night;" but it is not the worse for that: the group of the mother and child is very pretty. The "Believer's Vision" shows a young girl who has likewise fallen asleep on her couch, after reading the sacred volume; a group of angels descend towards her: the scene illustrates the poet's lines—

"Angels ever bright and fair," &c. &c.

The artist has carried out the idea very agreeably, and has certainly gained a step in these works over his former productions: they are beyond doubt an improvement upon the mass of prints which profess to illustrate portions of our Church service.

THE PILGRIM FATHERS. By W. H. BARTLETT. With Illustrations. Published by ARTHUR HALL, VIRTUE, & Co., London.

This is one of the most interesting books we have seen for a long time, and whatever its popularity may be here, it is certain of a large sale on the other side of the Atlantic, where the names of those who suffered "for righteousness' sake," during our national persecutions of the Puritans, are held in the highest honour. Mr. Bartlett has brought thought, patience, investigation, knowledge, learning, and observation to his aid, in this beautiful volume; he has all the requisites but one for his task,—he lacks enthusiasm; or if he has it, (and it would have been next to impossible to pursue his purpose as he has done without it), it is so encrusted with coldness, as to seem always the one thing needed in the book; the details so faithfully given lack the appearance of zeal, and yet nothing but zeal could have urged the author forward. We have, however, reason to be grateful for the knowledge and variety of information which Mr. Bartlett has collected, illustrated, and brought together in so pleasing a form; it is deeply interesting to observe how religious fervour elevates and ennobles man; the frivolous Frenchman under the persecutions of *La Vendée* became a hero; his faith sanctified his nature; his "frivolity" vanished; he rose with his purpose, and was equally prepared to do battle in "the cause," or to lay down his life for it.

Everything tending to "renew a right spirit within us," to revive the earnest and prayerful nature, which faints and languishes under the pressure and distraction of this utilitarian and mammon-worshipping age, is an especial blessing; and there can be no more acceptable present to a Christian household than the "Pilgrim Fathers." Mr. Bartlett truly says, "that of the many heroic emigrations which have covered the world with powerful colonies, and carried our language and literature to the remotest bounds of the earth, no one is perhaps more singular, and even romantic, than that of the band of sectaries driven forth in the reign of James I., on whom the veneration of their American posterity has bestowed the name of the PILGRIM FATHERS. Their story well exemplifies the providential law which evolves good out of evil. * * * The details of the exile are almost unknown to the mass of English readers; on the other side the Atlantic they are familiar to almost every child, at least in the New England states, and numerous are the works that have been published in illustration of them." Mr. Bartlett acknowledges the obligations he is under to many authorities who have been before him in the field. The book recalls a host of memories of those staunch old times, and of the true heroes who lived in them, when "the bark Mayflower" left our shores with its freight of brave Christian hearts, turning from

the land they loved so well to seek a home among the "red men," whose war-whoop and scalping-knife had less terrors than PERSECUTION. The engravings both on steel and wood are charmingly executed, but Mr. Bartlett's skill as a draughtsman is sufficiently known to render praise needless.

THE MADONNA. Engraved by ACHILLE MARTINET, from the Picture by RAFFAELLE. Published by GOUPIE & Co., Paris; E. GAMBART & Co., London.

If our recollection serves us aright, the original of this engraving is in the Louvre at Paris, but it is not so well known as many other similar subjects by Raffaele. The picture represents the Virgin kneeling in an open landscape, her right hand lifts the veil from the infant Jesus, asleep on the ground, to show him to the infant St. John, whose waist is encircled by her left arm; in the distant landscape are some Italian buildings. The face of the Virgin has that beautiful holy expression which Raffaele has made peculiarly his own; it seems to have more of veneration than of maternal love; the infant Jesus is a model of soft child-like repose; St. John points to him with his right hand, his face being turned away with a smile upon it, as if directing the attention of some one, not in the picture, to Him, "the sandal of whose shoe he was not worthy to unloose." It is a lovely group. M. Martinet ranks among the best engravers of France.

HAPPY AS A QUEEN. Engraved by W. H. EGLETON, from the Picture by H. CORBOULD. Published by H. GRAVES & Co., London.

It will not do to criticise the component parts of this very pretty print too closely, if truth of composition be the only quality one looks for in a picture. The figure, a young gleaner, has an English face, but wears a continental dress, with an English straw hat. The landscape, too, is of our own rural country, but it is embellished with some Italian-looking edifices. We are not however disposed to consider these as defects, for the whole come together most "picturesquely." The upper part of the figure, with the wheat sheaf on the head is charming; the drapery of the lower part is somewhat too massive, and rather stiff in the folds; yet the print pleases us; it is, of its class, one of the best we have seen for a long time.

UNCLE TOM'S CABIN. Illustrated Library Edition. Published by N. COOKE, London.

We may affirm without contradiction that no book ever had such a "run" in the same space of time as Mrs. Stowe's popular novel has had since its importation among us: it has called into requisition a whole army of publishers, printers, and artists of all kinds, to present it suitably to the variety of classes eager to possess it, from the shilling volume to the richly illustrated copy fit for the aristocratic boudoir. Mr. Cooke's edition belongs to the family of the latter; it is arrayed in handsome blue and gold exterior, is adorned with an abundance of clever woodcuts, engraved by W. Thomas, from sketches by G. Thomas and T. R. Macquoid, is nicely printed on substantial hot-pressed paper, and is altogether a very pretty volume, especially adapted to this season of gifts and presents.

TREES, PLANTS, AND FLOWERS, THEIR BEAUTIES, USES, AND INFLUENCES. By MRS. LEE. The Illustrations drawn and coloured by JAMES ANDREWS. Published by GRANT & GRIFFITH, London.

We have always considered Mrs. Lee as a very reasonable person, a writer who understood her readers, but what shall we say when she asks us to read a *Preface*?—particularly when the pages look so fresh and pleasant, and the illustrations remind us of trees and bouquets blooming and dewy, while we are enveloped in fog, and can hardly inhale the atmosphere by which we are surrounded? However, we have read the preface, and gone carefully through the book, which is really as full of interest as of beauty, and one of the most charming gift-books of the season. It would be a curious calculation to sum up the number of volumes "written," "compiled," and "arranged," by Mrs. Lee, both under her former and present name, and she has this rare advantage, that, as the subjects are generally connected with natural history, the books (so frequently the case with imaginative writers) are not repetitions of each other; wander with nature for centuries, and you always find

"Fresh fields and pastures new."

We wonder what "Messrs. Newbery," (who used to publish such little "stubbled" children's books, admirable *inside*, but very strange *outside*, according to the present taste) would say to the exquisite

"getting up," of this and similar publications of Messrs. Grant and Co. Nothing can be more appropriate than the delicate green binding of this volume with its light wreath of gold, and we hope that both the author and publisher will reap a *golden fruitage* as their reward.

CHERRY AND VIOLET. By the Author of MARY POWELL. Published by ARTHUR HALL, & VIRTUE, London.

When we saw the quaint binding and red edges of this book, and that it was another volume by the author of, and in the style of, "Mary Powell," we were about to write that the popularity of her peculiar works had led the author into the error of publishing too much in the same strain; that in this way a "lucky hit" was hunted to death, and we held this opinion until we reached the middle of the volume, when the author's intention becomes developed, and the reader's sympathy is excited—and carried triumphantly through to the end. We still think the simplicity of the story somewhat overstrained, though in other respects "Cherry and Violet" are true to their several natures, and the terrors of the pestilence that desolated London in the reign of the second Charles, has never been more forcibly or more touchingly portrayed. When we say that "Cherry and Violet" are worthy to take their place (a woman's place, however,) beside the "Colloquies of Edward Osborne," we have said all that need be said in favour of these damself, and while we congratulate the author on a triumph we did not anticipate during the few first pages, we would entreat her to consider whether it be wise to confine herself altogether to this style of composition; to bind down her sympathies, her knowledge, her extensive reading, to this quaint and peculiar class of literature. But whatever the author of "Mary Powell" may do hereafter, we are, at all events, indebted to her for the past and the present, and whoever has enriched a library with the volumes already so well known, and so highly valued, will do well and wisely to add "Cherry and Violet" to the number.

BOHN'S STANDARD LIBRARY, &c. Published by H. G. BOHN, London.

Mr. Bohn continues the publication of his serials with unabated spirit, doing good service in the cause of literature of the best order. Ranke's "History of Servia," translated by Mrs. Kerr, is the volume of his "Standard Library" for the last month; a work which, at the present time especially, will command more than ordinary interest. The "Classical Library" brings before us the old Latin authors, Justin, Cornelius Nepos, and Eutropius, literally translated and annotated by the Rev. J. S. Watson. Under the title of "Bohn's British Classics," the publisher proposes to issue a series of standard works in our own literature, and commences with Gibbon's "Decline and Fall of the Roman Empire," with the notes and commentaries of various writers. Gibbon's "florid" work has hitherto appeared only in costly editions, it will now be within reach of the multitude, and having an antidote to some of the "delicious poison," which it contains, in the remarks of the editor, a "churchman," this edition will profit as well as please the reader.

LEÇONS DE DESSIN APPLIQUÉES AU PAYSAGE, PAR A. CALAME. Published by F. DELARUE, Paris; E. GAMBART & Co., London.

A book of elementary studies, commencing with simple geometrical forms, and proceeding to the finished sketch. The drawings are free and broad in style, but very delicately touched, and are well adapted for the young pupil. We presume, though it is not so stated, that this is only the first part of a series.

THE AUTOBIOGRAPHY OF WILLIAM JERDAN, Vol. IV. Published by HALL & VIRTUE.

This volume concludes—we cannot say completes—the work: it cannot be said that it has answered expectation; on the contrary, it has created disappointment. Yet it contains much that will interest and instruct; much also that will amuse and gratify; and not a little that cannot fail to *teach*. The fourth volume is occupied chiefly by details concerning the troop of friends by whom Mr. Jerdan has been at all times surrounded; it is pleasant and cheering to read the hearty praise he bestows upon them, and the expressions of grateful memory in which he records the services he received at their hands. The book will now form a part of the literary history of the age. We shall ever lament that it gives so meagre a supply of facts for the future: when we call to mind what might have been done, we grieve for the little that is done: haste, and other untoward circumstances,

no doubt, have caused a great opportunity to be comparatively lost. In taking leave of Mr. Jerdan, however, we may not forget the very large services he has rendered to literature and its professors for very nearly fifty years: his "Literary Gazette" was the first publication that rendered popular the works of living authors: it was conducted with earnest truthfulness; with energy, promptness, ability, and integrity; and above all, its criticisms were ever sent forth in a spirit of generous sympathy and kindly consideration. Of the many thousands whose "doings" were reviewed in that periodical, how few were there whose hopes were crushed, or even whose tempers were exasperated by the treatment they received. On the other hand, how numerous are they who have been fostered into excellence and conducted to success by the well-timed praise or judicious counsel of the critic of half a century? It is no small thing to have had a giant's strength and not to have used it as a giant: and it is no light praise of Jerdan to say that the memories of nearly all, if not quite all, the authors of his age and country owe him a debt of gratitude, which they do not and cannot forget.

THE NAVAL REVIEW. Lithographed by T. G. DUTTON, from drawings by W. O. BRIERLY. Published by ACKERMANN, London.

A pair of prints very carefully and accurately executed; one representing "The Queen leading the Fleet," the other "The Queen reviewing the Fleet in Action." We can speak from our own personal observation of the fidelity with which these views have been drawn by Mr. Brierly. Pictures of battles are not the most pleasant works of Art to contemplate, but in the grand, yet bloodless, action here commemorated there is nothing to disturb our enjoyment; hence they who delight not in scenes of warfare, as well as they who do, will regard Messrs. Ackermann's publications with equal interest.

PORTRAIT OF EARL GROSVENOR, M.P., Engraved by T. L. ATKINSON, from the picture by W. JONES. Published by GRAVES & Co., London; T. CATHERALL, Chester.

The constituents of the ancient city of Chester will find in this print an excellent portrait of one of their representatives, the young Earl Grosvenor, who is very agreeably rendered by the artists; but the face would have been improved had the engraver given more softness of outline to the features, which appear a little "cut out."

THE BATHERS. Engraved by T. O. BARLOW, from the Picture by W. ETTY, R.A. Published by J. GILBERT, Sheffield.

However opinions may differ on the generality of Etty's compositions, there can be no question that he often painted pictures which, in elegance of composition, are in nowise inferior to the best of the great masters of antiquity; and this is assuredly one of them. It represents a stream partially secluded by trees on its banks; and a young girl, who has waded into the water almost to her waist, is assisting another who appears half afraid to venture in. These figures are very gracefully grouped, and are as delicately disposed as such a subject will admit of. The plate is a small one, engraved in mezzotint with much tenderness, though somewhat low in tone. We scarcely like it the less, however, as it produces a quietude and repose befitting the scene.

OCEAN AND HER RULERS. By ALFRED ELWES. Published by GRANT & GRIFFITH, London.

What an admirable gift-book for a boy,—an embryo sailor, or one who loves the *true* history of adventures, which he can enter into without danger! Mr. Elwes has rendered this little volume, as far as was practicable within its limits, a narrative of the nations who have from the earliest ages held dominion over the sea; and he has also arranged a brief history of navigation from the remotest periods up to the present time; indeed, such a manual of the "Sea-Kings" and their tributaries is of value to all who are proud of being subjects of the "Queen of the Sea."

CAT AND DOG. With Illustrations by HARRISON WEIR. Published by GRANT & GRIFFITH, London.

We confess to having enjoyed the "Cat-and-Dog" sort of life into which we have been beguiled, as much by the interest of the story, as by Harrison Weir's spirited illustrations. This is the season for "picture-books;" and it would ill-become us to neglect the "rising generation," and not let them know what they have to expect in the way of instructive amusement during the Christmas holidays.

THE ART-JOURNAL.



LONDON, FEBRUARY 1, 1854.

ESSAY ON POTTERY AND THE
FICTILE ART.HISTORICALLY, CHEMICALLY, AND
PRACTICALLY CONSIDERED.

BY APSLEY PELLATT, M.P.



IN contemplating the beneficence of the Deity, how ought we to admire the rewards which Providence bestows upon healthful industry. The wisest of men has said, "In all labour there is profit;" so that the curse pronounced upon man's original

transgression, "By the sweat of thy face shalt thou eat bread," has been transmuted into a blessing.

Labour is the substratum of the world's wealth.

It is that which raises us in the scale of nations, pays the interest of our National Debt, supports our glorious voluntary institutions for sustaining art and science, for healing the sick, and for restoring to society those who have wandered from the paths of virtue and morality.

Labour invigorates the intellect, gives to science its discoveries, and opens up to us the hidden sources of Geology and Chemistry, brings near the far distant objects of Astronomy, magnifies the minutest glories of his creative power, and enables the master-mind of man to superintend the systematised factory with all the appliances of science, invention, and practical experience; thus, by division of labour and mechanical power, affording a fair return for capital, and remunerating wages of labour to thousands of male and female operatives,—gratifying both to the patriot and philanthropist, and a blessing to the nation.

Industrial Art produces a demand for agricultural produce; the labour of the mechanic or artisan has a reactive force upon the labour of the plough, the harrow, &c., and thus acting and reacting upon each other, the social condition of the mass is elevated in the enjoyment of nutritive food; often adding thereto the conveniences and even elegancies of life—advantages which, in former ages, were confined almost exclusively to the wealthy.

Among cottage comforts, not the least pleasing to the eye of the philanthropist is a good supply of useful crockery, and if, in the luxuries of the middle classes, we find an improving taste for useful and ornamental earthenware and china, its possession is the gratifying indication of the result of successful industry. Rising higher, among the upper classes we find drawing-room cabinets, mantelpieces and tables decorated with the more costly and beautiful forms of vases, or fictile busts and statuettes; indicating that other various branches of high Art are cultivated in relative proportion, whether in engravings, paintings, or statuary; and that, therefore, the wooden platter having been gradually disused by its more cleanly, smooth, and healthful fictile substitute, a great advance is made in the onward progress of civilisation.

Domestic vessels, from the coarse brown pan to the elegancies of the table, utensils for the

laboratory, larder, dairy, &c., for sanitary arrangements, with glazed drains, &c., demonstrate the usefulness of the potter's art, and prove that every day the manufacture is becoming of greater national importance, especially as England abounds with clay and coals, the latter being at the very foundation of our social industry, and of far more importance to our prosperity than the gold mines of California or Australia.

On the Continent we find that the elegancies of life have had greater attention than the useful. Foreign manufacturers have been chiefly occupied in supplying china vases, pendules, and lamps, for cabinet or mantelpiece, and, therefore, excel us in that branch of ornament; while the British potter has varied his forms, and studied new and elegant patterns for tea, table, and dessert services, that useful department of luxury of the fictile Art, which has advanced far beyond its Continental competitors. The Exhibition of All Nations in 1851, has afforded other practical illustrations of the stimulating advantages of mutual teaching by competition and rivalry; showing that all may derive improvement not only in their special manufactures, but in general manners, customs, and the higher appreciation of the arts and elegancies of life.

"These are the gifts of Art, and Art thrives most
Where Commerce has enriched the busy coast;
He catches all improvements in his flight,
Spreads foreign wonders in his country's sight;
Imports what others have invented well,
And stirs his own to match them, or excel:
'Tis thus, reciprocating each with each,
Alternately the nations learn and teach."

At present, England admits all foreign china at a nominal duty, but the Continent will not take our glass, china, or earthenware in return, except at a prohibition duty; notwithstanding, English china, especially that covered all over with raised flowers, in imitation of the Dresden, was, a few years since, to be found in almost every china warehouse in the Palais Royal, and other dépôts in Paris. Great quantities of the *finer china wares*, I have no doubt, evaded the high duty, and have been smuggled into France. The ordinary table-services of English earthenware, and all useful ornamental domestic articles, are cheaper and of a far superior quality than can be made in France; large French earthenware factories are, however, still kept going by the artificial aid of government protection. It is said that Great Britain has a larger number of skilled workmen than any other nation in Europe, and she still preserves her just fame for high quality, especially in machinery, cutlery, glass, earthenware, china, and many other branches of British manufacture.

For the introduction of novel designs, Paris is the mart of Europe; still, as the advancing intellect of England receives a higher artistic education, through our museums, picture galleries, illustrated publications, and our Schools of Design (which will not fail, ultimately, to impart taste to native talent), there can exist no reason why we should not also successfully compete with our talented neighbours in the *poetry of Industrial Art*.

Under the terms ironstone, stoneware, earthenware, and porcelain, frauds have been constantly practised upon the public, by unfair and disgraceful competitors improperly stamping counterfeit appellations upon the ware. To enlighten the public, and to enable buyers of English fictile manufactures to discriminate, is an act of justice both to the seller and consumer. Clear vibratory sound, silky evenness of surface or glaze (neither too dry, nor too rich (or fat), compactness of the interior, or body (as shown by its fracture and semi-transparency), are the never-failing tests of quality of all descriptions of porcelain.

The terms china or porcelain ought never to be applied to any wares unless they possess the before-mentioned qualities, and a greater or less degree of transparency; all other terms for ware apply to ironstone, earthenware, or opaque fictiles. A ware, therefore, possessing clear sonorous powers, and a rich or fat glaze, with a fine texture of body, and of an equable semi-transparency of hard china or *porcelain (dur)*, is entitled to the highest rank in this useful

and interesting branch of chemical and mechanical Art.

The Chinese, German, Dresden, Berlin, French, especially Sèvres, and also many English productions, have attained a superiority of quality scarcely to be surpassed; it must, however, be admitted that the foreign hard transparent china is in durability much superior to the English, but to a certain extent this hardness is attained by sacrificing other advantages, such as variety of forms and capability of colouring.

Opaque English ironstone may also be termed hard china, and is quite as compact as any foreign; but it has no transparency, and therefore must be ranked in the second order of merit.

There are numerous terms indicating superior quality marked on earthenwares of an ordinary character, used as decoys; they are more or less soft, and however beautiful the surface or colour of the glaze may appear, are only entitled to the third rank of merit, being wholly opaque and more or less liable to craze, somewhat like old cracked china.

The last or fourth class of wares termed dry bodies, are those having no glaze whatever, or very slightly glazed, and semi-transparent in the body, as unglazed jugs, mortars and pestles, also opaque stoneware, as made at Vauxhall and Lambeth, first introduced by Wedgwood.

The Chinese were the originators of hard china, and, so far as the ware is concerned, the moderns have not materially excelled them, but in the beauty of European outline, or in the ornamentation, we are far in advance of that extraordinary, but stereotyped finality nation.

The materials composing the glaze and body of chinaware were for ages kept a profound mystery, but through Father Francis Xavier d'Entrecole, a Jesuit, and Baron de Botticher, an alchemist, the discovery was made; the account of the latter it may not be uninteresting briefly to detail.

Baron de Botticher was originally a druggist's assistant, subsequently the confidant of a celebrated alchemist, who dying, he became possessed of his papers. The King of Saxony, hearing of his fame, enticed and confined him in his castle of Albrechtsstein in the year 1817, where at this moment the celebrated works at Meissen are carried on by the King of Saxony, and where the Baron was for years incarcerated, in the vain expectation of transmitting the baser metals into gold. He effected what was of superior value to Dresden; he succeeded in finding mineral materials for white hard china (clay and glaze), and manufactured specimens of porcelain crucibles, that ultimately caused large china-works to be founded, producing a quality equal in hardness, and possessing all the essentials of, Nankin porcelain, and which ultimately found its way to Berlin, France, and England, where factories were soon after established.

As all grades of china and earthenware depend for their durability upon the character and extent of their vitrification, much of the success of the potter depends upon the glaze and body harmonising with each other. Under the intensity of the required caloric, a heat that would fuse and refine glass, and in some instances much greater, as the glaze has a tendency to expand and the body to contract, no small skill is necessary to prevent fracture and a liability to craze, (a separation of the glaze from the body in irregular small fissures).

Glass is a complete vitrification; the fictile wares are incomplete vitrifications, for were the caloric pushed to its utmost intensity and duration, both the body and glaze of china would be nearly as perfectly vitrified as glass.

China is much more highly vitrified than earthenware; the advantages of china for domestic purposes, are, economy, cleanliness, and capability of resisting sudden heat and cold without fracture: and in these respects it is superior to glass (which cannot be annealed so permanently as china). Glazed common earthenware can be afforded much cheaper than glass, for pipes, sanitary purposes, &c.

Hard china may be known by its vitrified or polished fracture; the glaze, as it were, penetrating entirely through the body. The fracture of soft china shows a somewhat dry

porous body in the centre of two layers or surfaces of glass, and earthenware has a still more decided dryness in the body and glassy covering for the glaze. Hard china requires to be slightly fired in the bisquit kiln, and hard-fired in the glaze kiln, so that the glaze penetrates through the body. Soft china, on the contrary, is severely fired in the bisquit, and the slight firing which the glaze receives prevents its becoming so homogeneous as hard china, and it receives only a mere glass coating upon the body. A common brick has in it the impure materials of soft pottery, being a silicate of alumina, with an excess of the latter, which makes it easy of fusion, and may serve as an illustration for soft china or earthenware.

A fire brick is the same chemically but with an excess of silica, and is hardware, or China, as compared with the common brick. It is also of much greater specific gravity.

The history of ancient pottery may be said to be both sacred and profane. The Scriptures, Old and New, have many illustrations and similes drawn from the potter and his art, expressive of facility of execution, and the fragile nature of burnt clay vessels; thus, in illustration of the power of the Deity, the prophet says, "And he shall come upon princes as the potter treadeth clay." (Isaiah xli. 25.) Again, in censuring man's resistance to his Creator, "Shall the clay say to him that fashioneth it, What makest thou?" (Isaiah xiv. 9.) "Hath not the potter power over the clay?" (Romans ix. 29.) Also in the sublime exhibition of God's power and punishment: "Thou shalt dash them in pieces like a potter's vessel." (Psalm, ii.)

The Egyptians were known, at a very early period, to have practised this art; especially in the execution of statuette mummies and effigies of their deities, many of which have been exhumed from the tombs of Thebes and other places.

The Greeks, in their vases and pateræ, have conveyed to us materials of high artistic execution, both of ware and colouring; and the British and foreign museums have large collections of these splendid reminiscences of former luxury and Fine Art.

The Etruscans also afford convincing proofs that the pottery of the inhabitants in the vicinity of Vesuvius—whose crater poured forth its liquid fire and destroyed a whole city, the exhumation of whose tasteful treasures are now decorating our museums with elegant vases of originality, beauty of form, and occasionally accuracy of execution—can scarcely be excelled by modern Art, although executed above two thousand years ago. Similar to these are some that our countryman, the persevering traveller Layard, has exhumed and placed in the British Museum, among which are pateræ with exquisite interior decoration. These are the foundation of all true classic taste and design for outlines of vases, &c.; and, it is said, were suggested by conic sections.

France and Europe are much indebted to Reaumur, who porcelainised glass by firing it with gypsum. In 1739, he found similar minerals, in quarries near Limoges, to the kaolin and petunse of China; which enabled him, as Botticher had done, to imitate and even excel the admired Oriental productions. This amiable, intelligent, and patriotic philosopher devoted the greater portion of a long life, at St. Cloud, to making analyses of every description of china-ware. After much labour and numerous disappointments, his reasonings were fully demonstrated, and the following were the results:—

That when a substance is fusible at a known temperature *per se*, as be found petunse, and mixed with another known substance, *per se* infusible at any temperature, as he found kaolin—the fused result will be a vitrified chemical durable compound, like all hard china, and similar to the body of Japan or Chinese porcelain, such as was used for the celebrated Chinese pagoda, 300 feet high, with nine stories, erected 400 years since, at Nankin, and which still shows no signs of decay or decomposition. These experiments suggested in 1739, the French hard china; the announcement was made in the Academy of Sciences of Paris, ten years after the death of Botticher, and was the cause of the establishment (under royal authority)

of the celebrated Sèvres manufactory. Then rapidly followed the china-works of St. Cloud, Fauxbourg St. Antoine, Paris, Chantilly, Villeroi, and Orleans; also Naples, Florence, Vienna, Frankenthal, and Berlin.

Dr. Sherrard visited Paris soon after, and brought the Royal Society of London specimens of the native minerals, and of the prepared petunse and kaolin.

Notwithstanding the great fame of the Continental china, England soon after began to make superior soft china at Chelsea, Derby (both since discontinued), Worcester, Coalport, Stoke-upon-Trent, and other parts of the Staffordshire potteries, which were highly meritorious in execution, in all the ornamental and useful departments of the art; it is, however, far inferior in hardness, although probably equal in nearly all other qualifications to the best of the Continental china; nor has England, in her recent use of the decomposed granite, which gives two substances of the same nature, as petunse and kaolin, advanced her porcelain to the position of hard china—not, probably, because she is unable to do so, but because she has substantial reasons of a manufacturing and commercial nature for doing otherwise.

Hard china, with every caution in the firing, through the intensity of the heat of the furnace, is liable to get out of shape and become otherwise defaced by specks, dry edges, &c., so much so, that in Paris, white china has no less than four choices or qualities. Such is its great liability to get out of form, that French manufacturers seldom resort to novel or fancy forms for tea, table or dessert china, &c.; so that for the last fifty years the same oval dishes and ancient cups and saucers continue to be manufactured; while in England the forms of cups and saucers, tureens, ewers, and basins, and other useful ware are constantly occupying the inventive powers of manufacturers and modelers for novelty, which the inferior intensity of the heats of their china-kilns enables them to accomplish—(overhanging or fancy forms not being liable by intense heats to drop or become misshaped or defaced): therefore except some untoward accident occur, nearly the whole contents of a kiln are successfully fired, and can be sold with fewer imperfections and at considerably less prices than the hard china. Extremes should be avoided, excessive hardness involves waste and becomes costly; on the other hand, china too soft or tender would be injurious; British manufacturers have succeeded in attaining the desideratum of giving a pleasing surface and colour, and moderate hardness of glaze and body, which with fair usage will last as long as fashion or the usual term of human life can render it desirable, and at a reasonable price.

The ancient Sèvres *porcelain tendre* is still highly prized, but perhaps from being too soft was discontinued. If France were in equitable free trade competition with England (by reducing her import duties on china), it is highly probable that she would be driven by motives of economy to the English system of making a china hard enough to stand the friction of fair usage, with a glaze not liable to craze, and of a lightness and capability of accuracy of form which give English potters great control over the success of fancy forms, and which experience has shown cannot be obtained in hard china.

Sir George Staunton, who accompanied Lord Macartney on his embassy to China in 1797, observed on his journey to Canton several excavations caused by extracting from the sides of the adjoining hills the petunse so useful in the manufacture of porcelain, which he thus describes:—"This material is a species of fine granite, or compound of quartz felspar and mica, in which the quartz seems to bear the largest proportion. It appears, from several experiments, that it is the same as the *growan* stone of the Cornish mines. The micaceous parts in some of this granite (from both countries) often contains some particles of iron, in which case it will not answer the potter's purpose. This material can be calcined and ground much finer by the improved mills of England, than by the very imperfect machinery of the Chinese, and at a cheaper rate than the

prepared petunse of their own country, notwithstanding the cheapness of labour there. The kaolin, or principal matter mixed with the petunse, is the growan clay, also of the Cornish mines. The *whashe* of the Chinese is the English soap-rock, and the *shekan* is asserted to be gypsum. It was related by a Chinese manufacturer of that article, that the asbestos, or incombustible fossil stone, entered also into the composition of porcelain."

A village or unwall town, called Rütchin, was not very far distant from the traveller's route, in which three thousand furnaces for baking porcelain were said to be lighted at one time, which gave to the place at night the appearance of being on fire. The genius or spirit of that element is, indeed, the principal deity worshipped there. The manufacture of hard porcelain is said to be precarious, from the want of some precise method of ascertaining and regulating the intensity of the heat within the furnaces, in consequence of which their whole contents are sometimes baked into one solid and useless mass.

Whatever claims other nations may assume to priority of invention, as regards common pottery, the Chinese have, undoubtedly, the merit of being the originators of hard porcelain.

The unglazed wares, called dry bodies, should be placed in the fourth class, and may be termed *terra-cotta*. The following is extracted from the *Art-Journal* of December, 1847.

"The term *terra-cotta* simply signifies burnt clay, and may thus be appropriately applied to the most ancient objects connected with the plastic arts, such as cups and sepulchral urns. The materials of these, in many instances, being nothing more than pure clay baked in an oven; yet the makers appear to have exercised as much skill and ingenuity in the formation, as if they were working in marble or metal, producing articles destined to last for ever; so that, in no instance, is the taste of the ancients displayed to greater advantage than in the efforts of the potter. The perfection of these specimens of antique art may, perhaps, be attributed in a considerable degree, to the nature of the material of which they are composed; its pliability enabling the workman to mould his work to any form, as well as permitting him to remould it or retouch it by the addition of fresh clay, till he was satisfied of its entire correctness. This capability of alteration has been beautifully referred to by the prophet Jeremiah, 'Then I went down to the potter's house, and, behold, he wrought a work on the wheels, and the vessel he made of clay was marred in the hands of the potter, so he made it again another vessel, as seemed good to the potter to make it.'"

The ancient Britons, Anglo-Saxons, aboriginal Indians, as well as the Jewish nations, Phœnicians, Egyptians, Grecians, and Romans, have all possessed their *terra-cotta*, or more highly finished unglazed and occasionally glazed pottery, and knew well how to turn it upon the wheel (as now practised at the Vauxhall or Lambeth potteries), exactly upon the principle of the machinery described (and as the glass-makers to this day knead clay used for their pots or crucibles) by the prophet Isaiah. Quoting again from the writer in the *Art-Journal*, he says:—"Undoubtedly the potter's art was carried to a great perfection by the Egyptians, many of whose designs appear not only in the particular objects themselves, but are of frequent occurrence on their monuments. In making the pottery, some of the vessels were unavoidably broken in their passage to and from the furnace, and such as were unsound would crack when exposed to extreme heat; hence heaps of pieces were accumulated about the furnaces, which afforded shelter to numerous reptiles. 'Though ye have lien among the pots,' is a phrase still used in the east to denote a state of degradation."

The most artistic designs and the greatest variety of models in common burnt clay are those recently executed in France, generally known by the name of Beauvais ware. The German lava ware, in that department of pottery, also shows considerable advance. Although the designs are not so pleasing, the fineness of the clay and execution are far superior to the French.

The Romans established their art of pottery in the countries which submitted to their government, and Britain acquired a knowledge of the ceramic art from their conquerors. There were discovered at Castor, Northamptonshire, two Roman kilns, viz. one for biscuit and the other for glaze, somewhat of a conical form, four to five feet diameter, with seggars and vessel wares, &c., in the last stage of manufacture; many similar discoveries elsewhere in England have been reported in various archaeological periodicals. Some Roman specimens of a red colour, in the possession of Mr. Roach Smith, are beautifully embossed in animals and borders, of dry body very much resembling the ancient Chinese decorations and ware on teapots, many of which are wrought with figure patterns, but others in flowers and running designs artistically embossed and highly finished. Ancient India and Japan had also their share of merit in this character of pottery; some ornamental foliage growing out of the stem and root, forming a flower-vase, suggests an advancement in design and execution, to which, but for the actual specimens handed down to us, we should (from the paucity of history on the subject) be indisposed to give credence; and it is not improbable that the Chinese and Indians were unaware of each other's productions, although their taste and necessities led to similar inventions and a resemblance in style, simultaneously.

Statistics of the Staffordshire potteries become daily more interesting. The Staffordshire potteries, the principal seat of the pottery trade, comprise parts of several parishes, and extend in the whole length a distance of eight miles, consisting of Stoke, Burslem, Lane End, Etruria, Tunstall, Hanley, Shelton, &c. The two latter are as one town, and are the most populous; taking all the townships of the Potteries as one population of artisans engaged in china and earthenware manufacturing, including also Tunstall, Lane End, Stoke-upon-Trent, &c., the total would probably be 50,000 of men, women, and children, employed at the rate of 10s. to 15s. per week on the average, requiring an annual payment of above 1,500,000l. for wages alone, better wages perhaps than any other staple trade of Great Britain. Supposing therefore that the whole kingdom should add another 20,000 population of potters, the entire annual wages would not fall far short of 2,500,000l. sterling. Probably two hundred pounds weight of pure gold are annually consumed for gilding china, scarcely any of which returns again into the melting-pot, when once it has been dissolved for china decoration.

A digression may be pardoned to show the evils of strikes of workmen. In fourteen factories only, in the Staffordshire potteries, on the strike in 1836, 3500 men, women, and children, were thrown out of employ, which, with a proportion of colliers, crate-makers, &c., incurred a loss in ten weeks of 31,168l.; and at sixty-four other manufactories in ten weeks, ending Jan. 30, 1837, the number of hands out of work was 15,660, incurring a loss in wages to potters, engravers, painters, colliers, &c., of 157,442l.

Making the total loss to operative potters	£152,816
Colliers, crate-makers, and engravers	19,332
To the manufacturer	16,462

Total £188,610

Porcelain clay, or kaolin, is found in primitive rocks, among granite in Cornwall. Constituents of kaolin are—

Silica	52
Alumina	47
Oxide of Iron	0.33
	99.33

Some clays shrink one-twelfth in the drying and firing; those shrink least that have most silica. China clay of Devonshire contains sixty parts of alumina, twenty of silica. Felspar or petunse constituents are

Silica	62.33
Alumina	17.02
Lime	3.00
Potash	13.00
Oxide of Iron	1.00
	96.35

China clay, or kaolin, and felspar, or petunse,

are both the proceeds of decomposed granite, and the chief materials for the manufacture of china. Felspar is fusible, and with sufficient heat will make an opalised glass.

Flint is silica in a state nearly approaching to purity; viz.,

Silica	90
Lime	0.50

If two pieces are rubbed together sharply, light is produced; they give phosphorescent light by slight friction in the dark, and emit a peculiar smell. Yellow spots on flint are indicative of iron. Flint is burnt calcined, and ground in water between mill-stones. Flint cannot be fused by an ordinary furnace without the addition of an alkali, or metallic substance.

Clay is a silicate of alumina, and varies in the proportions of its constituents; that which contains most alumina, is most readily fused. Clays have a peculiar smell, called argillaceous; they are opaque, and non-crystallisable. Clays absorb water with tenacity, and make a strong paste, which, dried and fired, hardens, so as to strike fire with steel. The odour of clay is said to be from iron; pure clay having no smell.

Granite decomposed by the caloric of nature, leaves its residuum, petunse and kaolin; the former being principally silica and infusible, *per se*, and the latter, kaolin, being composed of alumina and potash, and fusible; the chemical constituents being well ascertained, the potter may avail himself of any form of silica, ground flints, or fritted sand, or any alkaline or other chemical product that will answer for kaolin. The potters, therefore, avail themselves of the following materials:—

Cornwall Stone, a substitute for petunse and kaolin.	
Flint, or kaolin.	
White lead.	
Cullet, or broken flint-glass, for common glazes, but lately much disused.	
Soda.	
Potash.	
Arsenic.	
Nitre.	
Borax.	
Oxide of Tin.	
Manganese.	
China clay, or kaolin.	
Carbonate Barytes.	
Gypsum.	

Clay is thrown into a tub, having in its centre an upright shaft, with cutting knives fixed to it, and the tub being of a conical form, the widest end upwards, the clay is forced down to the smallest end, from one knife to another, thus being constantly cut and pressed, till forced out of a hole at the bottom. When it has been thrown several times into this mill and worked through, it will be fit for use. The old plan of mixing clay, still used in China and elsewhere, is by treading with human feet. The lumps of clay so prepared are put into a vat containing water, also with an upright shaft worked by machinery, and revolving and agitating like a cylindrical butter churn, so as intimately to mix the clay with the water, to make a sort of pulp or slip. Dilution of clay is considered of a proper consistency, when a pint of it weighs 24 oz. The flints are placed into a sort of lime-kiln, and burnt, and, while hot, thrown into cold water, when they become cracked, and are easily broken into small pieces for grinding in a mill, of an ingenious nature, worked by steam power, made of Chert stones, one stone grinding upon another in water, reducing the flints to an impalpable powder; 24 oz. of slip flint is also the right specific gravity for the flint mixture with water, to make slip of the right consistency for mixing with the clay slip in suitable proportions. The fluid mixture of clay and flint is then passed through sieves, and pumped into the slip kiln. The slip kiln is a sort of long trough of firebrick, fifty to sixty feet long, with heated flues passing under its whole extent, for evaporating the water; occasionally the contents must be turned over and agitated, to keep the flint, which is heavier than clay, from sinking and hardening the bottom of the mass.

The proportions of clay and flints are usually secrets; perhaps an average of 1 flint to 3 clay is about the quantity. The clay or paste thus tempered and prepared undergoes the further process of slapping. If done by the hand, which

was formerly the only mode, a mass of fifty or sixty pounds weight must be placed upon a slab, frequently cut through and through with a wire, and as often hurled one mass upon the other with all the strength that a powerful man can exert, so that, at the commencement, if two pieces of clay were differing in colour, the work will not be considered finished until all air-bubbles are excluded, and the aggregate mass appears of one homogeneous tint and texture. Machinery for slapping or *blunging*, of the same nature as the pug-mill, with revolving, cutting, and pressing knives, as formerly described, now supersedes hand slapping. Flint and gypsum, and old, broken, ground china, are generally mixed with the china clay, or kaolin, of France, for glazes. It is said that at Limoges, in France, where the best clay is found, the mixture for china body may be bought ready mixed and fit for use at about three halfpence per pound, English money, a great advantage to small manufacturers.

The Colebrookdale china is extremely durable, and harder than many English chinas, but not so hard as the French, Berlin, or Chinese. Its glaze is composed of—

27 parts of ground felspar,	
18 parts of borax (borate of potash),	
4 parts of Lyme sand ground,	
3 parts of soda,	
3 parts of china Cornwall clay.	

This mixture, fritted or melted together, and ground to an impalpable powder, is then made into a slip by mixing it with water, to the specific gravity of 24 oz. to an imperial pint.

The mixtures for earthenware glazes are endless in variety. One for cream colour, and another for blue, printed, will suffice.

Ground Cornwall stone, or petunse	23 parts.
Flint	12 "
Broken flint glass	17 "
White lead	48 "

Another glaze, for blue printed ware—

Cornwall stone	25 parts.
Carb. lime	3 "
Flint	10 "
Litharge	46 "
Borax	16 "

The glaze used at Sèvres is almost exclusively composed of felspar. The following glaze is said to be used in some parts of France for hard china.

French Glaze.	
Ground flints	11 parts.
Ground porcelain	8 "
Crystal of calcined gypsum	12 "

The proper proportions for glaze must be studied and harmonised with the body, or crazing will be the result.

The meritorious enthusiast, Bernard de Palissy, is said to have made immense improvements, although a draftsman and surveyor in France in the reign of Henry III., in this branch of his art. The reproaches of his wife and family for his so frequently demolishing and rebuilding his furnace, and using part of his furniture owing to the want of money to procure fuel, he outwardly bore with cheerful countenance, although his mind was full of bitterness and disappointment, and ultimately his undaunted perseverance was rewarded with amazing success. He became eminent as a lecturer in the sciences, as a wealthy manufacturer, and was for France in the renaissance ages what Wedgwood was for England in modern times, the father of the pottery of high Art.

He was a Protestant, and too liberal to keep his sentiments to himself; and some of his facts telling against the dogmas and frauds of the priests, he was dragged to prison and died therein.

He had an interview with Henry III.—“My good man,” said the King, “if you cannot conform yourself in the matter of religion, I shall be compelled to leave you in the hands of my enemies.”—“I am already willing to surrender my life, and could any regret have accompanied the action, it must assuredly have vanished upon hearing the great King of France say ‘I am compelled.’ This, sire, is a condition to which those who force you to act contrary to your own good disposition can never reduce me, because I am prepared for death, and because your whole

people have not the power to compel a simple potter to bend his knee before images which he has made."

It is said the Chinese calcine a sort of agate, which no doubt contains a large portion of silica, to every 1 oz. of which, 2 oz. of lead are added and mixed together for making a varnish or covering, which adds to the natural whiteness of the bisquit. It is this peculiar glaze that is stated to be used for the crackled china; probably the separation of the glaze into crystallised irregular forms with fissures between may be caused by the ground calcined agate glaze not being sufficiently mixed with its solvent, the lead, or alkali causing irregular thicknesses of glaze, which, annealing badly, contract irregularly, and in a greater proportion than the bisquit body, and thus produce the cracked effect. So highly valued was the white porcelain of China, that it was dignified by the name of Precious Jewel of Jao Tcheou.

Good glazes are essential to perfect China or pottery (with the exception of garden pots, water-coolers for India, wine-coolers and a few vessels for ordinary use); ware without glaze would be comparatively useless, as its rough porous surface would harbour dirt, and be more disagreeable for table use than the old wooden platter.

Common salt or chloride of soda is the simplest and cheapest glaze, as it is thrown into the upper part of the kiln when the ware is at a certain degree of temperature, so that the saline vapour not only glazes the surface but penetrates into the body. This vapour glaze is chiefly used for common stoneware fired without seggars.

Dip glazes may be simple or compound; alkaline being the simple, fritted with siliceous; metallic substance mixed with the above, being the compound.

Flint glass is often used as a glaze in combination with alkalies and other chemical substances, and will therefore class among the compound glazes.

The felspar glaze (kaolin) would rank among the simple, the constituents being silicate of potash and alumina, a natural production; the lime and oxide of iron being in such small quantities. The constituents are—

Silica	66
Alumina	18
Lime	1
Potash	12
Oxide of iron	1

Rose's analysis 98

The real hard glazes of China, Japan, Berlin, Dresden, and Sevres, are chiefly, if not wholly, of felspar calcined and ground to an impalpable powder; for soft porcelain glazes, every manufacturer has his own secret mixture; the following will serve as compound specimen of glazes—

Cornwall stone, or grawn (kaolin)	20 parts
Flint	10 "
Cullet	40 "
Red lead	14 "
Nitre	6 "

Cornwall grawn	23 parts
Flint	12 "
Cullet	17 "
White lead	43 "

Grawn	25 "
Carbonate of lime	3 "
Flint	10 "
Litharge	43 "
Borax	16 "

The above materials are sometimes fritted separately, and ultimately mixed together before grinding.

The peculiar effect of what is called the flowing blues is owing to salt being thrown into the bisque kilns during the firing upon the printed ware.

Tinted glazes are used of various colours for blue printed ware, &c.; the glaze is usually tinted of the same colour with a small portion of cobalt.

Smear is a term used by potters for a sort of semi-glaze which is made by adding to earthenware glazes common salt or a carbonate of potash.

Washes for seggars are made of common glazes, with additions of lime, common salt, carbonate of potash, or cheap alkalies.

Dry bodies are a finer sort of terra-cotta for making the following wares:—chemical utensils,

stone, jasper, pearl, cane, drab red, black, Egyptian fawn, brown ornaments, vases, &c., and lastly, parian; many of them are so vitreous in bisquit as scarcely to need the use of glaze; they are somewhat transparent and susceptible of nearly as high degree of finish as marble. The late Mr. Wedgwood brought it, particularly the black cane and jasper, to its present degree of perfection. The more modern parian ware is of the same character, but with this essential modification, that it has a better semi-transparency, more like alabaster and marble, and is therefore well suited to statuary figures, busts, &c. The old pearl or china bisque ware is too opaque for imitation of works of Art, usually executed in marble.

The colours of china and earthenware, like glass, are required of a vitrifiable nature, and consequently must be formed of metallic oxides. The treatment, however, varies, as the heat for fixing the colours in china is very much less than is required for making coloured glasses. The following are the chief metallic oxides used with fusible glasses or fluxes, to cause the colours to adhere to the glaze; when used under the glaze, little or no fluxes are necessary.

Blues.—Cobalt, with the oxides of tin and zinc, to give opacity and to vary the tints.

Green.—Oxide of copper, or chromate of copper, for delicate fine green, protoxide of chrome.

Red.—Nitrate of iron; muriate of manganese.

Yellow.—Antimony and chromate of lead.

Black.—Oxide of platinum, or iron in excess, cobalt and manganese.

White.—Arsenic and tin.

Gold.—Is used as precipitated by tin or alkali, from a solution of gold in aqua regia, or acid, or, as it is termed, the Cassius precipitate.

Silver and gold lustres need no burnishing, the metal being mixed with essential oils and fatty matters.

Seggars, in which articles are preserved from the smoke and vapour of the kilns, are made of fire clay, and old ground seggars, and like the glass-makers pots, are equally important in the manufacturing results. They are turned or moulded, and piled one upon another, the upper acting as a cover to the lower. Clay seggars must resist the greatest possible heat, and considerable weight, which, when filled with ware, will be many hundred weight.

Two conditions are necessary in order to establish potteries for earthenware and china, viz., seggar clay and coals, in the same district; and it so happens that the geological structure of the earth is favourable to this association of these materials in alternate layers.

The Staffordshire potteries possess these two desiderata, but draw nearly all the clay for making the ware either from Devonshire or Cornwall, which is conveyed partly by vessel and partly by canal.

As common salt glazed stoneware needs no seggars, large quantities are made in London and its vicinity.

The processes of manipulation in pottery are extremely simple, viz.: moulding and casting, throwing and turning. Plaster of Paris is found the cheapest and best material for making moulds. It is merely mixed in cold water and dropped upon the wax or clay model, the facing being about the consistency of cream; the thickening the mould, for purposes of strength, may be of a coarser plaster, and of greater consistency. The whole mass soon sets without the least possible shrinkage, and relieves from the original die or model with sharpness and exactitude of surface; and when slightly baked, will produce forty or fifty articles, when the mould becomes useless. Plastic clay, however yielding in its nature, by repeated pressure, ultimately blunts the sharpest lines of the plaster mould.

Permanent moulds of burnt clay, and other porous bodies, have been tried, but partly owing to contraction and other objections, they have been abandoned. Metallic moulds are useless, not being porous, so as to allow the moisture and air of the clay to exude while under severe pressure.

For works of Art the moulds consist of a great many pieces, to allow of undercutting, as it is termed; but for simple articles, as plates and dishes, where there is no undercutting, one

mould is sufficient. Hollow oval moulds for tea-pots, turcens, &c., are made in halves.

In the case of hollow vessels, pressed from prepared flatted clay like rolled pie-crust, the surplus is cut off and the two pieces united together by means of slip. Before firing, the articles thus moulded are placed in warm rooms, on shelves, heated by stoves for drying.

Casting teapot-spouts, or small hollow vessels, requires slip, of the consistency of cream, to be poured into the plaster mould, whose porosity hardens the exterior of the slip by suddenly depriving it of its moisture; the remaining fluid portion of the slip is emptied out of the mould, leaving the cast article of the thickness required, which is regulated by the time the slip is kept in the mould. The contraction is greater in casting than pressing, the former is only used under special necessities.

Throwing.—The most ancient potter's disk wheel is that which is placed horizontally and connected with a vertical spindle, the lower part working in a bed of timber, or the floor, and the upper part of the spindle in the timber of the higher portion of frame of the chair on which the workman sits to form the lump of clay into useful hollow forms; the power to produce the rotatory motion is effected by the workman's foot. Connected with the above upright iron shaft and potter's wheel, is the rotatory horizontal table, upon which the lump of clay is thrown, and the workman dipping his hands into water, with considerable tact, which practice only gives, with the hand presses outside, and the thumb at first inside, and afterwards both hands manipulating the crude lump inside and outside, repeatedly dipping his hands into water, and then either with the fingers or a wood or iron sectional tool produces the required vessel; after being gauged by a profile of wood, it is cut off the stand with brass wire and placed in the drying room.

Hand-power, by a boy or a man, has been subsequently applied for turning a vertical wheel of large diameter with a crank handle, which with a catgut or other band placed into a groove of a small wheel creates more power than the foot and a considerably greater velocity, which can be increased or decreased at pleasure, the potter having only to direct the turner accordingly.

In the large and more modern extensive factories where steam power is used, all the throwing power proceeds from double cones with straps working at the larger ends of the cones when a slow motion is used, and at the smaller when greater velocity is necessary, and all connected with the motive power of the engine, as used by Messrs. Wedgwood of Etruria, and Messrs. Copeland of Stoke on Trent. The vessel in a "green" state, when finished by turning, smoothing, &c., may have ornaments of small embossed figures moulded from plaster moulds, and made to adhere to vases or jugs with a slip mixture of the clay, applied with camel hair brushes.

Cups, saucers, &c., or other articles requiring to be lathed, are treated nearly the same as wood turning, being fixed to a chuck and turned or smoothed by iron or steel tools, or milled with small steel milling wheels. A regular gentle pressure should be used so as to make the clay compact, smooth, and of uniform aggregated solidity. The turning lathe may have foot power, hand or steam power, as described in the throwing process.

Ordinary handles for cups and jugs are made in endless lengths by pressure of the piston on the clay through a shaped hole at the bottom of the cylinder and cut in suitable lengths.

Stoneware pipes for conveyance of water are made after the same principle, the prepared clay being forced through an open ring at the bottom of the cylinder by power being applied to the piston above, and cut off in lengths of about two feet, as fast as the downward pressure exudes its cylindrical piping; the socket at one end has afterwards to be added by a moulded piece joined to it while green.

Modelling for potters is like every other manufacture requiring originality. Plastic clay is the usual material, although occasionally wax,

mixed with white lead, and worked with the simplest wood or ivory modelling tools, is used.

Printing.—The greater part of pottery printing is under the glaze, and done by means of a transfer from copper to paper. A copper-plate is engraved, rather deeper than for ordinary printing, and is rubbed only with a varnish, which being again rubbed off, leaves it only in the engraved pattern. The paper is rubbed on the copper-plate, and takes the impression, which is transferred by gentle hand-friktion to the bisque plate, and the metallic oxide, say cobalt, is dusted on, and adheres to the varnish lines. The surplus colour is then dusted off by a fine brush or cotton wool. Outside glaze printing is nearly the same as before described, but the medium of transfer is a glue bat, being of a very elastic mixture of the thickness of calf-skin. The same glue bat is used more than once, but the paper transfer can only be used for one impression. An enormous quantity of paper is used in the Staffordshire potteries, chiefly for printing blue table ware. Circular lines of colour or gold are painted upon plates, or cups and saucers, by means of a simple hand-rotating table or stool, which is kept in motion by the left hand, while the right hand holds a camel's hair brush, which, gently pressing it with colour, gives the finest line with the greatest accuracy.

Copper-plate printing by glue bats, or by means of paper, is comparatively a slow process to that of block-printing by raised type, which, by means of a press machine, will take off at least ten times as many impressions in the same time, and with less injury to the raised type, than accrues to the copper-plate sunk engraving. Mons. de St. Amans, a gentleman residing at Agen, in the south of France, has made many improvements in china, and for several years had an official department at the Royal Porcelain Works, at Sèvres, near Paris, to which he gave the benefit of his inventions. This gentleman also introduced into England his improvements on the Bohemian plan of introducing enameled figures into glass, which was subsequently patented; and recently a commission has been appointed at Agen, and a favourable report has been made of his method of printing colour and gold from projecting stereotype plates, produced by electro-deposit from fac-similes, or, rather, originals in stone, the pattern being produced on the surface exactly similar to lithography.

In the potteries for the ornamentation of useful ware, such as tea-table and dessert services, division of labour is practised to a large extent, by which women and children earn remunerating wages. What are termed Japan patterns, after the Chinese showy style of colouring, are printed simply in outline, or partly shaded inside or outside the china or earthenware glaze, the dark blue being filled in by hand, more generally under the glaze, and all the reds, yellows, and other colours or grounds, being done by hand.

Many interesting details are necessarily omitted that the space allotted to an ordinary essay may not be exceeded, but we cannot conclude without a few words of well merited praise due to the memory of the late Josiah Wedgwood, Esq., one of the greatest of potters, chemists, and revivers of his art, infusing into it a vitality, originality, and perfection of finish. He was not only the founder of the Staffordshire Potteries, but he moulded exhumed ancient vases for reproduction; he employed, without reference to cost, the finest modellers and men of the highest genius, among others the late Flaxman, whose fame is imperishable. His productions were patronised by monarchs, and the whole artistic world acknowledged his unrivalled merit. He emerged from humble origin by self-education, and rose ultimately to fame and fortune, and had the ceramic art continued to progress as he had left it, there would not have been for several years since his decease a protracted stagnation in onward progress, though recent energy has effected a revival in British Fictile Art.

Wedgwood was a philosopher and a gentleman; he died as he had lived, a philanthropist and a Christian. No man so justly deserved a nation's monument, and his ashes ought to repose in the cemetery of princes.

WHAT IS HERALDRY?

OR,

AN ENQUIRY INTO THE ORIGIN AND NATURE OF ARMORIAL ENSIGNS,

IN CONNEXION WITH

HISTORY, BIOGRAPHY, POETRY, AND THE ARTS.

BY WILLIAM PARTRIDGE.*

HAVING traced the origin of armorial bearings from the enriched shields of the great captains of antiquity, and the descriptions of them handed down by tradition and the poets, through the historic periods, until, under the requirements of the feudal system, and the Crusades, they assume, in the middle ages, very nearly their present system of order and method; it may be remarked that, although, with the altered system of warfare, the use of a shield as a defensive weapon among the nations of Christendom has long since passed away, yet its importance as a mark of honourable distinction has in no wise diminished. Besides the perpetuation of family honours in the emblazoned shield, we find from the time of the Maccabees down to the present that an enriched shield has been considered a gift worthy of the greatest princes to bestow and to receive. When the Jewish ambassadors were in treaty with Lucius the Roman consul and with Ptolemy, they sent as a present a shield of gold, of a thousand pounds.† Hence we have also the Napoleon shield, the Wellington shield, and many others. There is now preserved in the guardroom at Windsor Castle an elaborate shield, which was presented to King Henry VIII., by Francis I., at the Field of the Cloth of Gold. It is the work of Benvenuto Cellini, and represents the life of Julius Caesar, exquisitely wrought in Damascene work, in steel, silver, and gold, and is a most admirable specimen of art by that accomplished Italian.

But still more recently, the King of Prussia having stood sponsor to the heir to the English throne, resolved to commemorate the baptism of the Prince of Wales, by a suitable present, and none more appropriate than an enriched shield. On his return to Berlin therefore the King gave a commission to Director Peter Von Cornelius, and to the first Privy Architectural Counsellor, Stieler, to prepare the work. It was modelled by the sculptor August Fisher, cast in metal, chased by August Merteus, and the figures cut in onyx by T. Calandrelli. The goldsmith's, enameller's, and carved works were completed by G. Hossauer, goldsmith to the court, and it was finished on the 18th of January, 1847. This magnificent shield, chased in silver and in the highest style of Art, and enriched with gold and gems, is now in her Majesty's possession, and was shown in the Great Exhibition in 1851, very near to the famed Koh-i-noor.

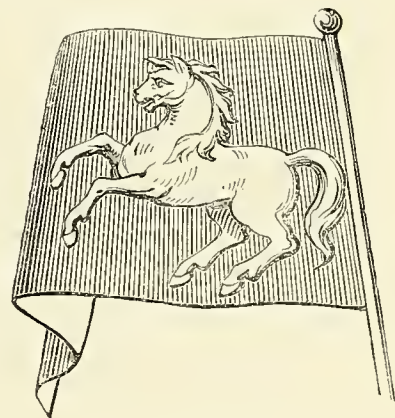
After the shield, the most important feature in Heraldry is the banner. By a banner we understand a piece of drapery, or other object, elevated on a pole, and carried aloft in the battle-field, and either with or without a device upon it; and all the various terms of Flag, Standard, Banner, Colour, Ensign, Pendant, Streamer, Bannerroll, Pennon, Pennoncell, &c., are only technical variations of the same thing. But the general terms, Banner, Standard, and Ensign, comprise all that belongs to the subject in History, or Scripture, or Poetry.

Banners have been in use from the earliest ages. Xenophon gives us the Persian standard as a golden eagle, mounted on a pole or a spear; and the well known eagle of Rome has been already noticed. We find banners very early in use among the nations of Europe. In this country the introduction of banners was clearly of a religious origin. Venerable Bede says, that when St. Augustin and his companions came to preach Christianity in Britain in the latter part of the sixth century, and having converted Ethelbert, the Bretwalda of the Anglo Saxons, (his Queen Bertha had already embraced the Christian faith,) the monk and his followers entered Canterbury in procession,

chanting, "We beseech thee O Lord, of thy mercy, let thy wrath and anger be turned away from this city, and from thy Holy Place, for we have sinned, Hallelujah;" and they carried in their hands little banners on which were depicted crosses. The missionaries were allowed to settle in the Isle of Thanet, and Canterbury became the first Christian church.

From this time religious houses arose in various parts of the kingdom, each of which had its banners in honour of its especial patron saint. Thus the monastery of Ripon had the banner of St. Wilfred. The Monastery of Beverly had that of St. John. Both these banners were displayed in the great fight at North Allerton, in the reign of Stephen, between the forces of King Stephen, commanded by Thurston, Archbishop of York, and those of David, first King of Scotland; and such was the struggle made for the possession of the banners, that this fight was called the "Battle of the Standard." The monastery of Durham had also a very rich banner, made in 1346, and dedicated to St. Cuthbert, and when this banner was brought out in an insurrection, called the "Pilgrimage of Grace," Wilfred Holme very quaintly says, "Saint Cuthbert's banner did cause the foe to flee."

Sir Francis Palgrave has brought forward excellent reasons for believing that the names Hengist and Horsa, who were invited by Vortigern to settle in Britain, were not the personal names of these Saxon chiefs, as proper names were then by no means fixed, but that the terms are equivalent in the old Danish tongue to a stallion or a horse, and that it most probably expressed the device on the banner which these sea rovers carried at their mast-head. A strong corroboration of this opinion is the fact, that from their settlement in Britain, the snow-white steed became the ensign of the kingdom of Kent, and is to this



BANNER OF THE WHITE HORSE OF SAXONY.

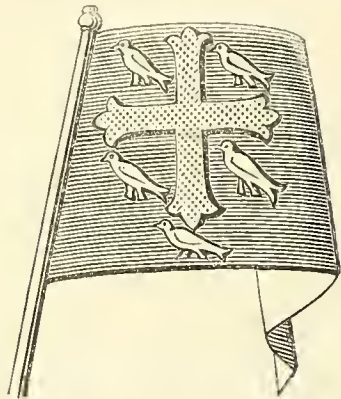
day of the county of Kent, and was the ensign of the old Saxons of Germany, before they came here in the year 449. It still forms an integral portion of the shield of Brunswick Hanover, and of the Order of the Guelph, and is most probably the oldest authentic heraldic ensign known in this country.

The raven has been regarded from very early ages as an emblem of God's Providence, no doubt from the record in Holy Writ of its being employed to feed Elijah the Prophet, in his seclusion by the brook Cherith; and it was the well-known ensign of the Danes, at the time of their dominion in this country. In the year 742, a great battle was fought at Burford, in Oxfordshire, and the Golden Dragon, the standard of Wessex, was victorious over Ethelbald, the King of Mercia. The banners of several of the Saxon Kings were held in great veneration, especially those of Edmund the Martyr, and of Edward the Confessor. The latter king displayed the ensign here given;—a cross flory between five martlets gold, on a blue field, and which may still be seen on a very ancient shield in the south aisle of Westminster Abbey. When William the Norman set out to invade England he had his own ensign, the two lions of Normandy, depicted on the sails of his ships; but on the vessel in which he himself sailed, besides some choice

* Continued from p. 5.

† 1 Maccabees, chap. xv.

relics, he had a banner at the mast-head with a cross upon it, consecrated by the Pope, to give sanctity to the expedition. Indeed, it has been the practice in every age for the Pope to give



BANNER OF EDWARD THE CONFESSOR.

consecrated banners wherever he wished success to any enterprise, numerous instances of which might be cited in very recent times. And in our own army down to the present day, whenever any regiment receives new banners (or colours, as the modern term is), the regiment is drawn out in parade, the colours are then blessed by the prayers of several clergymen of the Church of England, and afterwards presented to the regiment by the fair hand of a lady of rank.

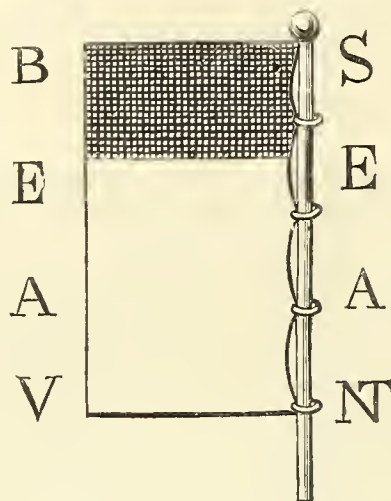
Cæsar has recorded a fine example of patriotism, to the credit of one of his own officers, when he attempted to land his Roman forces on our shores, and meeting with a warmer reception than they anticipated from the Britons, considerable hesitation arose among his troops; but the standard-bearer of the Tenth Legion with the Roman eagle in his hand, invoking the gods, plunged into the waves, and called on his comrades to follow him, and do their duty to their general and to the republic; and so the whole army made good their landing.

When Constantine the Great was on the eve of a battle with Maxentius, we are told that a luminous standard appeared to him in the sky with a cross upon it, and this inscription:—*In hoc signo vinces*, By this sign you shall conquer; and that this so encouraged Constantine and his soldiers, that they gained the next day a great victory.

When Waldemar II. of Denmark was engaged in a great battle with the Livonians in the year 1219, it is said a sacred banner fell from heaven into the midst of his army, and so revived the courage of his troops, that they gained a complete victory over the Livonians: and in memory of the event, Waldemar instituted an order of knighthood called "St. Danehrog," or the strength of the Danes, and which is still the principal order of knighthood in Denmark. Now, taking these legends for as much as they are worth, and no more; what do they prove? Not that this miraculous standard and cross came to the assistance of Constantine; not that this miraculous banner came to the aid of Waldemar; but they prove that such was the paramount importance attached to the sacred banner among the forces, that wherever it was present, it was a great means of inspiring the men with increased confidence and courage, and so contributed to the victory.

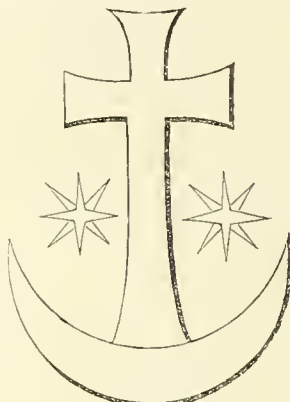
The great importance attached to the banner in the middle ages is not to be wondered at, when we consider that it was a kind of connecting link between the military and the clergy; it was a religious symbol applied to a military purpose, and this was the feeling which animated the Crusaders and the Templars in their great struggle against the enemies of Christianity. The contest then was between the crescent and the cross—between Christ and Mahomet. The Knights Templars had a very remarkable banner, being simply divided into black and white, the white portion symbolising peace to their friends, the black portion evil to their enemies, and their dreaded war cry, "BEAUSEANT," they had also another device, which is here given from a seal belonging to the

Temple, now in the British Museum, and which is highly typical of the Cross rising superior



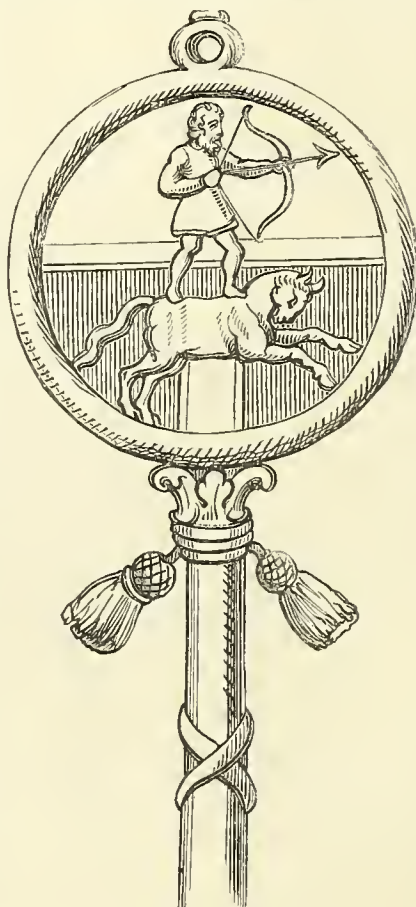
TEMPLARS' BANNER AND BEAUSEANT.

to the Crescent. Both these symbols may be



TEMPLARS' DEVICE.

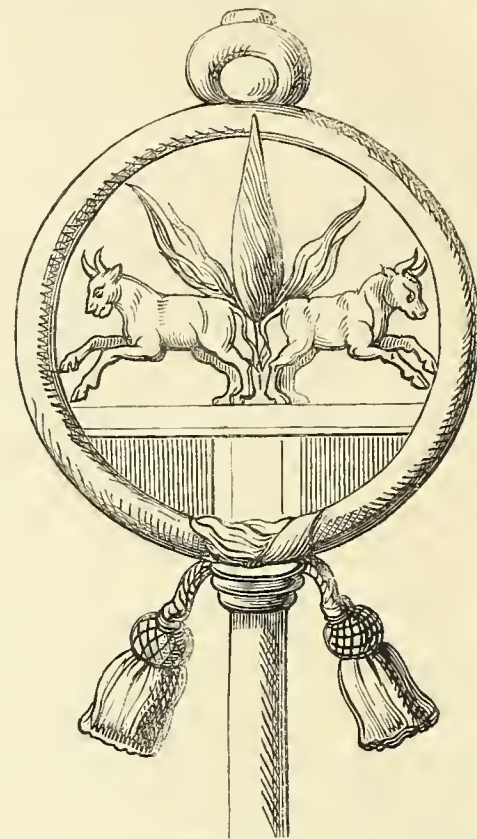
seen in the roof of the Temple church, London.



ASSYRIAN STANDARD.

We have in the Nineveh sculptures some

highly interesting specimens of the ancient Assyrian standards, consisting principally of two varieties, which are here given. The prin-



NINEVEH BANNER.

cipal archer appears to be drawing his bow, while the standard bearer elevates the standard on the front of the chariot.

The banners in former times appear to have been mostly embroidered. We have the account in the "Roll of Carlaverock," which we shall have occasion to notice again, that the knights in that expedition had their arms embroidered on their banners, and we have an order extant from King John to Reginald de Cornhill, dated 6th April, 1215, ordering him to furnish the monarch with five banners of his arms, embroidered with gold. This beautiful art we know employed the leisure hours of many of the high-born dames in the middle ages, so that while their liege lords were warring abroad, their fair fingers were employed at home in ministering, if not to the sinews, at any rate to the embellishments, of war.

While King Henry VIII. was engaged in his wars in France, the needle of Catharine of Arragon was employed at home in the same cause, and in a letter to Wolsey, she writes, "I am horridly busy with making standards, and banners, and badges." We must here notice an important feature connected with this part of the subject. In the middle ages the King had no standing army, properly so called, but nearly all the great feudal lords held their castles and lands on the condition of bringing so many men into the field whenever the King went to war, and all these men fought under the banners of their several lords. This gave rise not only to a very diversified appearance in the battle field, but sometimes also to equal diversity of opinions and interests. We have, for example, a piquant specimen of the manners of the time, and the way in which these proud harons could afford to brow-beat their sovereign. In the year 1297 King Edward I. had determined to send two armies, one to Guyenne, the other into Flanders; but the Earl of Hereford, who was Great Constable, and the Earl of Norfolk, who was Marshal of England, did not approve of the King's schemes, and refused to take their forces out of England. Turning to Norfolk, the King exclaimed, "By the everlasting God, Sir Earl, you shall either go or hang." Norfolk replied, "By the everlasting God, Sir King, I will neither go nor hang," and so saying he quitted

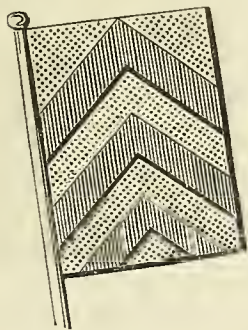
the King's presence together with Hereford, and giving the signal to their retainers, they all departed to the number of 30 bannerets, 1500 knights, and a much larger number of common soldiers.

Now the heraldic banners of these fendal lords were well known to their own men and



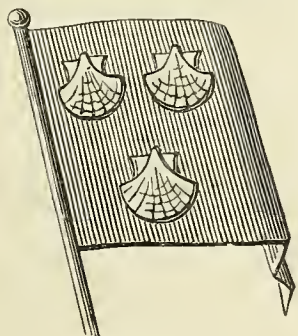
MOWBRAY BANNER.

followers. The crimson banner arrayed with the white lion rampant, was the ensign of the Mowbray, and the men of that division followed



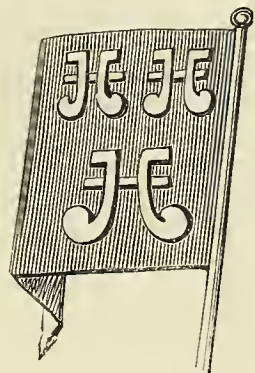
CLARE BANNER.

it; the gold coloured banner, charged with three red chevrons was the ensign of the Clare, and De Clare's men followed that; in like



DACRE BANNER.

manner the escallops, the ensign of the Daere, and the water bougets the banner of De Ros, and those of the other barons; each body



DE ROS BANNER.

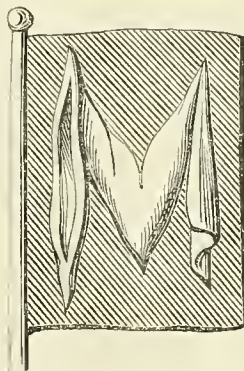
of men knew their own standard, and it was to them a language as intelligible as though their names had been written on their several banners.

After the battle of Agincourt, King Henry V. rode over the field with some of his barons and heralds, and the French king-of-arms Mountjoye, to ascertain, as was then the custom by inspection of the coats of arms, the names and condition of those who had fallen, and they found that on the French side there were slain eight thousand gentlemen, knights, and esquires, and a hundred and twenty great lords who each had a banner of his own. This diversity of banners and ensigns in the field, produced a very picturesque effect, of which the poets of those days have not failed to take advantage, and they are consequently indebted to heraldry for some of their most interesting descriptions. One of the most amusing of these is the "Roll of Carlaverock," an old heraldic poem, of the English knights who went with King Edward I. to the siege of Carlaverock Castle in Scotland, in the year 1300; a translation of which was published by the late Sir Harris Nicolas. The author enumerates the name of each knight, with some sly remark on his personal qualities, and then tells us what arms he had on his banner; for example, he names

"John Paignel, a jolly and smart bachelor, well versed in love and arms, had on a green banner a maunch of fine gold."

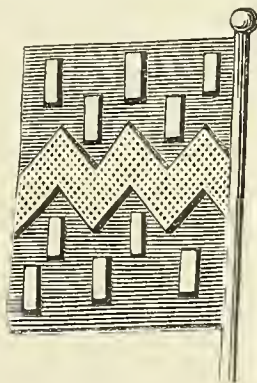
"Good Edmund Dieneourt sent his sons with his banner of azure, billeted with gold, and surcharged with a dancettee."

These two banners are here given. In this manner he goes through the whole roll of names,



PAIGNEL BANNER.

one hundred and six in number, and as the descriptions are given in what would be termed good heraldic language of our own day, it is a proof that heraldry has been organised much in its present form, for at least five hundred and



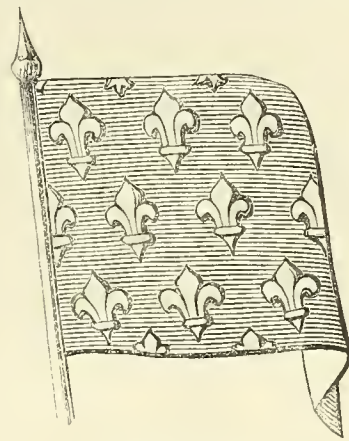
DIENCOURT BANNER.

fifty years. The above Diencourt is the direct ancestor of the Right Honourable Charles Tennyson D'Eyncourt, many years M.P. for the Borough of Lambeth. Other poets, and some of the greatest in modern Europe, have described their heroes in connexion with their heraldic ensigns. Tasso, in his "Jerusalem Delivered," canto i., says,—

"— the gallant Franks advance, the flags
In whose field azure flame the Golden Lilies;—"

a plain description of the French standard; but notice here that the French arms were then Semée de lis, or Fleurs de lis strewn over the whole field, as here given; but Charles VI., of France reduced the number to three, which

it has been ever since, and I have long been convinced that by the alteration the French standard was denuded of all its beauty.

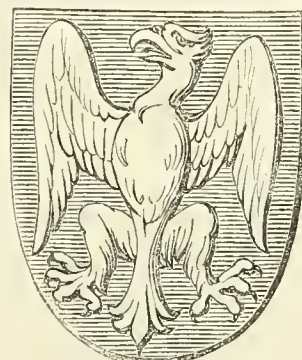


ANCIENT FRANCE.

Again when Tasso brings the Christian forces before Jerusalem, in canto iii., he says,—

"And noblest, bravest, foremost, rushed along,
The gay and versatile Rinaldo, light
As the wild winds, Erminia knew the knight
By his hold port, and azure tinted shield,
Where the bird argent spreads his wings for flight."

This Rinaldo is believed to be the reigning prince of the house of Este, Dukes of Ferrara, and the blazonry of the shield, azure an eagle displayed argent, expresses the arms of that



ESTE, FERRARA.

house. Tasso has another example still more remarkable, when, in canto i., Godfrey of Bouillon is reviewing the Christian leaders and their forces, he says—

"Nor to strong Otho be the verse denied,
Otho who conquered from the Paynim vilde,
The shield whereon the snake devours a naked child."

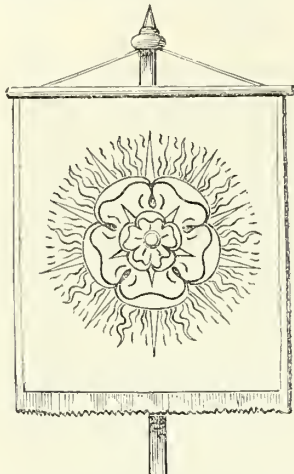
This is a direct allusion to Otho Visconti,



THE ARMS OF VISCONTI, MILAN, AND LOMBARDY.

the founder of that eminent Italian family, which for some centuries possessed sovereign

power in Italy, as Lords of Milan, and Dukes of Lombardy. The tradition has been preserved in that family, that in the first crusade this Otho conquered a huge Saracen, and took from him his shield, on which was portrayed this device, a serpent crowned and swallowing a naked infant. He adopted this for his own coat of arms, and it became not only the arms of the Visconti family, but has remained ever since the acknowledged ensign of the City of Milan, and of the Province of Lombardy. Out of many passages which might be taken from the Bard of Avon, the Poet of all time, I select one for an illustration. In the war between the Houses of York and Lancaster, equally well known as the War of the Roses, because the House of Lancaster had a Red Rose for its badge, while the House of York bore a White Rose; they also bore several other badges, as the Falcon and Fetter-lock &c., but the chief



"THE SUN OF YORK."

ensign of the House of York was a White Rose, emblazoned on the middle of the Sun; thus we see the full beauty of that passage—

"Now is the winter of our discontent
Made glorious summer by this sun of York,"

where Shakspeare beautifully expresses the success of the Yorkists, by apostrophising their heraldic ensigns.

To cite the many passages in Holy Writ, in which the banner is used as a prominent symbol, would be to quote a large portion of the prophecies expressive of power and dignity,

"There shall be a Root of Jesse, which shall stand for an ensign of the people, to it shall the Gentiles seek," &c.

Again, as a rallying-point in time of danger,

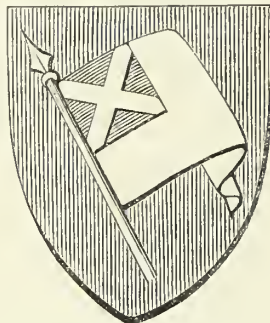
"When the enemy cometh in like a flood, the Spirit of the Lord shall lift up a standard against him."

As I have already shown in connexion with the shield, there was a shield-bearer. So the office of banner or standard bearer was one of considerable honour in every age, and many of our old families are justly proud of being descended from the banner-bearers of our former kings. Sir William Nigel Gresley, of Drakelow, is descended from Nigell, son of Roger the standard-bearer of Normandy, who came into England with William the Norman, and after his conquest of England, received considerable lands in Derby and Stafford, but chiefly at Graseley, where he settled; his son was William Fitz Nigell, from whom descends the present Sir William Nigel Gresley, Baronet. Another family named Waterton is descended from the standard-bearer who carried St. George's banner at the battle of Agincourt,

"And Waterton the banner bore,
Of famed St. George at Azincour."

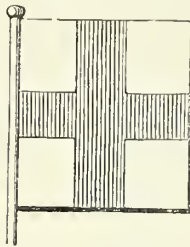
But the family of Bannerman in Scotland, carry the very office in their name, they are descended from a line of considerable antiquity, who were banner or standard bearers to the Kings of Scotland, and from hence they derive the name of Bannerman; and their family shield here given, plainly denotes their office, gules, a banner

displayed argent, thereon a canton azure, charged with St. Andrew's Cross; this family is represented by Sir Alexander Bannerman, of Elsick, Kincairdine, Baronet.

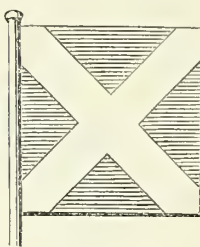


SHIELD OF BANNERMAN.

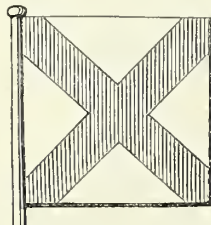
Before quitting the banner, an important point ought to be noticed: the difference between the banner of the nation, and that of the monarch. These are frequently confounded, for want of correct information, both in works



ST. GEORGE'S BANNER.

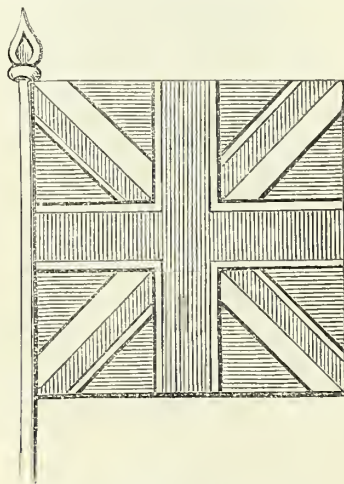


ST. ANDREW'S BANNER.



ST. PATRICK'S BANNER.

of Art, and of decoration. The banner of England is essentially a religious one. St. George being the patron saint of England for many ages past, the Red Cross of St. George

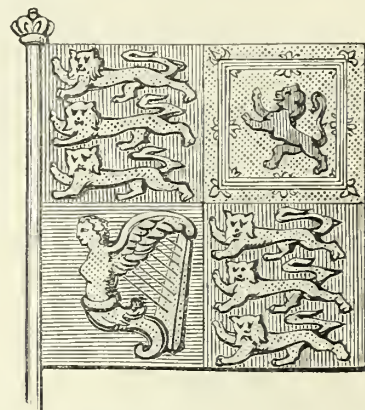


UNION STANDARD.

on a white banner has been the national standard. In like manner Scotland's patron saint being St. Andrew, her banner consists of St. Andrew's Cross saltire argent, on a

field azure; and St. Patrick, Ireland's patron saint, has a white banner, charged with a red saltire; all of which are here given, and from the union of the three nations, we blend them together. Now it is self-evident if you blend equally the two saltire crosses of St. Andrew and St. Patrick, and then lay over all the cross of St. George, you have at once the Union Banner here given, the religious standards of the three patron saints, and it is therefore the banner of the nation.

But the royal standard is a different thing. From the time of King Richard I., and downwards, when the monarch went himself into the battle-field, it was the custom to carry in his presence the King's banner, the three gold lions passant guardant on a crimson field. Now on the principle just named, when we became united with Scotland and Ireland, the royal ensign of England was quartered with the royal arms of Scotland and of Ireland, as



ROYAL STANDARD.

here given, England first and fourth, Scotland second, Ireland third. This is the royal banner, distinct from the banner of the nation, and is only with propriety elevated where the sovereign is residing.*

VAL ST. NICOLA.

J. D. Harding, Painter.

R. Wallis, Engraver.

The plan we have found it expedient to adopt through the present year, to introduce with the remainder of the "Vernon Gallery" engravings from pictures by some distinguished artists whose works are not to be found in that beautiful collection of British Art, enables us to offer an example of one of our best landscape-painters, Mr. J. D. Harding, whose name has a reputation, at home and abroad, second to none of his contemporaries, and whose pencil and pen have done more to create a love and knowledge of Art than those of any living artist: this is an opinion as universal as it is justly merited by his talents and his long and professional services.

By the admirable arrangement of the subject-matter which this painter selects for his pictures, the grace and freedom of his touch, and his skill in producing effect by a judicious management of light and shade, engravings from his works come out in a peculiarly striking and brilliant manner.

The Val St. Nicola lies contiguous to the Pennine Alps, and is west of the pass of the Simplon. Between the eastern side of the Simplon and west of Mount Combin is a tract of land, measuring about thirty miles in length with an average breadth of fifteen miles: this tract is covered with snow, ice, and glaciers. The space which it occupies extends over a surface of about four hundred and fifty miles, yet it contains only two valleys that are inhabited, St. Nicola and Saas: both are highly picturesque, especially the former; the view selected by Mr. Harding is full of beauty.

* To be continued.



J.D.HARDING PAINT'R.

J. WATSON LITHOGRAPHER

VAL ST. NICOLAS SWITZERLAND

EXAMPLES OF GERMAN ARTISTS.



THE RETURN OF THE PRODIGAL. T. SCHNORR. St. Luke, ch. xv., ver. 21, 22.



CHRIST BETRAYED. G. JÄGER. St. Matthew, ch. xxvi., ver. 49.

THE GREAT MASTERS OF ART.

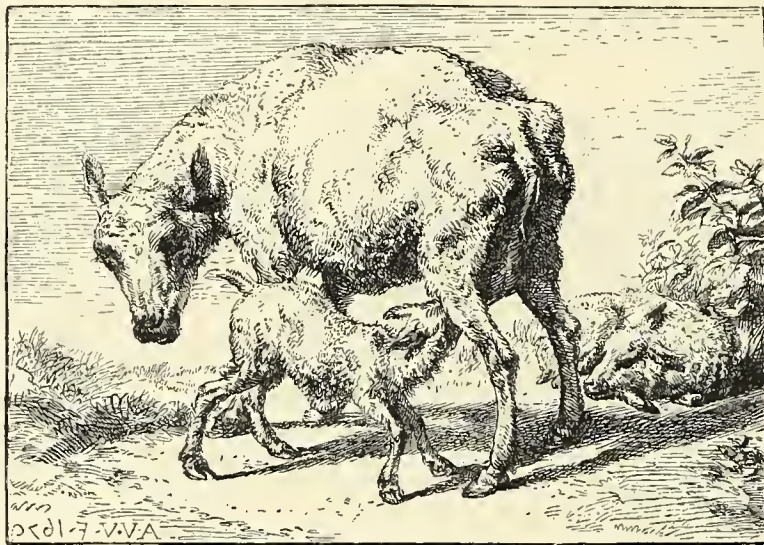
No. XXVI.—ADRIAN VAN DE VELDE.*

THE following just and discriminating criticism on the works of this highly esteemed painter appears in Mr. Smith's "Catalogue," to which we have frequently referred on former occasions. After alluding to Van de Velde's constant and careful studying from nature, the writer observes, "By these means, aided by a lively genius, he arrived at a degree of perfection in the delineation of the several kinds of pastoral animals, that no artist had ever attained. If Paul Potter surpassed him in portraying the sturdy bull, and equalled him in that of the cow, he was decidedly superior to that artist in every other animal; being more correct and elegant in the just articulation of all the parts. His handling is delightfully free and spirited; yet the general effect is singularly melting and tender, requiring to be viewed near (or even with a magnifying glass), in order to discover the exquisite delicacy of the eyes, and other minute parts of the animals. The views which he most frequently represented were an enclosed meadow, or a sequestered woody scene, enlivened by a stream of water, and occasionally varied by a hovel or a shepherd's cottage. Sometimes he would break into

the open country, and animate the landscape with a party of ladies and gentlemen, accompanied by huntsmen and dogs, enjoying the sports of the field. Again he would represent a similar party departing from, or arriving at, the court or park of some noble mansion. Whatever chance placed before him, whether it were

Adrian Van de Velde, (for he was only thirty-three years old at his death,) and the number and character of his works, he must have laboured most assiduously; Smith describes one hundred and fifty-eight in his "Catalogue," and about twenty in his "Supplement;" we must not forget too how much of the artist's time was

occupied in working on the pictures of other painters. The first engraving which appeared in our preceding number is from a beautiful picture now in the Louvre, in Paris; it represents a river-scene with cattle and figures, at early morning; and was valued by the *Experts du Musée*, in 1816, as we learn from the above authority, at 1200*l.* We cannot find any description in the "Catalogue" exactly answering to our second engraving; but the composition of the subject is excellent, and it is treated in a bright and sparkling manner. The "Winter Scene" is from a painting now in the Royal Gallery of Dresden; it is a picture held in much repute for the fidelity and delicacy of its colouring. The "Hay-field," engraved on the next page, is one of the gems of Lord Ashburnton's collection; it is a small picture, measuring only fourteen inches by twelve; Mr. Smith says, "it is impossible to commend too highly this excellent production of Art; whether the eye be directed to the composition, the expression, the drawing of the figures, the colouring,



the 'Shore of Schevening,' the 'Harvest Field,' or the 'Frozen Canal,' his hand gave beauty and interest to the scene."

Considering the comparatively short life of

Smith says, "it is impossible to commend too highly this excellent production of Art; whether the eye be directed to the composition, the expression, the drawing of the figures, the colouring,



or execution, each will be found to possess a degree of perfection rarely attained." This picture was formerly in the possession of Prince Talley-

rand. The engraving beneath the one just described is from a picture which a few years since was in the collection of Count Strogonoff, at St. Petersburg, where it probably now remains; it is entitled, "Travellers Halting at a Country Inn,"

and is a valuable example of this artist's pencil; it was sold in 1776, from the gallery of M. Blondel de Gagny, for 600*l.*

The two engravings on this page, which it will be perceived, are totally different in style

* Continued from page 10.

from the others, are taken from the few etchings which Van de Velde left; they are executed in

a free, bold, and masterly manner, and are remarkable for their accurate drawing.

There are few collections of any repute in northern Europe which do not contain one or



more examples of this painter, and our own | Queen possesses eight or nine; there are six in | the Louvre; the public galleries of Amsterdam



and the Hague have only two each; Munich | has five or six; Vienna and Dresden one each; | the remainder are principally in private galleries.

THE
PROGRESS OF ART-MANUFACTURE.

AMONG the contributors of wood-carvings to the Industrial Exhibition of 1851, whose works attracted our notice, and some of which we engraved, were those of Mr. PERRY, of Taunton, who has since removed to



London, and established himself at 22, Sussex Street. He has recently submitted for our inspection the two objects engraved on this column. The first is a WATCH-STAND, about eight inches in height, carved in walnut-wood; the design consists of a succession of conventional floriated ornaments, very tastefully arranged; on the projecting foot of the tripod is the figure of a boy



holding an hour-glass in one hand, and pointing upwards to the time-piece with the other. The second engraving is from a MINIATURE FRAME, carved in lime-wood; the "Forget-me-not" is gracefully introduced in the ornamental part of this very delicately-executed object.

The engravings on this and the succeeding column are selected from a variety of SKEWER-HEADS, manufactured by Messrs. ELKINGTON & Co., of London and Birmingham, from designs by Mr. Chesneau, a French artist in their



establishment. In designing these respective objects, he has not lost sight of a principle which we hold to be incontrovertible in the decorative portions of Art-manufactures; namely, that they should show some distinctive mark of the uses to which the objects



themselves are to be applied. In some works, and in some styles of ornament, we are quite aware this is not always practicable, but wherever it is, it ought to be the chief thing aimed at, so as to be made the leading idea of the composition, to which all else should appear secondary, or of inferior importance. In the



whole of these skewer-heads, this relative connexion is apparent; thus, a ram's head forms the basis of the first, and a boar's head the basis of the third; the group in the centre of the second has reference to game; in the

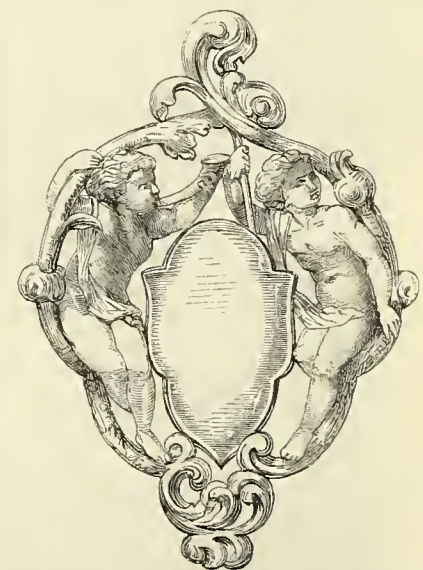
fourth we have an indistinct vision of a haunch of venison in the stag's head and huntsman's horn; the fifth is symbolical of fish; and the sixth, if we divine the artist's intent rightly, reminds us, by the neatherd's



horn and the shepherd's crook, of "flocks and herds on mountains roaming." The ornaments surrounding these natural objects must be looked upon as graceful adjuncts or "accessories," to speak after the manner of pictures. There is a considerable

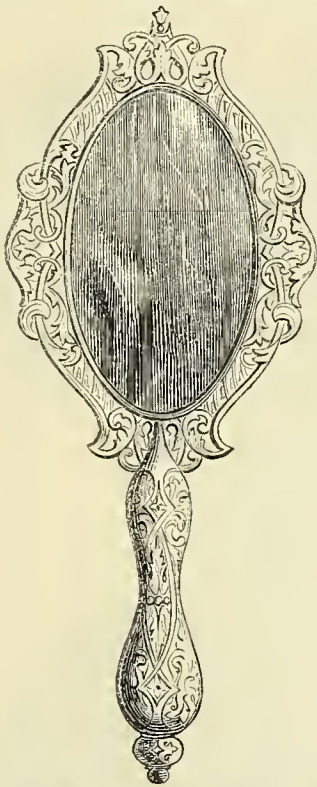


degree both of taste and skill displayed in the composition and execution of such comparatively trifling matters, as well as of labour in their production; for the design



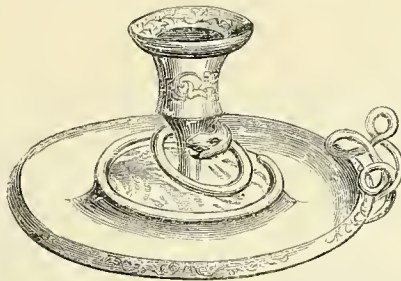
has first to be sketched out, it must then be modelled in clay, moulds are next taken from the model, the metal is afterwards poured into the mould, and, finally, the tool of the chaser gives refinement to the casting.

On this page we introduce a series of engravings of ornamental works, chiefly in

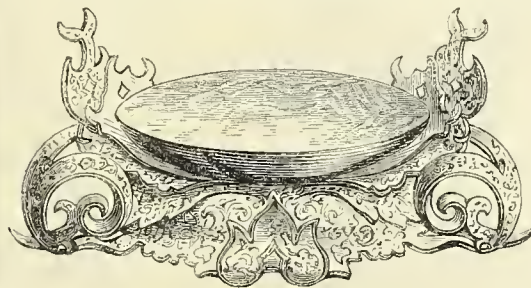


metal, selected from the costly and elegant stock of Mr. C. ASPREY, New Bond Street,

London, an establishment that contains an almost infinite variety of articles suitable for the drawing-room, boudoir, library, and dressing-room. The first of our illustrations is from a hand TOILETTE-GLASS, in a metal frame,

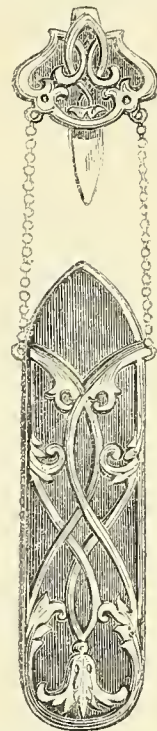


elaborately engraved in the style of the Renaissance, or Cinque-cento. The next is from a COMMUNION PLATE, carved in oak; the outer border shows a running pattern of wheat and the vine, emblematical of the sacred

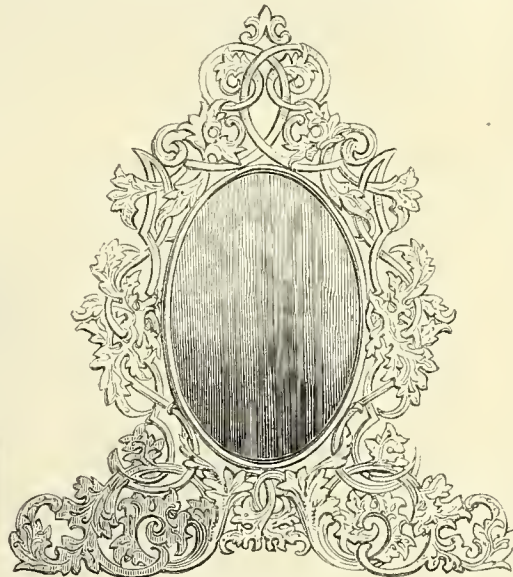
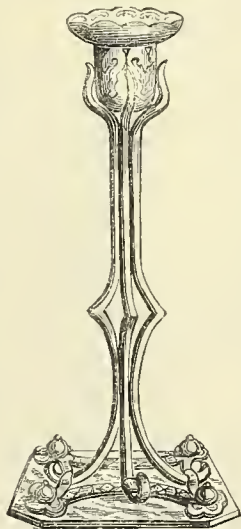
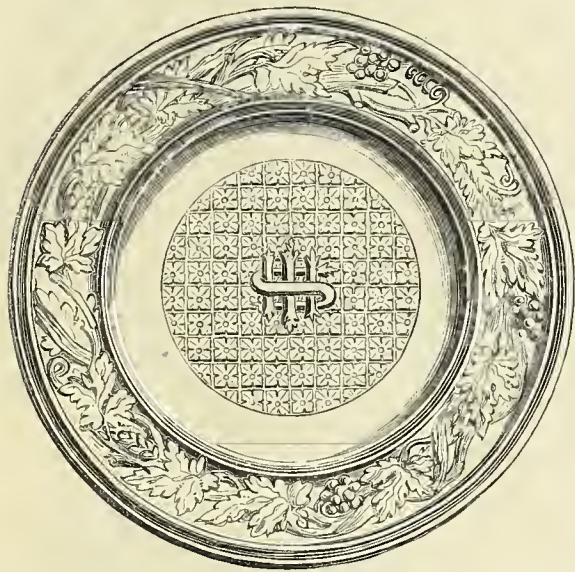


elements of bread and wine. Following this is an INK-STAND, bold in form and design, but delicately enriched with the graver. On the top of the second column is a boudoir CANDLESTICK, simple in ornamentation; round

the stem is a snake made of oriental stone. The next is from a CARD-TRAY, most elaborately engraved. The CANDLESTICK beneath



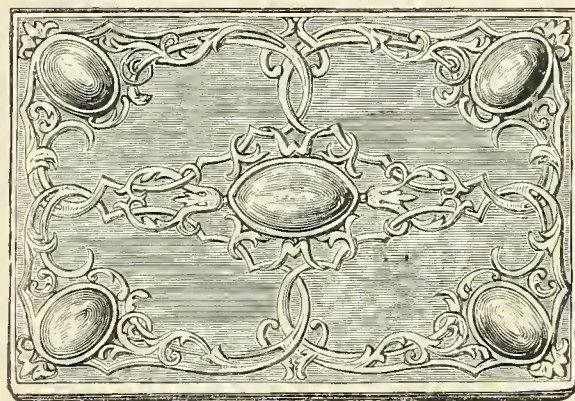
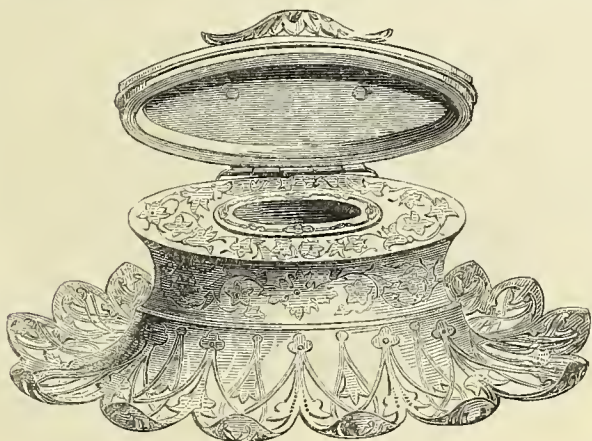
it is of a light and graceful Elizabethan pattern; it stands on a base of oriental stone. The engraving that commences the third



column is from a SPECTACLE CASE, intended to hang at the side of the owner. Below this is a

MINIATURE FRAME of a very beautiful design, both light and graceful. The last is from an

engraved BLOTING CASE, inlaid with stones. The whole of these objects, except the com-



munion plate, are executed in metal of various kinds, chiefly or-molu. There is not one of them but is characterised by good taste—a taste

founded on a knowledge of those principles which are conducive to the production of pure ornamental Art, and which are so conspicuous

in the best works of the mediæval designers, and in those of many modern continental artists, whom our own are successfully following.

SKETCHES IN THE AMERICAN SLAVE DISTRICTS.*

ON looking through this volume a second time, we feel it deserves a more particular notice than the few lines of favourable comment which appeared in our last number,



and especially so from the extraordinary merit of the numerous woodcuts which are introduced into the book. As no explanation or criticism, however, can convey an



adequate idea of these works of genuine Art, for such they really are, notwithstanding

* UNCLE TOM'S CABIN. Illustrated Library Edition. Published by N. COOKE, London.

their lowly origin, we have borrowed from the publisher some blocks to serve as specimens to our readers. We have seen an almost infinite



variety of illustrated editions of "Uncle Tom's Cabin," but in none



of them do we recognise the characters of the story so completely as



in this; the *dramatis personæ* are here drawn to the life by a pencil as vigorous as it is truthful, without exaggeration or affectation: the

pathetic and the humorous, the wolf and the lamb, the more than Egyptian task-master and the patient bondsman, the man of philanthropy and the woman whose charity begins and ends with herself, are each and all sketched with the hand of a



master. Look, for example, at Miss Ophelia and her *protegée* Topsy; how admirably has the artist represented their individualities respectively; and at Sam,

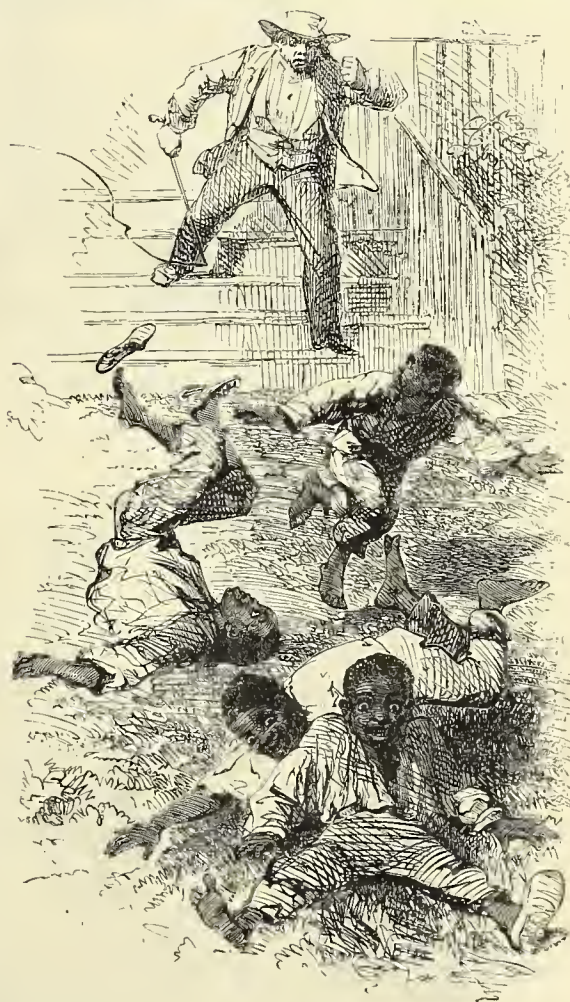


whose eloquence is stimulated by "savory morsels of ham and golden blocks of corn-cake," &c.; what a charmingly composed group is that watching the recovery from the waters of the gentle Eva; and what pathos is thrown into the figures of

Aunt Hagar and her boy; and brutality and meekness into those of Legree and Tom. But it seems almost unnecessary to point out the merits of these designs; they cannot be overlooked. The drawings



were made by Messrs. G. Thomas, and T. B. Macquoid; the former, we understand, visited the slave districts of America for the purpose of collecting materials for these illustrations; they were engraved by



Mr. Thomas in a manner that could not be surpassed. We confess that this is the only pictorial edition of Mrs. Stowe's incomparable tale which altogether satisfies us: the illustrations are worthy of Gavarni.

ILLUSTRATED JUVENILE LITERATURE.

As an example of the effective aid which Art is now giving to juvenile literature, we have selected the



accompanying cuts from another of Mr. N. Cooke's publications, "THE PARABLES OF KRUMMACHER"



The artist, Mr. J. Clayton, has caught the true spirit of these very entertaining and instructive German



tales, which on every account must prove a most acceptable book for the young and intelligent reader.

THE EXHIBITION OF THE PHOTOGRAPHIC SOCIETY.

At the rooms of the Society of British Artists in Suffolk Street, there was opened on Tuesday the 3rd of January, a novel exhibition. In many respects it was worthy of especial note: it was a fine example of the value of every abstract discovery in science: it was singular, as it exhibited remarkable progress, made in an art by non-scientific men, every stage of which involved the most refined physical and chemical principles. It was of great interest, as showing the value of photography to the artist, to the traveller, the historian, the antiquarian, and the naturalist: to all, indeed, the exhibition appears to display points of the utmost importance.

We purpose, therefore, to devote an article to the consideration of this, the first exhibition of the Photographic Society. It is pleasing to commence our task by recording the interest taken by our Most Gracious Queen in the progress of everything which has any tendency to exalt the character of the people over whom she reigns. Upon the formation of the Photographic Society, her Majesty and Prince Albert became its patrons; and on the morning previously to the opening of the Exhibition, these illustrious personages paid a visit to the Gallery, and spent a considerable time in examining the numerous specimens exhibited. The Queen and Prince were received by Sir Charles Eastlake, President; Professor Wheatstone, Vice-President; Mr. Roger Fenton, the Honorary Secretary; and Mr. Fry, Mr. Berger, Mr. Rosling, Dr. Diamond, and Professor Robert Hunt, members of council, with Mr. Henfrey, the editor of the Journal, and Mr. Williams, the Assistant-Secretary. Both her Majesty and the Prince have for a long period taken the utmost interest in the Art; and their expressions of delight at the productions now brought together, cannot but have the most important influence on the yet greater advance of photography.

Nearly 1,500 pictures, illustrating, with a few unimportant exceptions, every variety of the photographic Art, are now exhibited. It is, of course, impossible, and if practicable, it would be useless to examine so many productions in detail. To the inexperienced, it may also appear that, since every picture is drawn by the same agent—the *sunbeam*, in the same instrument—the *camera obscura*, they must have the same general character, and therefore admit not of any critical remarks as to their artistic value. Such is not, however, the case. The productions of the painter are not more varied than those of the photographer; and it is a curious and interesting study to examine the subjects selected for photographic view, and to trace in these, as we would in an artist's picture, the peculiar bent of the mind. To select a few examples:—Sir William Newton delights in the picturesque features of the Burnham beeches, and studies to produce a general harmony and breadth of effect, rather than to secure the minute details in which many of his photographic brethren delight. The Count de Montizon is a student of natural history; and in some fifty pictures which he exhibits, we have examples of the zoological collection in the Regent's Park. These are curious evidences of the sensibility of the collodion process which the count employs: lions, tigers, bears, birds, and fish are caught, as it were, in their most familiar

moods, and are here represented with a truthfulness which but few artists could approach with the pencil.

The Viscount Vigier delights in nature's grander moods,—the mountain gorge, the foaming torrents, the beetling rocks, and the everlasting snows, are the subjects which he labours to secure upon his photographic tablets. The views in the Pyrenees, now exhibited, prove how completely he has succeeded in securing the bold features of alpine scenery, with all its depths of shadow and its savage grandeur. Nothing more successful than these photographs of the Viscount Vigier have yet been produced. Mr. Turner leads us amidst the ruins of the English abbeys; he delights in ivy-clad walls, broken arches, or mouldering columns; his pictures are purely, essentially English; when he leaves the ruined fanes hallowed by ancient memories, he wanders into the quiet nooks of our island, and with a poet's eye selects such scenes as "waving woods, and villages, and streams." Mr. Delamotte displays a natural feeling somewhat akin to this; his quiet pictures of the "Old Well," "Aluwick Castle," "Brinkburn Priory," and the "River Coquet," show him to be one of those

"who lonely loves
To seek the distant hills, and there converse
With Nature."

Exquisitely curious as are the details in the views of the Crystal Palace at Sydenham, and in Mr. Delamotte's copies of Irish Antiquities, they bear no comparison as pictures with those little scraps from nature which he exhibits.

Mr. Hugh Owen, with the eye of an artist, selects bits out of the tangled forest, the "Path of the Torrent," or the depths of the glen, which must prove treasures to a landscape-painter. Mr. Rosling is amongst Photographers what Crabbe was amongst poets, one who delights, in all the minute details of the most homely scenes, who, if he ventures far from home, seeks

"villages embosom'd soft in trees,
And spiry towns by surging columns mark'd
Of household smoke."

The delight in details is shown by the really wonderful microscopic reproductions of the *Illustrated London News* which this gentleman exhibits. It has been, from time to time, said that in all Photographic productions the veil of air through which all nature is seen, is wanting. In most of them this is the case, but there are two striking exceptions in this collection; a view of St. Paul's by Mr. Rosling, and "The Garden Terrace," by Mr. Roger Fenton. In these little pictures the gradation of tone is as perfect as in any sun pictures which we have seen, and the gradual fading off of the outlines of the objects as they are respectively more and more distant from the eye, yet still retaining their distinctness, is beautifully artistic and at the same time natural. The productions of Mr. Fenton are more varied than those of any other exhibitor. His pictures of the works at the suspension bridge at Kief, now in the process of construction by Mr. Vignolles, for the Emperor of Russia, mark the stages of progress, and thus the camera of the photographer is made to act the part of a clerk of works and record the mechanical achievements of every day. This is by no means an unimportant application of Photography; the engineer or the architect can receive from day to day, the most accurate information respecting works which he may have in the process of construction hundreds of miles apart, and thus be saved the labour of constant personal inspection. Mr. Fenton's Russian tour has

enabled him to enrich his portfolio with numerous views of the monasteries, churches, &c., of the Russian capitals. Many of these are exhibited, and then he gives us homely views, selected with an artist's eye, and manipulated with great skill, together with portraits of considerable merit. Although some of Mr. Fenton's productions are obtained by the collodion process, the greater number are the result of wax paper, in which process this gentleman, the secretary of the society, is one of the most successful operators in this country.

Messrs. Ross and Thomson continue to familiarise us with Scotch scenery. There is

"the copse-wood gray
That waved and wept on Loch Achray,
And mingled with the pine-trees blue
On the bold cliffs of Ben-venue."

We have on former occasions had to commend the productions of these artists, and the fine character of the specimens on the walls of the gallery in Suffolk Street causes us to regret that there are not a larger number of such scenes, as their Loch Achray, and Loch Katrine, so nearly realising Sir W. Scott's description of those lakes and their enclosing

"mountains, which like giants stand,
To sentinel enchanted land."

We might in this manner gather into groups the especial subjects now exhibited, each group bearing the well-marked impress of the mind of the photographer. The art is purely mechanical, and the results are obtained by means of a philosophical instrument, which has no power to alter its conditions. That which external nature presents the camera-obscura represents, therefore the varied character to which we allude is dependent, mainly, on the selection made. We say mainly dependent, because the photographic manipulator has it in his power, in the process of printing his pictures, to secure certain effects, which add more or less of the pictorial character to the result. A few years since, and a period of twenty minutes was required to obtain upon the most sensitive tablet then known a view of a building. How greatly does the sensibility of our preparations now exceed this. Here we have Mr. Dillwyn Llewellyn presenting us with a view of a Welsh sea-coast, and the waves of the restless ocean have been caught ere yet the crest could fall, the hollow ascend to become the crest, or the breaker cast its foam upon the shore.

Dr. Becker, librarian to the Prince Albert, has also, since the opening of the exhibition, contributed a picture in which the fleeting, and ever-varying clouds are painted, by their own radiations, in singular truth.

The improvement in sensibility is particularly shown however in the portraits of the insane by Dr. Diamond. The rapidity of operation is shown by the *life* which is in every countenance. The physiognomy of the affliction is truthfully preserved, and all the phases of excitement or melancholy rigidly preserved. High medical testimony assures us that these portraits are of the highest value in the study of that most severe of human afflictions, the deprivation of reason. The portraits by Mr. Berger are equally remarkable for the evident rapidity with which they have been taken, and for the artistic tone which is given to many of them. Two of these portraits, in particular, struck us as proving the correctness of Raffaele, and his boldness.

It is not possible that we can particularise the respective excellences of the numerous exhibitors. The portraits by Mr. Hennah, by Mr. Horne, and Mr. James Tunny are especially deserving of notice.

To the daguerreotype productions of Mr. Claudet, Mr. Beard, and Mr. Mayall we need scarcely devote a line; their various excellences are already too well known to the public. There are many pictures, subsequently coloured by the artists' hand, of great merit, but as being coloured they are removed, as it were, from the domain of the photographer. Yet, not entirely so, since we have here examples of colouring upon photographic portraits by the artists already named, and also by Mr. Laroche, equal in nearly all respects to the first class ivory miniatures, but which are produced at about one-tenth their cost.

The value of photography to the traveller who desires to secure faithful resemblances of the lands he may visit, and to the "Home-keeping Wit," who still wishes to know something of the aspects of other climes, is here most strikingly shown. We have an extensive series of views from Egypt—the Vocal Memnon, the Sphinx, the Pyramids, the temples of Isis and Dendera, and numerous other photographs by Mr. Bird, make us acquainted with all the peculiarities of the architecture of the land of the Pharaohs. Mr. Tenison brings us acquainted with Seville and Toledo, while Mr. Clifford shows us Segovia, with its modern houses and its ancient aqueduct, Salamanca, and other Spanish scenes. M. Baldus exhibits several most interesting photographs of scenes hallowed by historical associations, amongst others the amphitheatre at Nîmes, is on many accounts a remarkable production. This picture is by far the largest in the room, and certainly one of the largest photographs which has yet been executed. The positive now exhibited is copied from three negatives; that is, three views have been taken in the first place, by moving the camera-obscura round as it were upon a centre, so as to embrace a fresh portion of the ruins each time. These three negatives being fixed are united with much care, and the positive taken by one exposure. In this case the joining has been so skilfully contrived, that it is scarcely possible to detect the points of union.

The study of natural history cannot but be greatly aided by the publication of such photographic copies of objects as those produced by the MM. Bisson. We learn that in the production of these, every assistance is rendered by the French government, and in this way it is contemplated to publish all the choice specimens of the Museum of the Jardin des Plantes, and other Parisian collections. Since this was written, a set of prints from steel plates, etched by Niepce's bituminous process, have been received, and show still an extension of photography in the aid of art and science. The portraits of the Zulu Kaffirs, by Mr. Henneman, prove the value of the art to the ethnologist, since the physiognomy of races may be in this way most faithfully preserved. Under this section, the microscopic objects photographed by the Rev. W. I. Kingsley, and those by Mr. F. Delves require notice; those by the latter gentlemen are, as it appears to us, the most remarkable productions of this class which have yet obtained. Mr. Kingsley's pictures are the largest in point of size, but they want that clearness and definition, that evidence of space penetration which strikingly distinguishes the works of Mr. Delves. Amongst the objects of purely scientific interest, the impressions of the spectrum by Mr. Crooke, showing the Fraunhofer lines, and some copies of the images produced in crystals by polarised light will attract most attention. The practical value of these is to

show the advantages of the bromide of silver over the iodide in all cases where we desire to copy objects, such as foliage, in which green and yellow surfaces prevail. These are not new facts, as they were pointed out by Sir John Herschel in 1840, and particularly examined by Mr. Robert Hunt in his "Researches on Light," in which volume is also given a drawing of the fixed lines of the chemical spectrum.

The photographs of Mr. Stokes' charming little bits of nature, those of Mr. Waring, of Sir Thomas Wilson, and numerous others, as illustrating interesting photographic phenomena, would, did our space permit, claim some observations. Any one examining the collodion pictures executed by Mr. C. T. Thompson, and those by Mr. F. Bedford, cannot but be struck with the wonderful detail and correctness of every part. The finest chasings in silver, carvings in ivory, and copies of the antique furniture which was exhibited last year at Gore House show the variety of purposes to which the art can be, and is now being, applied.

There are several specimens of much historical interest exhibited, such as the first collodion portrait by Mr. P. W. Fry, and the earliest application of the proto-nitrate of iron by Dr. Diamond. Of actual novelties in the Art, there are none; the linotype, or pictures stained on linen, scarcely deserving the name, and its utility being very doubtful. The examples of photo-lithography, and of Mr. Talbot's etchings on steel we have already given a full description in former numbers.

Auguring from this, the first exhibition of the Photographic Society, which has only been in existence one year—and that a year remarkable for its paucity of sunshine—the very element upon which the success of photography depends; we may expect great advances in another year. As a word of advice to all who are interested in the art, we would say in conclusion, rest not satisfied with the agents you are now employing, or the mode of manipulation you follow, try other agents and new methods.

GASTON DE FOIX.

Sir C. L. Eastlake, P.R.A., Painter. C. W. Sharpe, Engraver.

THE name of Gaston de Foix figures prominently in the chivalrous times of the sixteenth century: he was created Duke de Nemours by his maternal uncle, Louis XII.; who also appointed him, at a very early age, commander of the French troops then operating in Italy against the combined forces of Spain and the Papal power. In this capacity he assaulted and took by storm, in 1512, the strongly fortified town of Brescia, which he delivered up to pillage and massacre: in this engagement the renowned Bayard was severely wounded. "After the victory" says Sismondi, in his "History of the Italian Republics," "Gaston de Foix abandoned himself to all kinds of pleasure, and seemed to think of little else than gaiety and revelling; but his army was marching onwards and preparing for new encounters." The French monarch, who had been made acquainted with the course of dissipation into which his nephew and general had fallen, sent repeated messages urging him to lose no time in again placing himself at the head of his troops. Recalled at length to a sense of duty, the youthful soldier resumed the command of the army, which was then in the presence of the enemy at Ravenna, defeated them, and fell, at the age of twenty-three, in the year 1512. Twenty thousand men were left dead in the field of battle, where a small marble pillar was erected on the banks of the river Ronco, and is still called the "Pillar of the French." Although victors in the engagement,

its final effects resulted in the evacuation of Italy by the French troops.

Sir C. L. Eastlake's picture presents De Foix on the evening that preceded the battle of Ravenna, in the midst of the pleasant scenes and the joyous company from which he is to be forever separated. A detachment of troops is marching from the castle in which his hours of revelry have been lately spent;

"His war-horse waits
To bear him to the battle-field,"

and the young hero, whose countenance seems to exhibit some foreshadowing of his fate, is engaged with one who evidently occupies more of his immediate thoughts than do his sterner duties: the warlike trumpet, the lute and the song, are alike forgotten as the hour of parting draws near.

"'Tis an old tale, and often told,"

but the subject, as a picture has seldom been more charmingly represented than in the graceful composition before us: it was exhibited at the Royal Academy in 1838.

OBITUARY.

MR. FRANCIS ARUNDALE.

THIS brief sketch of the late Mr. Arundale, is a mere tribute to the worth of the man, and a slight commentary on his praiseworthy labours as an artist. Mr. Arundale was born in London, August 9th, 1807, and died at Brighton, September 9th, 1853, where he was greatly esteemed for the intrinsic merits of his character. Mr. Arundale, after finishing the usual scholastic course of study, was apprenticed to Mr. Pugin, the gothic architect, whom he served faithfully and zealously for seven years, acquiring a full and perfect knowledge of this important department of the arts. At the expiration of his time, he made a tour through Normandy, with Mr. and Mrs. Pugin, for the twofold purpose of relaxation and improvement. In the year 1831 he went to Egypt, to assist Mr. Hay in his researches in this interesting country. Whilst there he visited the pyramids, the temple of Gournou, Memnonium, the extensive buildings of Medinet-abou, the two colossal statues, the ruins of Carnak, Luxor, of Denderah, Edfou, Houm-Ombou and Dandour. Also the smaller temples of the Island of Philoe, with various other antique remains of this locality, and of which he made many accurate and pictorial sketches. On the termination of Mr. Arundale's engagement with Mr. Hay, he joined Messrs. Catherwood and Bonomi, and in August 1833, these gentlemen set out for the Holy Land, crossing the desert to Suez. During their route they visited together, the Red Sea, the Waddy Mo-katteb (or written valley), Mount Serbal, the Waddy-Feiran, Mount Horeb, the convents of Mount Sinai and St. Katherine, the rock struck by Moses, Mount Moriah, the village of Silvam in Bethlehem, and finally they arrived at Jerusalem. And from these interesting localities Mr. Arundale preserved numerous and instructive sketches; not only as artistic efforts, but with so much accuracy, that his portfolios are filled with such rich stores, that had his life been spared he would have preserved them in the more durable form of finished pictorial representations. During Mr. Arundale's residence in Jerusalem, he visited all which possessed an historical interest to the believers in Revelation. He was also one of the few who were permitted to visit the Mosque of Omar, built on the site on which the celebrated temple of Solomon stood. This is the great temple for the Musselmans, the entrance of which has ever been attended with great difficulty by all European travellers. The temple of Omar was measured by Mr. Arundale with his accustomed accuracy, and by his zeal and perseverance, he had an opportunity of examining the still remaining foundations of the original Temple, wherein the Jews worshipped in the days of their nationality, the measurements of which he has made. When he left Jerusalem, he visited Acre, Nazareth, Mount Lebanon, Sidon, and Beirut, and thus he terminated his travels in Palestine, preserving many interesting graphic memoranda from his prolific pencil. Subsequently Mr. Arundale visited France and Italy, passing many winters in Rome, where amidst its classical ruins, he studied and sketched the numerous remains; many beautiful fragments of the greatness of the people of the age that produced these stupendous and exquisite works of Art; and his untiring energy and industry, are rendered evident

by the rich materials of his pencil, in the numerous portfolios which he has left behind him. It may be naturally supposed that one so deeply impressed with works of antiquity, and with the value of pictorial reminiscences, did not confine his labours to Rome, but employed himself in sketching historical pictures at Venice, Florence, Naples, and Pompeii. And he afterwards made sketches and drawings in Greece, Asia Minor, and Sicily; and in this way his mind acquired a vast amount of knowledge in the beauties of nature and art. On his return from the Holy Land, he published his journal, with pictorial representations of the principal objects of permanent interest, to which allusion has been already made. It may also be noticed that he commenced, when in Italy, a reprint of the works of Palladio, part of which he published; but as it was purely devoted to architecture, it could have but a limited sale, and the numerous engravings rendered it too expensive a work to attempt completing it. Subsequently, in connection with Mr. Bonomi and Mr. Birch (of the British Museum), he published a work on Egyptian antiquities, a work which could only be appreciated by the learned, so that its sale was so insufficient as not to give any encouragement to continue a series of such productions, which he had proposed bringing out, on the antiquities of Greece, Rome, &c. This mere outline of the labours of Mr. Arundale, will render it evident that he was a worker to some purpose. With a mind refined by study, and a high moral perception, he may truly be pronounced an ornament to that profession which preserves the remains of human genius and human ambition from being lost in the course of time; for he thus aided to render these works conservative of the historian's truthful records. We might add that Mr. Arundale had still a higher purpose; for, besides the ruins of classic Greece and Rome, his able efforts were devoted to preserve intact the monuments mentioned in Holy Writ, ruins which still remain as the graphic witnesses of the ages of the Patriarchs and the Prophets, and of the countries incidentally alluded to by the sacred historians of the Bible. If there is one trait in the past life of Mr. Arundale more worthy to be remembered than another, it is the singular fact, that of the numerous persons who formed a friendship with him, whilst on his travels, and during his residence in his native land, the writer of this is not acquainted with a single instance that any of them ceased to retain for him a great esteem to the latest period of his existence. He had, indeed, the enviable quality of never losing a friend. This speaks in more emphatic language of the worth of the man, the scholar, and the gentleman, than would the most laboured eulogium. Peace to his manes! He has left a wife and family to deplore his premature loss, yet their most lasting consolation must be, that their estimable relative was highly esteemed, and his death deeply lamented.

MR. CHARLES BARBER.

In the *Liverpool Courier* of some short time since was a memoir of this artist, who died at the commencement of the past month. His works were not unknown to us; but as the notice in our contemporary is evidently written by one better acquainted with Mr. Barber than we were, his memory will have more ample justice from such a biographer than we could render him; we abbreviate the statement which appeared in the local paper:—"Mr. Barber was a native of Birmingham, but had been resident in Liverpool or its neighbourhood for above forty years, during the whole of which period he occupied an eminent position in relation to local Art. As a teacher he ranked very high, not contenting himself with the routine commonplace too often indulged in, but labouring to infuse into his pupils a portion of his own enthusiasm and love of the beautiful for its own sake. From the opening of the Royal Institution, Mr. Barber was connected with it, and acted as teacher of drawing from the commencement of the schools. He was one of the earliest members of the Literary and Philosophical Society, in the proceedings of which he took a lively interest to the last, and to which, in times gone by, he was a frequent contributor of papers. With the literary men by whom Liverpool was distinguished during the first quarter of the present century, Roseoe, Traill, Shepherd, and others, he was on terms of familiar intercourse, and was one of the first to encourage and assist the late Thomas Rickman in his studies of Gothic architecture, in which he afterwards obtained so much celebrity. When the Architectural and Archaeological Society was formed, Mr. Barber gave it his warm and cordial aid. He was one of its first members, filled the office of vice-president for two years, and was assiduous and constant in his attendance until prevented by recent infirmities.



SIR C. L. EASTLAKE P.R.A. PAINTER.

C. W. SHARPE ENGRAVER.

GASTON DE FOIX

PRINTED BY J. J. JOHNSON

As an artist Mr. Barber was an enthusiastic lover of nature; he never wearied in his attentive devotion to catch her changeable expressions, whether in the varied and gorgeous effects of sunrise, the mysterious mantle of mist, or the sparkling brilliancy of sunlight on the waters. During his moments of leisure his pencil was ever in his hand, striving to embody and make patent the sense of the beautiful as present to his mental vision. He was a regular contributor to our local exhibitions, and, occasionally, at the exhibition of the Royal Academy in London. Relieved during his latter years from the necessity of toil, by the possession of ample private means, his enthusiasm for art continued to the last. Above a year ago he suffered severely from an attack of paralysis, from which he partially recovered, but which left its effects on his utterance. His mind and right hand, however, were still healthy and sound; and it will give some idea of the character of the man to state, that under these circumstances he completed two pictures which were exhibited in Trafalgar-square, London, in 1849: these were, "Evening after Rain, a luggage train preparing to shunt;" and "The Dawn of Day, a foraging-party returning." As president of the Liverpool Academy he won the respect and esteem of his brother artists, soothing, when necessary, the *genus irritabile vatum*, and encouraging the younger members in their aspirations after distinction and success. By the Academy the loss of his counsels and support will be severely felt, particularly at the present juncture, when they seem likely to be turned adrift without a local habitation to call their own."

J. VAN EYCKEN.

This accomplished artist died in the past month of December, at his residence, Place de la Chancellerie, Brussels. While painting a large composition in the transept of the church in the Rue Haute, called "La Chapelle," he had the misfortune to fall from the scaffolding. Although not much injured, it had a bad effect on his fragile health, occasioned by the poignant grief felt at the premature death of his wife, to whom he was so tenderly attached, that he never ceased to mourn her up to the period of his own decease. His works were chiefly religious subjects, or episodes of life treated allegorically. Her Majesty is the possessor of his picture called "Abundance," representing a lovely mother with her twin infants. It is painted in the most luscious colour of the modern Belgian school. He exhibited at the Royal Academy four years ago three fine pictures, which were not duly estimated by our amateurs, and were returned to Brussels. Her Majesty, and His Royal Highness Prince Albert, however, had a finer appreciation of his high artistic attainments, and the royal collection boasts the possession of three of his pictures. Before his death he gave permission to engrave the picture of "Abundance," which will, undoubtedly, make his talent appreciated, although too late for this inestimable artist to enjoy the distinction he so fully merited.

THE NATIONAL GALLERY.

EVIDENCE AND REPORT.

ALL honour to the patient labour of the gentlemen who have fulfilled the duties of committee on the much-vexed question of the National Gallery. Although aware of the progress of this inquiry, we never could have supposed that the minutes could have necessitated a memorandum, or rather a monumentum, of more than nine hundred and sixty pages of the usual blue-book demy. Such however is the bulk to which this report has grown; and yet in re-considering its contents there is not one page that we could wish rescinded, and that is something to say of a volume in the shape of a blue-book of nine hundred and sixty pages. The report is full of valuable information; it is even more than instructive, it is amusing: certainly neither committee nor witnesses could have contemplated such a mass of evidence. After the perusal of certain parts of this report by gentlemen possessed of valuable collections, it must—if they would be candid with themselves—become a question with them, how much of the original surface of the works of their old masters remains to them. We learn from the report that picture-cleaning is a "fascinating" occupation; and the success with which cleaners can imitate touch and tone, betrays them into excursive and gratuitous experiment. Pictures in this country are, for

obvious reasons, more frequently cleaned than in any other country in Europe; hence, there is greater experience in what is called "restoration." When, therefore, an ancient picture has been more than once subjected to the process, the name of the painter pertains to it only by tradition,—its originality is a fable; but from this fable there is deducible a very pithy moral. It is proposed by this inquiry to determine among others, three very important questions with respect to the National Gallery. These are, the best method of cleaning valuable works of Art; the purchase of pictures for the Gallery; and an appropriate site for the new gallery. The last has been determined by a resolution to place the new gallery on the site purchased for the purpose. If the choice lay between Kensington Gardens and the ground between the Kensington and the Old Brompton Roads, the treatment of the question as one of simple public profit and loss would at once decide it. The advantage to be gained by placing such an institution in Kensington Gardens or Hyde Park is by no means clear. The two former questions are much more difficult of solution. It may be easy to determine the propriety of cleaning a picture; but when shall we find even two authorities who shall agree upon the manner in which the cleaning shall be effected? And when it has been accomplished, when shall we find anything approaching to unanimity in the conclusion that it has been well done? The public has certainly a right to expect that national works shall command the services of those most skilled in picture-cleaning; but according to the best authority, the result is always problematical; indeed, very frequently the process is conducted entirely as a course of experiment. With respect to the purchase of pictures, the evidence is of a nature as conflicting as upon any point of the inquiry; there is, however, one thing certain, and that is, that from vacillation or some other cause, much higher prices have been paid for pictures than they might have been purchased at. But on this and the other subjects touched upon above, we shall have occasion to speak at greater length in following the proceedings of the committee as set forth in the vast tome before us.

It is a curious fact that we find the evidence of artists given in a manner much more diffident than that of certain of the non-professional witnesses who were examined. The latter pronounce a sweeping condemnation of this cleaning, without being able, from a want of knowledge of Art, to determine what might have been the appearance of the works when fresh from the easel. But at this we are not so much surprised, as at the want of knowledge expressed by certain witnesses, of the condition of the pictures before they were cleaned. Cleaning is a necessary evil; the evidence shows that even the most successful operation is eminently an evil, but it fails to elicit by what means it may be performed with the greatest safety. Those witnesses who have occupied themselves in cleaning pictures profess an ignorance of chemistry. They may from practice have learnt the effects of certain solvents in general cases; but they cannot determine the strength of the preparations they employ. These may in different cases be of unequal degrees of power; and it is probable that much of the injury sustained by pictures which have been cleaned, may have been thus occasioned. Much has been said of the removal of the final glazes in cleaning. This may have been done; but these glazes may also be destroyed without being removed; they may be rendered opaque by the intense acidity of the solvent. That there is the intense acridity of the solvent. That there is the intense acridity of the solvent. That there is the intense acridity of the solvent. The management of the Gallery every page of the evidence demonstrates; but the necessary remedies are of such a kind, that the authorities can only proceed gradually and by experiment. With respect to the cleaning of the pictures, the keeper of the Gallery seems to be an entirely irresponsible officer. From the evidence of Mr. Uwins, it appears it was the duty or the custom of Mr. Scguier to report to the trustees such works as might be considered to require cleaning. The condition of the nine pictures which have lately been subjected to the process

has been so much canvassed, that we shall abstain from entering at any length into the subject; but we think it necessary to append a brief *resumé* of the evidence. The nine pictures are the Paul Veronese—the three Claudes, viz., the "Embarkation of the Queen of Sheba," the "Meeting of Isaac and Rebecca," and the "Annunciation;" the Guercino, the two Canalettis—the "St. Bavon," by Rubens, and the "Plague at Ashdod," by Nicholas Poussin. These pictures were cleaned during the vacation of 1852; and it is the opinion of Mr. Uwins that in no case was the surface of any of these works laid bare; it therefore follows, according to the same, that the paint-surface can in nowise have suffered. In the evidence of Mr. Farrer, there is a remarkable passage showing by direct contrast the effect of oil-varnish. In answer to the question, "Will you have the goodness to state the reason why you consider the operation attended with danger?" he says, "I will endeavour to explain it by drawing your attention to two or three pictures now in the National Gallery, which I had known previous to their coming into the Gallery. First of all I will take the Annibal Caracci, "Christ and Peter;" "St. Catherine," by Raphael, the "Head of the Doge," by Bellini, and the "Salvator Rosa." The last picture I knew when it was Sir Mark Sykes'. I saw it sold when it was bought by Mr. Lambton, afterwards Lord Durham, and then I saw it sold again, when it was bought by Mr. Byng. That picture when I saw it was in as pure a state as the three pictures I have before mentioned. The three pictures hang at this time perfect in the gallery, because they have been varnished with nothing but mastic varnish, and if they were to remain there for a couple of hundred years, they would require nothing to be done to them with proper and due care; while the picture of "Salvator Rosa," by having been subjected to oil is almost lost: it is scarcely to be seen. Since I was last examined before Lord Seymour on the matter, I find it is still darker, and I have no hesitation in saying that it will grow darker and darker till you will scarcely see anything of it at all." With respect to the pictures lately cleaned, this witness is of opinion that the operation could not have been better performed; it was however a great risk, and some of the pictures have undoubtedly been injured. The varnish with which the "Salvator" was coated was mixed with a proportion of oil, and to this is attributable the deplorable result described. The mixture it appears was discontinued only at the suggestion of one of the trustees. Is it possible that in an establishment which should command the services of the most skilful and experienced operators and artists, that applications so utterly destructive of valuable property are thus permitted? This mixture is nothing more than megilp, and every artist knows the yellow horny appearance that this communicates to flesh after a certain period. The picture in question, the "Salvator," is a dark picture; it is difficult to understand how this mixture alone could have so entirely clouded it. According to Mr. Morris Moore, the whole of the pictures have suffered by cleaning. Canaletti's "View in Venice" has been "flayed;" the "Veronese" is injured from loss of part of the glazing, the "Isaac and Rebecca" of Claude has suffered materially; the "Dead Christ," by Guercino, and the "Annunciation," by Claude, have been much reduced in value, the latter more than a half, and the "St. Bavon," of Rubens, has been totally destroyed. This witness characterises as "utterly worthless" the evidence of all the other witnesses heard before him, with one exception. He then proceeds immediately to say, "Mr. Farrer says he is competent to restore the paint and glazing of a work by Titian, and that he has done so. He has told us that the Orleans Titian which was sold at Mr. Wilkins' sale was in so injured a state, 'that no person at the sale would give more than from 200*l.* to 300*l.* for it;' that a friend of his purchased it on his recommendation for 250 guineas; that from his having worked upon it, 'it got up from 250 to 1000 guineas,' that he and everybody else were satisfied with what he had done to it, and that 'this shows what he

can do with a Titian.' Now if it is not true that Mr. Farrer can replace the paint and glazing of Titian—and I know that it is not—and if he so far mistakes his own and Titian's work as to imagine that the one can raise the value of the other, his testimony as to what is, or what is not the original substance of such a work, and all works analogous to it, must be quite worthless." This is strong language; on its spirit we offer no comment, but we may observe that that which is true of this Titian is not less so of many other very highly-prized known works in private galleries, of the paint surface of many of which a proportion of not more than two-thirds is genuine, and the "restorations" or introductions would very much astonish the men whose names so faithfully cling to the canvasses, were it possible that they could see what had been done for them. Mr. Fradelle is of opinion that the nine pictures looked better before than after cleaning, and that the "Queen of Sheba" has suffered much from the operation. In a second examination, Mr. Uwins denies the statements of Mr. Morris Moore, that the "Queen of Sheba" has sustained injury, and contradicts also Mr. Moore's assertion that the glazing had been removed from the "Paul Veronese," and also the testimony of the same witness relative to the damaged condition of other pictures. Mr. Coningham considers the Angerstein pictures to have been in very fine condition when in the possession of that gentleman, but those that have been cleaned have been greatly damaged. Any injuries now apparent in the pictures may, according to the opinion of Mr. Hart, R.A., have been occasioned by former cleanings, now rendered visible by the recent operations. Some slight injury has been done to the "Paul Veronese" by the removal of some of the tints and glazings, and the "View in Venice" has lost its "characteristic architectural traits," and neither time nor any emendation can restore what the "Queen of Sheba" of Claude, has lost. It is the opinion of Sir Thomas Schright that the present appearance of damage is to be attributed to antecedent rather than to the late cleaning. The condition of the pictures previous to being cleaned is pronounced by Mr. Roberts, R.A., to have been more agreeable to him than their present appearance. They are raw, but this witness does not believe them to be so much damaged as other witnesses declare. He believes the "View in Venice" can never be restored, and that the "St. Bavon" is much deteriorated. The evidence of Mr. Stanfield, R.A., would show that the pictures have suffered but little; the richness of tone may have been reduced, but this will be restored by time. It is the impression of Mr. Dyce, R.A., that the cleaning has been very unequal; the pictures are inharmonious in tone, but they have suffered no material injury, and a somewhat similar opinion is expressed by Sir Edwin Landseer, R.A., who added an expression of his belief that these pictures had not fared worse than works generally in private collections when subjected to the process. According to Sir Charles Eastlake, P.R.A., the pictures did not require cleaning, and the cleaning to which they have been subjected has been carried too far. In one of the Canaletti's the lights have been too much rubbed, but he is prepared to say that none of the master's work had been removed; he thinks the "Queen of Sheba" has been "tastelessly" cleaned. With respect to the Velasquez "Boar Hunt," now in the Gallery, and formerly the property of Lord Cowley, an extraordinary revelation is made in the evidence of Mr. Lance. The circumstances, we were before acquainted with. The picture was placed in the hands of an experienced person for the purpose of being re-lined, but in executing the operation he had the misfortune to blister the paint with the hot iron usually employed in such cases. Mr. Lance says, "It was then proposed that some painter should be employed to restore the picture, and three persons were selected for that purpose, Sir David Wilkie, Sir Edwin Landseer, and myself were mentioned, but it was supposed that neither Sir David Wilkie nor Sir Edwin Landseer would give their time to it, and that probably I might; therefore the picture was

placed with me, with a representation that if I did not do something to it, serious consequences would follow the cleaner (a Mr. Thane, to whose hands it had been entrusted by Lord Cowley); I undertook it, though I was much employed at the time, and to be as short as possible I painted on this picture. I generally paint very rapidly, and I painted on that occasion as industriously as I could, and was engaged for six weeks upon it. When it was complete Lord Cowley saw it, *never having been aware of the misfortune that had happened to the picture*; it was then in Mr. Thane's possession, and remained with him some time afterwards. From that time I saw no more of the picture until it was exhibited in the British Gallery some time afterwards, where it was a very popular picture." The witness adds an opinion that the picture is not in the same condition as when it left his hands. The injury which it is described as having sustained was the removal of portions of the paint inasmuch as very extensively to lay bare the canvas. These it was necessary to fill in, paint upon, and harmonise. While groups of figures were designed and painted in, as also a portion of the foreground; the whole of the trees were repainted and also the sky. The picture was purchased by the trustees of Mr. Farrer. Sir David Brewster, who has examined the Claudes with great care, says that he is much struck with the change in these pictures consequent on bad cleaning. We have recorded, we think, the opinions of the majority of the competent authorities on this question. The change effected in the pictures generally is that from mellowness to rawness; the Claudes and the Canaletti's are uncommonly crude, and have in parts that flattened appearance which results from over-cleaning. We have never known these pictures in any other condition than under a tone of oil varnish, and certainly the removal of this would effect such a change as to alarm the bulk of the public who believing them perfection before, cannot construe any change otherwise than for the worse. If therefore they were perfection before, they must now be utterly ruined. No man living has ever seen a fresh Claude, and none but a painter can really conceive of what its appearance might be. Thus all but artists who can calculate within a little of the reality, are shocked by the contrast. There is every appearance of their having been over-cleaned, but this excess may have been committed upwards of half a century ago, and the cleaner of that day may have had the opportunity of cloaking his errors with liquorice and tinted varnish, both so successfully employed for such purposes. No such nostrum is applied in the National Gallery, even the old injuries brought to light by the recent process have not been repaired. But withal it is not credible that a solvent that will act upon mastic or oil varnish, will not act upon the vehicle by which the paint surface is bound together. It must at once attack the surface as soon as it is in contact with it; we see it continually, and the 'discoloration of the cotton wool frequently employed by cleaners is the only indication that the operator has gone far enough—perhaps too far. An assertion is made that the operator has not touched the paint surface; a counter-declaration is made that there were certain parts in some of the pictures which have disappeared. An enquirer seeking information from the evidence finds that its latitude affords him two conclusions; he may adopt which he pleases. For ourselves we conclude that the pictures have sustained a certain amount of damage, but when, it is impossible to say; had the pictures been in a private collection the injuries would have been repaired and veiled. Sir Edwin Landseer speaks of having assisted in successfully cleaning a picture by Haydon. He attributed his success to a knowledge of the vehicle used by Haydon. The picture we presume is the "Judgment of Solomon," which could not be in very bad condition; however there is much in knowing the vehicle with which a picture has been painted. It is impossible to calculate upon the innumerable experiments continually tried by painters, but we are of opinion, that as far as certainty is

attainable, in picture cleaning, it is only attainable from a knowledge of chemistry—an acquaintance with the general manners and materials of the various schools, and indispensably great experience before valuable pictures are subjected to the process. In an establishment like the National Gallery, it is scarcely credible that in the matter of cleaning pictures an operation which at once, if unskillfully performed, reduces the value of the works one half—should be ordered and undertaken in a manner so irregular that there is no competent authority who acknowledges any degree of responsibility. The manner in which purchases have been hitherto negotiated has resulted in great loss to the nation, both in money and pictures. It is well known that pictures which might at once have become national property, have been permitted to pass into the hands of dealers, from whom they have been subsequently purchased for the collection at, of course, an advanced price. It was stated by Dr. Waagen before the committee of 1850, that a very fine set of tapestries were offered in England in 1840 for sale; they were after cartoons by Raffaele, but they were lost to the national collection, where they would have been of greater value and interest than in any foreign gallery. The association of such works with the cartoons we already possess, would have constituted a most valuable feature in the National Gallery. They were purchased by the Chevalier Bunsen for the Prussian government, and are now in the Berlin Museum. As far as our National Gallery goes, it is the best in Europe of recent formation; it contains fewer objectionable pictures than any other: but if it be continued under its present management, it will become one of the worst. The whole of the Angerstein pictures are unexceptionable; they were selected by one individual, and that person was expending his own money. If there be a salaried director, who shall act in a manner equally conscientious to the nation, we shall have no more questionable pictures. Many of the additions that have been made under the trustees are not of a quality equal to the nucleus of the collection. During the last ten years the works purchased have been eighteen in number, and certainly for some of these acquisitions others much better might have been substituted. "The Doge," by Bellini; the small Van Eyk; "The Tribute Money," said to be by Titian; the picture lately purchased and ascribed to Giorgione; "The Marriage of St. Catherine," are all admirable works; and of the other twelve there are valuable productions, but some do not come up to the standard which it is desirable should be established. Every school has had its good and its bad periods, but it is absurd to acquiesce in an opinion which determines the excellence of a picture simply according to period without reference to real merit. There are very bad works of the time of Raffaele, and productions of much excellence of the declining period of the Roman school; and the common-sense judgment would determine in favour of one of the good pictures, without reference to period. A statement made by Mr. Morris Moore will show the nature of some of the remedies necessary in the administration of the affairs of the National Gallery. In answer to a question on the subject of desirable works lost to the Gallery, he says,—"I allude first to a picture that has been twice sold at Christie's since 1843. It represents 'Saint Jerome in his Study,' and is by Van Eyk. It was sold in 1848 at Sir Thomas Baring's sale for 139*l.* 13*s.*, and again in 1849 at Mr. Coningham's sale for 162*l.* 13*s.* Thus there have been two opportunities of buying this picture for the National Gallery; even on the last occasion it brought less than half the price that was given for the comparatively unimportant head in the National Gallery, which cost us 365*l.* The Van Eyk head was sold at Lord Middleton's sale in 1851; Sir C. Eastlake, and Mr. William Russell were present at the sale and bid for it, but it was knocked down to Mr. Farrer for 315*l.* A few days after it was purchased by the Gallery for 365*l.* Then as to the 'Doge' by Bellini, there have been sold within the same interval no less than three pictures by the same master, of greater import-

ance, and two of them at smaller prices : namely, the "Virgin and Child," sold at Mr. Coningham's sale in 1849 for 183*l.* 15*s.*; 'The Virgin Enthroned, with Infant Christ and Saints,' at Mr. Dawson Turner's sale in 1852 for 378*l.*; and a 'St. Francis in the Desert,' at Mr. Buchanan's sale, likewise in 1852, for 735*l.* The first of these pictures cost less by 26*l.* 5*s.* than one-third of the price given for the 'Doge'; the second, notwithstanding the interest of its subject, and its superiority in every respect, only 63*l.* more than half; and the third, although a work of singular importance, only 105*l.* more. 'The Virgin and Child,' and 'The Virgin Enthroned,' together cost less by 68*l.* 5*s.* than the 'Doge' alone. The one is now in Mr. Thomas Baring's collection, the other in Lord Ashburnham's." We refer to this as a simple statement which could be verified either by the purchasers of the pictures, or more readily by the sale catalogue of the auctioneer. Of the originality of these pictures, or their fitness to be added to the National Gallery, we say nothing, our purpose being only to show the mismanagement which has existed in the Institution. Persons who propose purchases demand exorbitant prices, because the payment is made from public resources; and those to whom the purchases have been confided, are certainly more liberal of the public money than they would be of their own. This, then is the other primary evil arising from irresponsibility. In some cases the delay in securing good works has arisen from causes over which the authorities had no control; of these the principal is the want of a sum of money set apart for the immediate purchase of any desirable pictures that might offer. This difficulty in future arrangements it is hoped will be obviated by the appropriation of a few thousands of pounds placed at the disposal of the authorities. Independently, however, of the results of difficulties thus occasioned, the public has ample ground of complaint on the score of mal-administration. Upon enquiry relative to space which might be obtainable for the enlargement of the present gallery, or the erection of a new one—if there were no other reasons for determining on another site, it is sufficient that the consent of the Horse Guards cannot be obtained for the removal of the barracks; that is to say, no equally eligible military station is procurable. Of the sites that have been recommended, one is at the extremity of the vista in front of Kensington Palace, and near the sunk brick wall which separates the gardens from the park; two others also in Kensington Gardens; a fourth upon the site of the barracks at the end of Rotten Row; and a fifth is the ground purchased by the commissioners of the Great Exhibition, and this site the committee recommend as that of the contemplated gallery. The extent of ground which has been purchased is eighty-six acres; the cost of which was 300,000*l.* The half of this sum was contributed by the government, and the other half by the commissioners of the Exhibition of 1851. In considering the question of site, the great apprehension continually present to the mind is the injury that pictures and sculpture may sustain from smoke. In dealing with this evil it must be remembered that there is one thing certain, that is the impossibility of removing the new gallery entirely from a smoke-contaminated atmosphere. On this score there can be no hesitation in deciding between Kensington Gore and Trafalgar Square; could even the necessary space be obtained at the latter place. It does not at present seem possible that there can ever be around the proposed site a discharge of smoke equal to one tenth of that continually rising round Trafalgar Square. That this is an important consideration, we have only to remember the condition of the pictures in some of the continental collections. Let us exemplify, by way of the most positive contrast, the unsullied brilliancy of all the works in the Pitti collection. The virgin surface of these works is intact, while a great proportion of the surface of some of our pictures is the work not of the master but of the cleaner. It appears to us that the glazing of the Raffaele and other works at Dresden is unnecessary with respect to their

preservation. The climates of Dresden and Florence are very different, but we only remember one picture there that was protected by glass, and that was the Madonna della Seggiola; and this is not to protect it from atmospheric deposit, but from probable injury from copyists by whom it is always surrounded. The case is different with such a climate and atmosphere as ours. Mr. Faraday says that no injury could accrue to valuable works of art protected by glass. Ten years ago we proposed that the cartoons should be thus hermetically sealed and removed to the National Gallery, and it must be a source of gratulation to all who estimate these precious relics, that measures are contemplated for their preservation by covering them with glass. To all who are acquainted with the cartoons, it must be evident that they are fast fading; and had they been placed in the gallery at its erection, and secured by glass, much of their value would have been preserved. The exterior architecture of the proposed gallery we will not discuss, but proceed at once to a consideration of that which is more important; that is the manner of lighting the walls. In this particular there is no existing institution in Europe that can be recommended as a model. We know not what the new museum at Berlin may ultimately be; but we know the defects of those recently erected at Munich and St. Petersburg. The great error of our own gallery, and indeed of all those on the continent is the precipitation of the light on the floor. By this arrangement some of our best pictures are lost, as for instance, the Sebastiano del Piombo. The power and beauty of that picture are by no means duly felt, which ought not to be the case in a gallery so recently constructed. At Dresden, Florence, in the old gallery at Berlin, and in the Louvre, a great proportion of the valuable pictures are seen only by reflected and half lights. True it is that many famous collections are distributed in suites of rooms lighted by side windows; in such case the spectator can only regret that so many fine works should be but half seen. Those galleries of which we speak, are only ancient palaces appropriated to the reception and exhibition of pictures, and the effect of works of art so distributed is the same as that in the palace at Hampton Court—but not quite so subdued as the obscurity of Marlborough House. The light in the Houses of Parliament was not studied with a view to the exhibition of works of art; if we complain therefore that Maclise's fine work cannot be seen, we are told that there were other dispositions paramount to the mere lighting of a fresco; and if we complain that in the Poets' Hall certain of the works are invisible, we are told that they are seen by the best light that the architectural arrangements would admit of. When it is remembered that we may benefit by the errors of, and even ameliorate the improvements adopted in, other galleries—there must be no such complaint in the gallery about to be constructed, or should it be by misfortune that there be ground for any such complaint it must not at least be met by such a response—the utmost excellence of such a gallery will be, not its exterior architecture, but its interior design, adapted to the sufficient display of the works of art therein deposited. We are perfectly warranted in expressing apprehension on this subject, since years ago *all the best places* in the National Gallery were occupied, and since we see so many failures in effecting that which should constitute the chief merit of a gallery. That of Lord Ellesmere is the last of the private galleries we believe that has been constructed in this country, and it is most surprising that portions even of that valuable collection which it contains, should be so indifferently lighted. But we could proceed in multiplication of similar instances *ad infinitum*—the question is, the remedy. There is but one design under which pictures can be sufficiently shown, and that is to light from apertures running round the room, and as close to the side walls as possible. The usual method is to light from an aperture in the centre, whence the light is precipitated on the floor, where it is not required. In Marlborough House the reflection from the floor is the only

light by which we are enabled to see some of the pictures. The nearest approach to the arrangement we propose was made by Rottmann, now deceased, who painted at Munich the Greek landscapes for King Louis of Bavaria. In looking at these works, the spectator stands under a screen, which places him in comparative obscurity, and throws the entire force of the light on the wall. This light, however will not serve for sculpture, it must be more generally distributed in the room or gallery, and that of the spaces in which visitors circulate should be reduced by artificial means, while the light should be permitted to fall upon the works at such an angle as should secure an amount of shade sufficient to show composition, and bring out the parts—in short the effect should be that of a good drawing. In the British Museum the sculpture is crowded even to confusion. Objections are raised to the removal of the sculpture to a new gallery, on the score that objects of ancient sculpture are antiquities and should be retained among antiquities. We humbly submit that the sculpture properly so-called should be classed in the art-category, and the retention of these in a museum of antiquities is most earnestly to be deprecated. Between that which is historical and archaeological, and that which is strictly fine art, a line should be drawn. We cannot recognise the expediency of removing from the British Museum, Etruscan, Egyptian, or Assyrian antiquities; these might remain in combination with the library. The committee in collecting information have corresponded with the authorities of every museum in Europe, and from the replies which they have received, we learn that every kind of arrangement exists; the collections having been distributed in the majority of cases according to the command of space. It is impossible to suggest anything that has been overlooked in this enquiry. It extends to a countless catalogue of minute detail and probable contingencies, on no portion of which have we space in anywise to dwell. It will be asked what resolutions the committee propose for the better regulation of the gallery. In answer then to this question, we say that they recommend that no picture cleaner shall be employed in the gallery who declines to give a full and distinct explanation of the manner in which, and the materials with which, he proposes to operate on the pictures submitted to him for treatment. No picture shall hereafter be cleaned or repaired without a written report from the director to the trustees. We have already stated that it is contemplated to vest the direction in one responsible officer. In cases of doubt with respect to the expediency of cleaning a picture, the trustees shall have the power of appointing a commission consisting of not less than three experienced persons including one practical chemist, by whom the picture shall be examined. It is the opinion of the committee that the management by a board of trustees should be continued, but that no person should in future become a trustee in virtue of office. The office of keeper to be abolished, and the trustees to be appointed by the treasury. Every recommendation for the purchase of a picture shall originate with the director and be made in writing to the trustees, and a fixed sum shall be annually proposed by Parliament for the purchase of pictures and placed at the disposal of the trustees. The combination of the archaeological collections in the British Museum with the artistic collection, is a question left for the decision of a royal commission; and in order that the new gallery be commenced with all convenient expedition, it is recommended that a resolution be arrived at as early as may be convenient. The salary proposed for the director is 1000*l.* a year, and the office will be tenable during five years; after which re-appointment may take place. The selection of a person in every way qualified worthily to discharge the onerous duties of director becomes at once a consideration of the gravest importance. Many will be proposed, and many will commend themselves to the notice of those in whom the appointment is vested. The discharge of the functions of Director of the National Gallery

will be no enviable office; each time that an addition is made to the Gallery, he will be in the language of Tom Moore, "living under a microscope," and woe be to him if his Holbeins turn out spurious. Need we describe the necessary accomplishments of such a gentleman? Assuredly not. Everybody knows he must be a painter and a scholar; he must have squeezed the hand of every master from the first of the ancient Corinthians to the last of the modern Teutons. In conclusion we have gone carefully through this report, and dwelt mainly upon those subjects most before the public in the faulty economy of the Gallery. We have adverted to the remedies proposed for the crying maladministration of the institution, and we take leave for the present of the subject, but not without an expression of thankfulness for the raw appearance of the "Queen of Sheba," but for which, there had been no such stringent inquiry. The excitement, occasioned by this so-called infelicitous result will be the salvation of many valuable pictures.

CORRESPONDENCE.

NATURAL PRINTING; IS IT OF ENGLISH OR AUSTRIAN ORIGIN?

[To the Editor of the "ART-JOURNAL".]

SIR,—In yours of Jan. 1st, in the *Athenæum* of Dec. 3rd, in the daily papers, and other publications, I find notices inserted, descriptive of the new process of printing from natural objects, the *Naturselbstdruck* of the Germans, the Phytoglyphy of the English. As I believe I have some claims to bring forward in this matter, I trust you will allow me, through the medium of your columns, an opportunity of placing before your readers a few circumstances in connection with the above Art, which cannot fail to prove interesting, and the more so as it will, I think, in the end be found that the invention, ushered in with so much pretension and parade by the Austrian prospectus, is English, and had its origin in the patent taken out by R. F. Sturges, of Birmingham, for the ornamentation of metals by pressure, by introducing between sheets of metal pieces of thread or wire lace, perforated paper, &c., &c. In the prosecution of a series of experiments thereon, it occurred to me that the substitution of natural objects in the place of thread or wire, lace, &c., &c., would produce the same result. This was done by me, and the capabilities of the process put beyond a doubt,—months before the communication was received from Vienna by Messrs. Bradbury & Evans, which resulted in their obtaining a patent in this country. My attention was first directed to the Austrian claim by a notice which appeared in the *Athenæum*, 3rd Dec. last, in which, after describing the process, as practised in the Imperial printing office at Vienna, the writer of the notice alluded to remarks as follows:—"It is not a little singular that the workers in German silver and Britannia metal, at Birmingham, have for some time been in the habit of ornamenting the surfaces of these metals by placing a piece of lace, no matter how delicate, between two plates, and passing these between rollers. In this way every fibre is most faithfully impressed upon the metal. We are not aware, however, that any attempts to print from these impressions have yet been made at Birmingham." As I had, a considerable time previous to the above notice, printed from impressions of skeletons of leaves produced on metal plates by pressure, in justice to myself I considered it only proper to address the editor of the *Athenæum* on the subject, in correction of his remarks; and in support of my statement, I quoted an extract from the article furnished to the *Art-Journal*, written by me and entitled "The New Art of Ornamenting Metals," printed at page 64 in the February part of the volume for 1853; it was as follows:—"In the present state of the invention it appears very difficult to place any limit to the nature of the materials out of which patterns may be made; as, for instance, the writer of this notice picked up in an afternoon ramble in the country two

or three specimens of what Coleridge has so poetically described as

"Brown skeletons of leaves that lay,
My forest brook along."

These placed between plates of previously rolled soft metal, and subjected to pressure, on the separation of the plates each disclosed the delicate markings of the tender framework upon which the vegetable matter that makes up the leaf had been stretched, not a single spar or rib was wanting. These impressions could be printed from with ease, and would serve as illustrations of the structural form of leaves for the use of those interested in the study of the science of botany. Very excellent impressions may in like manner be procured from lace, and the lace-manufacturer has thus at his command the means of producing a pattern-book of his designs without trouble or expense of engraving the same: the depth of the indentation is sufficient to hold the necessary quantity of ink to produce an impression by means of the ordinary copper-plate printing-press, or by surface block-printing." My letter was inserted by your contemporary, but the above paragraph was omitted; simultaneously with my letter there appeared a correction from Messrs. Bradbury & Evans as to the origin of the invention, stating that it was due to Dr. Branson of Sheffield, who had in 1851 read a report of a process adopted by him before the Society of Arts, in March of that year, "*identically the same*" as that of the Austrian patentees. As I did not feel satisfied as to the "identity" of the processes, having also an idea that I had seen Dr. Branson's process described somewhere, I searched for and after some little trouble found it in the *Athenæum* of Dec. 21st. 1850, p. 1350. As I had anticipated, the processes were *not similar*, save in one feature only, viz., that of the reverses imprinted on the original media being copied by the electro-deposit process. Dr. Branson used *gutta percha in the place of lead*, and the pressure of an *ordinary screw press* to procure his impression, instead of the *rolling and propulsive pressure of metal rolls*—so much then for the "identity" of these processes, which I hold cannot be established; *the material used, and the means by which the impression was produced being both essentially different*. I therefore again wrote to your contemporary, pointing out the error into which his correspondents had fallen; referring him to his own pages for the confirmation of my statement. *I was not contending for priority in printing from natural objects by Dr. Branson's process, but by my own*. I had no hesitation in giving to that gentleman all the credit to which he was entitled, and which I think he can claim, viz.: that of having printed from natural objects by *his own* peculiar process, so far back as 1850. My letter was not inserted, nor were the specimens sent acknowledged, but in the Notice to Correspondents of Dec. 17th, the following appeared:—"NATURAL PRINTING.—On this subject we have received letters from Mr. Aitken and Dr. Branson: we cannot enter into the question here raised of priority of claim [*I did not raise such a question be it remarked*] and to print the letters would involve us in a controversy to which we see no end, and of which we question the utility." I do not question the right of the Editor of the *Athenæum* to do what he likes with his own, but I cannot help thinking that the reason assigned for putting a stop to the correspondence, was much more specious than solid. Your readers will form their own conclusions.

I have not yet had my suspicions removed as to the English patent for the new method of ornamenting metals having furnished the hint for the Austrian process, in so far as the use of metal is concerned, and the more so that the opinion expressed by me upwards of a month ago in the *Athenæum* remains, until now, uncontradicted; the English patent alluded to was sealed early in January 1852.

Again, we hear nothing of natural-printing until the communication received from Vienna by Messrs. Bradbury & Evans, four months after I had written the article in the *Art-Journal* alluded to in the beginning of this letter; while

I had, before the same was published, exhibited specimens of natural objects printed from plates engraved by themselves, which plates, with others, I have still in my possession, and the impressions from which, I am assured by those who have seen the collection exhibiting at the Society of Arts, are superior in minuteness of detail, delicacy, and beauty, to any of the specimens there exhibited.

Sufficient has, I think, been stated to show that the process of Dr. Branson, and that to which I lay claim, are not identical; that the merit claimed by the Austrians of having invented natural-printing is questionable; and that I had, months previous to the application for a patent in this country, printed natural objects from plates engraved by the objects themselves, which rivalled in delicacy and beauty the originals from which they were taken; and were replete with every minute marking and graceful touch which in so peculiar a manner distinguishes the handicraft of nature, and places at such an unapproachable distance all the attempts of man hitherto to portray her works successfully, until furnished by the means supplied by herself. Apologising for the length of this communication, I am, Sir, yours respectfully,

W. C. AITKEN.

BIRMINGHAM,
19, BROAD STREET, ISLINGTON,
January 10th, 1854.

DEAR SIR,—In my account of the process of "Nature Printing," in your last number, I discover that I neglected to give the credit of the invention to an English gentleman, to whom it appears to me, after a careful investigation of the subject, certainly to belong. Dr. Ferguson Branson, of Sheffield, communicated a process identically the same as that claimed by the Austrians to the Society of Arts, on the 26th March, 1851, and specimens were exhibited. I learn that, on the 6th December, 1850, some account of Dr. Branson's invention appeared in a Sheffield paper. I know that specimens of the result were shown at the Sheffield Philosophical Society about this time, and a letter from Mr. B. Maund, of Bromsgrove, which I have seen, to Dr. Branson, dated Oct. 17, 1848, shows that even before this latter date he was at work on the subject. The latest date given is sufficient to establish Dr. Branson's claim. I owe a deep apology to that gentleman for the unfortunate omission of his name in the paper referred to, and I hasten to beg you to allow me to make at once the correction which justice demands.

Jan. 10, 1854.

ROBERT HUNT.

SIR,—The subjoined "Notice to Exhibitors" is annually printed and promulgated in the Royal Academy Catalogues of the Exhibition, and I am not aware that its absurdity has ever been pointed out, viz., that instead of being what it purports to be, it is simply a description of certain works which are *ineligible* for exhibition.

"*Nature of Works Eligible for Exhibition.*—No Works which have been already publicly exhibited;—no Copies of any kind (excepting Paintings in Enamel, and Impressions from unpublished Medals, in which case the name of the original Designer must be specified);—no mere Transcripts of the objects of Natural History;—no Vignette Portraits, nor any Drawings without Backgrounds, (excepting Architectural Designs,) can be received."

May I express a hope that the best grammarian of the Forty will correct this blunder next year.

TEUTHA.

THE CRYSTAL PALACE AND THE SABBATH.

SIR,—As you profess not to give a decided opinion concerning the opening of the Crystal Palace on the Sunday, but have at the same time published an article by Dr. G. F. Waagen strongly advocating its being opened on that day, perhaps you will not refuse to give publicity also to the following remarks, on the other side of the question, from a subscriber who desires success to your endeavours to promote a knowledge of the Fine Arts among the people.

It is the glory of a nation which calls itself Christian and Protestant, that therein the Word of God has a paramount claim to be heard, and

that its authority may be referred to as conclusive in all disputable points either of doctrine or practice. The writer of the article on "The Crystal Palace and the Sabbath," seems to have overlooked its authority, by recommending, so strongly, a measure directly contrary to its precepts and commands, which not only prohibit that any work should be done (to which he seems to restrict its meaning), but also ordain that the day should be kept "holy to the Lord;" and, moreover, expressly pronounce a blessing upon him who shall refrain "from doing his pleasure on that holy day."

I agree with the writer of the article in question, that no means are better calculated to refine the minds of the working classes than the study of the Fine Arts, and I would therefore have every opportunity afforded them for it, but not on the Sabbath day; for by no law are we permitted "to do evil that good may come." Science and the Fine Arts may be as elevating and refreshing to the intellect of man as heavenly meditation is to the spirit; but it can never take the place of it; nor can it be conceived the study of the luxuries and refinement of Eastern life, or the exquisite statues of our sculptors, the subjects of which are chiefly taken from heathen mythology or from ancient history of heathen times, can lead the mind of man to his Creator and Redeemer, who, by the institution of the Sabbath, and by the care with which He has guarded it by His commands, precepts, threats, and promises in His word, has clearly intended that the day should be given up to Him alone.

If the Fine Arts must be studied on the Sabbath, and are to be considered as helps to devotion, instead of opening the Crystal Palace, let the people rather use those privileges which are afforded them already in our churches and cathedrals. The Church has decided how much of the Fine Arts is a help to devotion, and has eschewed what she deemed conducive to lead the mind astray. There is no lack of music and singing, and that of the highest order, in our churches and cathedrals, which are not only well calculated to refine the mind, but also are in accordance with the sanctity of the day itself. What need, therefore, of concerts and secular music, for which there are six days of the week already?

The Spirit of God can hardly be considered as manifested in Art or Science; but rather is a manifestation of the spirit and mind of man exercising the intellectual faculties and feelings which his Creator has implanted in him. In answer to Dr. W.'s assertion that the mind of man is incapable of fervent devotion for more than an hour or two at a time, we would refer him to the *lives* of such men as Henry Martyn and David Brauerd.

Many, too, there are of the humbler classes, whose worship on the Sabbath engages their heart and affections, and is very far from being "the vain babble of the heathen," as may be publicly exemplified by the numerous essays of the working men on the observance of the Sabbath.

With regard to the Sabbath desecration which Dr. W. professes to have so much rejoiced to witness in London and elsewhere, while we may grieve that it should be so with individuals, we may still rejoice that it is not yet as a nation that they are encouraged to profane the Sabbath. So contrary is it to the law, that the Parliament must be petitioned to revoke its strictures, and give its sanction to a national sin, before the Crystal Palace can be opened on the Sunday. Lastly, the Sabbath can never be considered as patronising idleness, for nothing is more contrary to its spirit if rightly observed. To meet for prayer and praise, to instruct the ignorant, to visit the afflicted, to study the Word of God in private, might well fill up one day in seven without the sin of idleness. It is grievous enough that so many should spend it in folly and sin; but that can never be a sufficient ground why men should be further encouraged to do so, by our preparing a place where they may, agreeably to themselves, wile away those precious hours expressly given them by their Creator, not only as a rest from bodily toil, but yet more as leisure wherein they may prepare themselves for the eternity to which they are hastening.

KENDAL.

Jan. 18th, 1854.

THE HORSE AND THE HERO IN SCULPTURE.

SIR,—Under the above title you take notice, in your January number, of a pamphlet by Mr. Park, the well-known sculptor, in reference to pedestrian and equestrian portrait statues. His argument, in effect, denies the appropriateness of ever erecting an equestrian portrait statue. Is this tenable? Surely it would too much circumscribe Art! Surely equestrian memorials have their places as well as other works! I think he fails to prove they have not. That he does so fail I will try to show, if you will allow me space to allude in detail to the seven sections into which he divides his argument.

1. "In an equestrian group," he says, "the man is sacrificed to the horse." If art imitates nature can this be? A good rider, man or woman, appears to advantage on a fine and well-managed horse; at least this is a prevalent idea, and one in which Mr. Park appears to agree in his third section, in which he speaks of a horse being a pedestal for a man; and a noble, natural, moving pedestal it is, especially appropriate for a modern general. All field officers ride when on duty.

2. "A small equestrian group," the pamphlet continues, "may be admirably adapted for a room, which, when enlarged to a colossal pitch, and placed in the open air, would have its power to please diminished in ratio of its increased size, because the eye of the spectator could not embrace the expression of the larger as he could in the smaller." Now on what laws of human vision and of perspective does the writer explain this? If the area around or before the group be enlarged in the same proportion as the group, at proportionably corresponding distances the two will occupy the same angle of vision. Suppose an equestrian group, 2 feet high, in a room 15 feet square, and that the same design is enlarged to 20 feet high, and placed in a public place 150 feet square; is it not evident that the spectator would, as regards area, have the same opportunity of so placing himself, as equally "to embrace the expression of the larger as of the less?"

3. "In nature," the writer says, "a man mounted on horseback is on a pedestal: the horse is that pedestal. When this group is elevated on a second pedestal, the horse assumes the principal position, and the head and form of the man are carried out of their proper relation to the observer." There is an appearance of truth in this which fades on closer inspection. We are speaking now of important open air memorials. In such works, whether pedestrian or equestrian, Mr. Park would no doubt himself agree that there should be two or three pedestals, or members of pedestals, or bases, or whatever we may call them, placed one on the other in harmonious architectural combination, to afford a sufficient architectural elevation to the whole work, as well as to give space for sculptural illustration, either by relief, or emblematic figures and decorations, or by both. One of the practical advantages of an equestrian treatment in such large memorials is, that it does afford, in the horse, a natural top pedestal for the statue without wearying the eye with form above form, or dissatisfying it with the chimney-like shaft on which many of our pedestrian statues are placed. The writer himself allows the excellent effect of the equestrian statue of Marcus Aurelius in the Capitol, which I can quite comprehend, though wholly at a loss to understand what he means by calling it an exceptional ease in these words,—"in that the horse is sacrificed to the man in a manner that would not be tolerated here." The horse was much admired by Falconet, the sculptor of the Czar Peter statue at St. Petersburg, and by himself considered superior to his own, on which the sovereign is there mounted.

4. "In a group so placed," the pamphlet continues, "the lineaments of expression, the soul of art, can never be satisfactorily seen." Really this is purely a question of height, and has nothing to do with the statue being on a horse or no. It is doubtless an important consideration in designing a memorial, pedes-

trian or equestrian, to determine a proper elevation for the principal head, and I think it will be found practically that, to gain a corresponding general effect in a pedestrian work, the head will have to be placed rather higher and further, than less so, from the eye than in the equestrian work; thus reversing the proposition of the pamphlet. "A close approach," it continues, "reveals the ugliest object in representative art, viz., the belly of the horse." There is some truth in this objection, but it is to be obviated by treatment in the work, and by placing the group not too high, and generally on a spreading base. The disadvantage of a near approach to an elevated statue is not confined to an equestrian work. A pedestrian statue is absurdly foreshortened when you can look, as it were, up its nostrils; and a column, when you approach its base, appears to be falling over you.

5. "The stride of a man over a horse, when viewed in front and rear, is not a beautiful action." Nor, I must add, is the back view of any portrait statue likely to be its best. That of a pedestrian figure is usually very uninteresting, and certainly not superior in artistic effect to a similar view of an equestrian work. With respect to the front views of an equestrian group, they appear to me in no degree inferior to the side views. As to the general effect of "the stride of a man over a horse," it has been recognised in all times and by all nations who possessed a fine breed of the animal, to be a dignified position. It is a frequent theme of the poets. Does not our best-loved bard speak of "witching the world with noble horsemanship?"

6. In this section the example of the Greeks is adduced in the following words:—"The Greeks never put Alexander on a horse, although taming a wild horse was a youthful feat of that conqueror's: they never gave intellectual preference to brute force." It appears, however, that after the battle of Granicus, Alexander ordered Lysippus to make twenty-five equestrian statues of his friends who had fallen in that battle, and to add a similar representation of himself. It is further stated that some of these were removed to Rome by Metellus. Among the bronzes of Herculaneum is one of Alexander on horseback, supposed to be, as was usual with such small Roman works of that period, a copy from a then extant and well-known Greek original. A similar observation may be made in relation to the Roman coins of Macedonia, on which occur the head of Alexander, and on the reverse Alexander on horseback. It is well known that the devices on coins were also generally from some well-known work of Art.

7. It is here remarked that "equestrian statues must be of necessity too much alike." If the artist be equal to it, a full scope for originality may be found in such works; it is hardly fair to draw a decided inference from London happening to possess some indifferent works of this class. We may remark also that there are certain stereotyped attitudes of pedestrian portrait statues on which the changes are often rung, as with one hand holding a scroll and supporting a cloak, the other being extended or pendant at the side. These form a staple of our pedestrian portrait statues, but we may not infer from this that there is not a scope for originality in such works.

After all that may be argued, theoretically or æsthetically on this point, it is the ultimate practical good or bad effect on the eye and mind in the completed and placed work that alone can fully illustrate the question, and few public memorials hold a higher place in public estimation than those of Marcus Aurelius, to which Mr. Park accords such high praise, the Czar Peter on horseback at St. Petersburg, and the lately erected equestrian memorial in Berlin of Frederick of Prussia. I cannot see that these works are less "beautiful in themselves" for "being ornamental in an open space." Nor can I perceive that they are less intellectual from being good in architectural effect. Is not architecture capable of expression?

I speak thus of equestrian statues because I cannot see on what grounds they are to be thrust out of the pale of intellectual sculpture. It is not that I prefer them, except on certain

occasions, to pedestrian statues, nor that I deem them mere triumphs of Art, or "harder to do." The difficulties of equestrian works appear to have been very much overrated. If a man knows what a horse is, and how to ride, and can model a human form with spirit and correctness, he will have little difficulty, comparatively, with the horse, or in seating the rider. It is not either that I should wish to see a great proportion of equestrian statues created. But of that there is little chance, unless the public bid farewell to its common sense, which would not probably consent in a memorial to the putting on a horse a legislator, an admiral, a bishop, or one especially renowned in literature, science, or art. Legislators do not frame laws, admirals do not direct naval tactics, bishops do not instruct, nor do poets, philosophers, or artists, compose, calculate, or paint on horseback: but generals do direct battles in that position. Wellington was seventeen hours on Copenhagen on the field of Waterloo.

I am thus far from leaning to a large proportion of equestrian statues; nor do I think that a large introduction of the somewhat "bravura" style to which they are apt to lead desirable for the interests of art or elevating to sculpture. Somewhat of this is allowable in memorials connected with "pomp and circumstance" and national glory. A chivalric decorated air and a "trumpet of triumph" atmosphere about them is in accordance with their subject, but I am far from considering such works as the highest efforts of art. Such works, equestrian or pedestrian, should have their place only when appropriate, as appropriate they no doubt sometimes are. It is the representation of the pure and simple, unadorned, and selected forms of human nature that will ever hold the first place in sculpture among an intellectual people; but in historical records, the subjects may not be sacrificed to the artist. The general public impression should in each case be expressed, and the views of posterity regarded. For these reasons I believe it highly desirable that we should occasionally have equestrian memorials created.

S. C.

ART IN THE PROVINCES.

CHELTEMHAM.—A "programme" of an exhibition to be held in this town in the month of June, has been forwarded to us; the exhibition will be of horticultural productions, but embracing the "arts and sciences connected therewith, and designs taken therefrom;" so runs our record. Under the former of these, that is the "arts and sciences," are enumerated models and designs for greenhouses, models of laid-out grounds, fountains, vases, statues, garden-seats, flower stands and pots, aviaries, and other ornamental iron and wire works, and all kinds of implements for gardening purposes. The schedule of the section headed "Designs taken from Horticulture" comprises every description of manufactured goods, which admit of floral decoration, whatever the material may be of which they are made; this, of course, opens the exhibition to a very large class of contributors, as there are few manufacturing Arts which cannot come within the rules of a "flower margin." A "Crystal Palace" is to be erected for the exhibition, which, from its novelty of idea, ought to succeed, as we think it will do.

STOURBRIDGE.—The anniversary of the Stourbridge School of Design was held at the close of the last year, under the presidency of Lord Ward, who was supported by Mr. J. H. H. Foley, M.P., and other patrons of the Institution. Mr. Foley, after alluding to the importance of such a school among the glass manufactories of the district, and the progress which the pupils had made during the year, the first of its establishment, intimated his intention of adding to it, after Christmas, the whole of the one hundred boys of the Old Swinford Hospital School.

LEEDS.—The newly-established Academy of Leeds has issued a prospectus of an Art-Union in connection with the Academy. Each subscriber will be entitled to an engraving from the picture of "The First Step," by T. Faed, R.S.A., or one from a painting by P. F. Poole, A.R.A., entitled "The Rustic Toilet;" besides a chance of procuring a drawing or oil-picture, a number of which

have been gratuitously contributed by many artists by way of aiding this society in its infancy. We ought to add that the object of the Art-Union is to procure funds to defray the expenses incident upon the establishment of the Academy, and the providing it with the objects necessary for a school of Art.

GLASGOW.—The council of the Art-Union of Glasgow have circulated the first list of pictures they have purchased, at a cost of more than 1500*l.*, for distribution among their subscribers of the present year. The list includes "The Audience Chambers at Bruges," by Haghe, 350*l.*; "Ruins of the Temple of Jupiter at Egina," by G. C. Hering, 150*l.*; "River Scene in Holland," by E. Le Poittevin, 80*l.*; "A Summer Day in Sussex," H. B. Willis, 70*l.*; "Margaret and Faust," E. H. Corbould, 70*l.*; "A Turkish Merchant," D. Maence, 70*l.*; "A Weedy Stream," Boddington, 60*l.*; "Dysart, on the Coast of Fife," Bough, 60*l.*; "Glen Cloy," Jutsum, 50*l.*; "An Incident in Pepys's Diary," Noble, 50*l.*; with examples of A. W. Williams, C. Stanley, J. E. Lauder, C. Fielding, Oakes, &c. &c.

ART IN CONTINENTAL STATES.

PARIS.—The *Moniteur* of December 31, announced the sudden death by apoplexy of the celebrated architect, Visconti, architect of the Louvre: we hope to give some account of him in our next.—The members of the Academy of Painting are busy regulating the subjects for the *concours* of the year; also in arranging a new plan for the advancement of Art. As the *Grand Prix de Rome* can only be gained by few, and as many merit recompense, a medal called "Medaille d'Excellence" will be given to the student who has obtained the greatest success in the course of his studies.—1. A prize. A "Grande Medaille" is given to the student who, in the course of the various *concours* since his admission to the schools, has gained the most medals of "*mentions honorables*." 2. The amount of success is determined each year at the general assembly of August. The name of the students who gain the "Grand Medaille" is proclaimed in the public meeting of the Academy. 3. The student having gained the "Grand Medaille" is no longer admitted to the *concours* preparatory, or of emulation. 4. The medals and other *recompenses* are fixed according to the subjoined table:—

	Degree.
Special Medal (Anatomy, Perspective) . . .	1
Third Medal (Drawing or Modelling after Nature or the Antique) . . .	1
Second Medal do. do.	2
First Medal do. do.	3
First Medal, Figure painted from Nature or Modelled (preceded by a <i>concours</i> de composition) . . .	4
First Medal, Study of a Tree do.	4
Prize of the Head of Expression	3
Honourable mention of do.	1
Prize of the Half Figure, painted life size . . .	4
Honourable mention do.	1
Admission to the <i>Concours</i> of the Grand Prize of Rome	4
Medal of Encouragement given by the Institute	4
Second Prize of Rome	5

Hopes are entertained that this plan will be very serviceable to the Arts.—The Academy of Fine Arts has replaced M. Fontaine, deceased, by Mr. Gilbert.—The Antiquarian Society of Picardy has voted supplies for the construction of a museum at Amiens, which will comprise four divisions—Painting, Sculpture, Antiquities, and Natural History. also several sub-divisions for drawings and engravings. The antiquities will be divided into two sections; in the first will be placed the statues, sarcophagi, mosaic inscriptions, bas reliefs, &c. In the second—vases, lamps, enamels, bronzes, sculptured ivory, &c., a cabinet of medals, and a library of 10,000 volumes. Designs for the building are to be sent in by architects, to which will be given, respectively, prizes of 3,000*l.* for the first; 1,500*l.* for the second; and 500*l.* for the third.—The palace for the Grand Exhibition of 1855 goes on rapidly; the northern façade, extending parallel with the Champs Elysées, is sufficiently raised to receive the arcade of iron, the whole promises a very grand and imposing effect. By a decree, dated the 24th December, the Emperor has named the commission for the Grand Exhibition, it is divided into two parts—Fine Arts and Industry. Section of Fine Arts—MM. Baroche, E. Delacroix, Ingres, Henriquel Dupont, Mérimée, Count de Morny, Prince de la Moskowa, Duc de Mouchy, Marquis Pastoret, De Sauley, Simart. Agriculture and Industry—MM. Elie de Beaumont, Billaut, Michel Chevalier, Dollfus,

Arles Dufour, Dumas, Charles Dupin, Count Gasparin, Greterin, Heurtier, Legeutal Leplay, Count de Lesseps, Mimerel, General Morin, Emile Periere, General Poncelet, Regnault, Sallandrouze, Schneider, Seilliere Seydoux, Troplong, Marshall Vaillant: President Prince Napoleon; in his absence, the Minister of State or the Minister of Agriculture. The section of fine arts will be presided over by the Minister of State. Other minor details will be decided at a future period.—M. Niewerkerke has opened his saloon to brilliant artistic reunions.—The recent sale of a most important collection of drawings and engravings belonging to M. Thorel has attracted a large number of buyers. Among the engravings we may mention the following, with the prices they realised:—"La Belle Jardinière," engraved by Desnoyers after Raffaele, 600*l.*; "Adam and Eve," by Albert Durer, 481*l.*; "The Holy Family," one of Gerard Edelinck's finest prints after Raffaele, 1160*l.*, bought by Coinaghi; "The Crucifixion, surrounded with Angels," Edelinck after Le Brun, 315*l.*; a proof before letters of the "Marriage of the Virgin" engraved by Longhi, 1110*l.*; "The Murder of the Innocents," Marc Antonio after Raffaele, 679*l.*, bought by Coinaghi; "The Virgin in the Clouds," Marc Antonio, after Raffaele, 600*l.*, sold to Evans, of London; "St. Cecilia," Marc Antonio after Raffaele, 1086*l.*; "The Judgment of Paris," Marc Antonio after Raffaele, 700*l.*, to Coinaghi; "The Last Supper," 1930*l.*; "The Transfiguration," 910*l.*; "The Chariot of Aurora," 1110*l.*; all by Morghen after Raffaele; "The Madonna of Sainte-Sixte," engraved by Muller, 2550*l.*; another impression, 1349*l.*; the "Good Samaritan," by Rembrandt, 2100*l.*; "Charles I.," by Strange after Vandyck, 110*l.* The entire collection realised 51,927 francs, or upwards of 2,160*l.*

THE VERNON GALLERY.

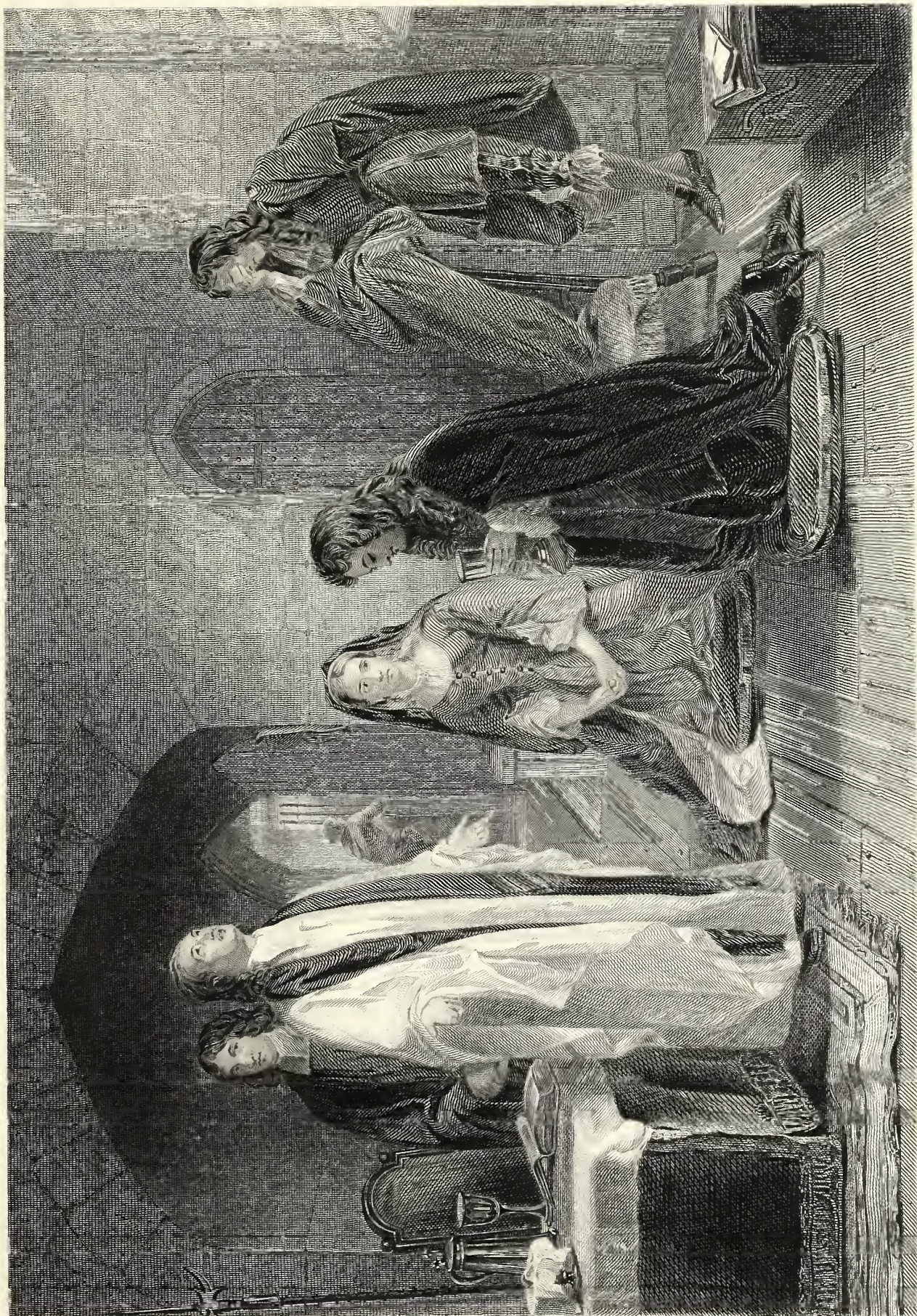
LORD WILLIAM RUSSELL.

A. Johnston, Painter. C. H. Jeens, Engraver.
Size of the Picture, 5 ft. 2 in. by 3 ft. 7½ in.

WITHOUT entering upon any political discussion of the history an incident of which is illustrated in this picture, it may safely be affirmed that no one can read the narrative that describes the trial and execution of Lord William Russell without a feeling of deep commiseration at his unhappy fate: certainly the laws of the country were never more arbitrarily enforced against a misguided criminal—even if his conduct admits the application of such a term in this case—than when a judge consigned him from the bar of the Old Bailey to the scaffold in Lincoln's Inn Fields, as a traitor to his king, as a participator in the "Rye House Plot."

In this sad drama of real life, his exemplary and high-minded wife, Lady Wriothesley, the second daughter of the Earl of Southampton, and the young widow of Lord Vaughan, played a conspicuous and most affectionate part: she was present at the trial, taking notes of the proceedings for her husband's use; and after ineffectually pleading on her knees before the inexorable Charles for Lord Russell's life, cherished the few last moments of his existence by her fortitude, her prayers, and her precepts.

The day prior to his execution, which took place on the twenty-first of July, 1683, Dr. Tillotson, afterwards Archbishop of Canterbury, administered the sacrament to him and Lady Rachel in the Tower; Dr. Burnet, the well-known prelate and historian, was also present: this is the subject of Mr. Johnston's highly interesting picture. A more pathetic incident could scarcely have been selected, and the painter has treated it as if he felt it was so: he has grouped his figures most artistically, while he has successfully appropriated to each the thoughts which might be presumed to be passing through their minds at the moment. Much might be said, had we space for entering into the several points, by way of comment on the painter's treatment of his theme: we can only draw attention to Lady Russell, the placid and loving expression of whose face, as she watches her unfortunate lord, shows how deep and tender is her affection for him, even while engaged in the most sacred ordinance of our church within a few hours of their final separation.



SOAP AS A MEANS OF ART.

THE following interesting communication has been made by Dr. Branson, of Sheffield, to the "Journal of the Society of Arts." We have examined the specimens forwarded to the society, and they clearly show that by the simple method proposed, very superior results can be obtained.

"Several years ago, I was endeavouring to find an easy substitute for wood engraving, or rather to find out a substance more readily cut than wood, and yet sufficiently firm to allow of a cast being taken from the surface when the design was finished, to be reproduced in type metal, or by the electrolyte process. After trying various substances, I at last hit upon one which at first promised success, viz., the very common substance called soap; but I found that much more skill than I possessed was required to cut the fine lines for surface printing. A very little experience with the material convinced me that, though it might not supply the place of wood for surface printing, it contained within itself the capability of being extensively applied to various useful and artistic processes in a manner hitherto unknown. Die-sinking is a tedious process, and no method of die-sinking that I am aware of admits of freedom of handling. A drawing may be executed with a hard point on a smooth piece of soap almost as readily, as freely, and in as short a time as an ordinary drawing with a lead pencil. Every touch thus produced is clear, sharp, and well defined. When the drawing is finished, a cast may be taken from the surface in plaster, or, better still, by pressing the soap firmly into heated gutta percha. In gutta percha several impressions may be taken without injuring the soap, so as to admit of 'proofs' being taken and corrections made—a very valuable and practical good quality in soap. It will even bear being pressed into melted sealing-wax without injury. I have never tried a sulphur mould, but I imagine an impression from the soap could easily be taken by that method. The specimens show that from the gutta percha or plaster cast thus obtained, a cast in brass, with the impression either sunk or in relief, can at once be taken. If sunk, a die is obtained capable of embossing paper or leather; if in relief, an artistic drawing in metal. This suggests a valuable application. The manufacturer may thus employ the most skilful artist to make the drawing on the soap, and a fac-simile of the actual touches of the artist can be reproduced in metal, paper, leather, gutta-percha, or any other material capable of receiving an impression. By this means even high Art can be applied in various ways—not a translation of the artist's work by another hand, as in die-sinking, but the veritable production of the artist himself. One of the specimens (which we have seen) is a copy of Sir E. Landseer's 'Highland Piper,' a rude one, I must confess, though its rudeness does not militate against the principle involved in its production. Suppose the drawing had been made by Sir E. Landseer himself; that accomplished artist's actual drawing might have been embossed on various materials in common use, and disseminated amongst thousands, thus familiarising the eyes of the public with high Art, and giving a value to the embossed transcript which no translation by the die-sinker, however skilful, could possibly give it. The raised gutta percha impression of this specimen is from the soap itself; the sunk impression is cast in gutta percha from gutta percha. I wish to lay particular stress upon the fact that drawing touches can be thus rendered, and an effect rapidly produced, unattainable by modelling. The larger plaster casts were taken from drawings freely made—as the appearance of the touches will prove—in common brown soap. The finer kind of soap is of course better fitted for fine work; but should the process now described be adopted by the manufacturer—and I trust it may never become the subject of any patent—soap better suited to the purpose than any now made will doubtless be specially manufactured. In proof that fine lines can be drawn upon the soap as well as broad vigorous

touches, I can state that one of Rembrandt's etchings has been copied on soap, the soap pressed into gutta percha, and an electrolyte taken from the gutta percha cast, from which a print has been obtained very little inferior in delicacy to the original etching. Doubtless persons engaged in manufactures will see applications of the process which I have not contemplated, and I leave it to their ingenuity to discover them. I would particularly call the attention of ornamental leather and paper manufacturers, book-binders, and, possibly, manufacturers of china, to the process, for it must be remembered that soap when made can be run into moulds of any form, so as to obtain curved as well as flat surfaces for the artist to draw upon. It has also occurred to me that it would prove a very ready and expeditious method of forming raised maps, pictures, and diagrams for the use of the blind. The manipulation is very simple. A lead pencil drawing, if required, can readily be transferred to the smoothed surface of the soap, by placing the face of the drawing on the soap and rubbing the back of the paper; every line of the drawing is then distinctly visible on the soap. The implements used are equally simple; all the specimens sent were drawn with ivory knitting-needles, and small ivory netting meshes for scooping out larger and deeper touches. The only caution necessary is to avoid under-cutting. Having felt the greatest interest in the establishment of schools of design, so well calculated to re-connect Fine Art with manufactures, it will afford me sincere gratification if the simple process now pointed out—and I trust its simplicity will be no bar to its being carefully tested—shall be in the smallest degree instrumental in accomplishing the re-union."

MINOR TOPICS OF THE MONTH.

THE BRITISH INSTITUTE will open as usual at the commencement of the present month; we have heard no especial report of the works sent in, but we trust there will prove to be no falling off from previous years either in the number or the merit of the contributions: we shall, however, be still better pleased to see an advance over the last two or three years.

HIS ROYAL HIGHNESS PRINCE ALBERT has suggested to the Society of Arts the formation of a gallery of portraits of distinguished inventors—the men whose genius, thought and patient labours have worked out the great results of mental and social civilisation the world now enjoys. The Prince says very justly;—"The names of most of those who are thus distinguished are probably familiar to the world, and nothing is needed to remind men of the reputation they have so justly earned, or of their works. Still, even in their case, it would be interesting to present us, as it were, with their very features. But there are others who have done scarcely less for the happiness, comfort, and improvement of their fellow-men, who are hardly known, even by name, to the general public, which is daily profiting by their inventions; and it becomes almost a duty towards them to endeavour, in this manner, to rescue them from oblivion, and enable them to take that place among the benefactors of mankind to which they are fairly entitled. Great care should, however, be taken in the selection, only to include those whose inventions have had an important and beneficial effect in improving the condition of the people generally, and in advancing science, and in whom, consequently, all should feel an equal interest." It is among the most encouraging events of the age, that his Royal Highness, with so much influence over its movements, is continually directing its progress for good: the object of his present plan is worthy of the propounder and of the Society to whom it is suggested—to show that

"Peace has its heroes no less than war."

That there are difficulties in the way of realising it to the extent desired by the Prince, must be evident; especially with regard to the procuring portraits of comparatively unknown

men; but we do not think them insurmountable with exertion and perseverance.

AT THE STOKE-UPON-TRENT ATHENÆUM during the past month, there was an annual festival, remarkable chiefly for an exhibition of pictures, and works of Art the produce of the district. Stoke-upon-Trent is the "capital town" of the Staffordshire potteries, and here are those famous manufactories of Alderman Copeland and Messrs. Minton & Co., which have made the porcelain of England renowned all over the world, and enabled this country to compete successfully with the best productions of other nations. It is peculiarly gratifying to find that, when the managers of a festival such as that referred to are brought to consider how they can best tempt and reward visitors, they look to Art as a leading incitement; such was not the case a few years ago: it is a common occurrence now-a-days—a sure and certain sign of that growing taste and increasing knowledge, under which Art cannot fail to prosper, sowing the seed that is to produce refinement and virtue. The principal contributor of pictures was Mr. Alderman Copeland, and his contributions consisted chiefly of the works of Herriug, among them being that very famous painting of "Mazeppa," which may be said to have established the high repute of the artist, and paved the way to his large popularity. It was acquired from the easel by the Alderman, who was the constant and liberal patron of the artist at a time when he required that patronage of which he long ago became independent. With the story of Mazeppa all readers are familiar; the subject was singularly favourable for the peculiar powers of the artist; it supplied him an occasion for introducing horses in all possible varieties of form, colour, attitude, character, and expression, and his triumph was so complete, that his work remains unrivalled in its class; there is no production of modern Art, of this order, superior to it. It should certainly be engraved; it could not fail to make an effective and very popular engraving. Other works, by E. M. Ward, F. Goodall, Muller, Huskisson, &c., &c., were exhibited at this festival; and, of a surety, the crowds by whom the collection was visited received instruction as well as gratification on the evening in question, as well as during some days afterwards, when they continued to be publicly shown.

PIRATED ENGRAVINGS.—A circular, signed by all the leading print-publishers in the metropolis, has recently appeared, directing attention to the "great number of spurious indifferently executed small copies of the most popular British engravings, which are being constantly introduced into this country, and widely circulated, to the great injury of the publishers, and to the detriment of British Art"; and declaring the intention of the subscribers to this document to put the law in force against all persons engaged in importing and selling such pirated works. There is little doubt that a considerable amount of business has been transacted in this way, especially in the provinces, and any plan which has for its object the keeping of the print-trade in a pure and healthy state is entitled to, and shall have, our utmost support; but to effect this, something more is necessary than to keep out of the country illegal and bad copies; we suspect the first step towards reformation lies nearer home; when all has been done here to promote confidence in the public mind, we may then grapple the foreign pirates with stout and clean hands: at present we fear they may turn round on us with the reminder, that there is a mote in our own eye to be expelled ere we can see clearly the beam in theirs.

THE SOCIETY OF ARTS.—The great room of this Society is now hung with a large and beautiful variety of lithographic prints both plain and coloured, but chiefly the latter; an exhibition which shows the present advanced state of this description of art. We have so recently discussed the subject that it is quite unnecessary we should recur to it; but we would certainly recommend a visit to the room, as it contains much quite worth seeing. Messrs. Day & Sons have contributed, among others, Turner's "Blue Lights;" Mr. Vincent Brookes

his "Head of Shakspeare," "Highland Gillie," and some charming specimens of single flowers; Messrs. Leighton & Sons, Mr. Baxter, and Messrs. Rowney & Co., a number of landscapes, figure-subjects, &c.; Messrs. Bradbury & Evans examples of the new process of Natural Printing, of which there are also specimens from the imperial printing-office at Vienna; an establishment that has likewise contributed some admirable groups of flowers, of considerable size, and approaching as nearly to oil-paintings as we should think it possible for mechanical art to effect.

SCULPTURE FOR THE CRYSTAL PALACE.—A recent visit to the Sydenham Palace testified to the increase of sculptural models which are rapidly accumulating therein, and which promise to form, eventually, by far the most extensive and diversified exhibition of such works in the world; for we believe there is scarcely an ideal statue of merit, either ancient or modern, from which a cast could be procured, that will not be represented there. Among the latest acquisitions are the original full-sized models of the statue of Shakspeare, from the Stratford bust, and of "Una and the Lion," both presented by the sculptor, Mr. John Bell, who has just modelled for the Company a seven-foot statue of "California," as a companion to the "Australia," already executed in terra-cotta. Knowing something of the cost of sculpture models, the Company must have expended a very large sum for what they have up to this time received within their crystal walls; some few of the English works are voluntary contributions, we are aware; but we presume the majority, as is the case with the foreign productions, are to be, or were, *paid for*: there are unfortunately few indeed of our own sculptors who are in a position to give away such costly works as life-size models, and we know that foreigners will not, even if they can afford to do so.

PANORAMA OF CONSTANTINOPLE.—This picture which is now to be seen in Leicester Square, is one of the most interesting that Mr. Burford has ever exhibited, and the subject is at this time one of great interest. The view is taken from the Seraskier's Tower, at an elevation which affords a perfect view of the entire city. To which side soever the eye is turned it rests upon some object or locality that is famous either in local or in general history. The most prominent buildings are the mosques of Mahmoud, Suleiman, St. Sophia, and Achmet. The seven hills and the edifices they bear are readily distinguishable. One is surrounded by the Seraglio, another by the Mosque Noory Osmany, the third by the Suleinanya, the fourth by that of Mahmoud II., the fifth by the Seli, the sixth by the Mosque Mihr, and the seventh, on which was the ancient Forum Arcadima, is now the Avret Bazary. The visitor looks with curiosity upon the semblance of buildings and objects of which so much has been said and written, as the Seraglio, the Sublime Porte, the Aqueduct of Valens, Seraglio Point, the Tower of Leander, Mount Olympus, and all the picturesque and classic *entourage* by which the eye is seduced to dwell gratefully upon the beautifully painted distances; there is yet one feature so extraordinary that it must not be forgotten; that is, the combined fleet. We cannot speak too highly of the qualities of this picture, notwithstanding the extreme difficulty of the subject, it is admirably executed throughout.

FINSBURY SCHOOL OF DESIGN.—The success of the School of Art in Camden Town first suggested to some gentlemen in Islington the idea of founding a similar institution for the benefit of the large population of artisans in Finsbury. With the assistance of the committee of the Camden Town school, the preliminary measures were taken, and a local committee formed, Mr. De la Rue being chairman, and the Marquis of Northampton and Mr. Challis, M.P., the patrons—the former presented a liberal donation to the school. Numerous efforts were then made by the committee to raise by subscription the funds required for opening the school; these efforts were not however successful, and the Committee found themselves obliged to separate from the Committee at Camden Town, and to

place themselves in communication with the Department of Practical Art, who immediately offered to provide a master, and also the necessary busts and examples if the committee would conform to their regulations, and place the school under government supervision; these conditions were accepted by the committee. The school was opened in June last, and has met with great support from the working classes, for whom classes are open every evening—for males, on Monday, Wednesday, and Friday; for females on Tuesday and Friday. Morning classes were also commenced for persons of superior condition at the rate of a guinea per quarter; these however have not been well attended, proving that in this district as in many others the lower orders show greater zeal in acquiring a knowledge of Art than the members of a better class. The only drawback the Committee have to complain of is that very common one—a want of funds. They have themselves made advances to assist the school, and at their own expense have awarded prizes and certificates of merit to the pupils. The nightly attendance at the school has been increasing since its opening: the average number present in the male class is about seventy. The plan of instruction is that recommended by the Department of Practical Art, and includes drawing from the object and the flat surface, mechanical and geometrical drawing, and modelling. The progress of the students, under the able superintendence of Mr. Slocombe, the master, has been highly satisfactory.

THE HAMSTEAD CONVERSAZIONE.—On the evening of the 18th of January, these pleasant reunions commenced for the season. The drawings exhibited were of great and varied interest—as will be at once understood when we say they were by Duncan, Topham, G. Stanfield, Johnson, and some of the works of the deceased artist, Dewint, with a smaller picture by Etty. According to the report first published by the committee, the Society was established in 1845, since which time it has gradually grown in public esteem, inasmuch that all who have had the pleasure of mixing in these meetings must wish every success to the institution in the promotion of the intercourse between artist and amateur.

PICTURES BY H. THOMSON, R.A.—A correspondent whose recollection of the late Mr. Thomson extends farther back than our own, referring to our comments on the "Dead Robin," by this artist, in our December part, has favoured us with a list of the principal pictures painted by him from the first year of his exhibiting, 1802, to the year 1825, when he retired from active professional labours. The list numbers between sixty and seventy pictures, including portraits, a large proportion of the latter being life-size and on whole length canvases. Among his ideal works our informant mentions, "Prospero and Miranda," "Crossing the Brook," "The Shipwrecked Mariner," "Alexander and Hephestion," "The Bath," "It's a cold rainy night," "Love Sheltered," "The Red Cross Knight," "The Schoolboy," "Shakspeare's Seven Ages," "Trap-ball," "Love's Ingratitude," "The Distressed Family," "Boys Fishing," "Titania Sleeping," "Peasants in a Storm," "Salisbury Plain," "De Tabley House and Park," "Lavinia," "Infancy of Jupiter," "Thais," "Cupid Disarmed," "Icarus," "Mauritania," "Cupid and Ganymede," "The Kitten," "Christ raising Jairus's Daughter," "Bed-time," "Miranda and Ferdinand," "Shepherds finding a Child," "Winter's Tale," "Juliet," &c. &c.

NASMYTH'S "COTTAGE IN HYDE PARK."—A correspondent, who favours us with his name, referring to the engraving from this picture, which appeared in our November number, writes us word:—"It may be interesting to your readers to know that the house was inhabited by a very old lady of the name of Sims, and was called 'Mrs Sims's Cottage'; it stood not far from the present station of the Royal Humane Society. I remember its inmate well, a little person whose hair was blanched by time and trouble, for she had lost six sons in defence of their country: the last fell with the brave Abercrombie at Alexandria. George III. presented the cottage to her for her life in consideration of her be-

reavements. This information I had from her own lips, when a boy (I am going back about forty years); I also remember the water, as it had a boat upon it, which afforded me many an afternoon's amusement. Memory often brings back our sorrows, but it also recalls the sweets of life, especially those of our younger days."

THE HOSPITAL FOR CONSUMPTION.—The Committee of this most useful and well-managed Institution expect to open the new wing of the building at Brompton in the spring; and in order to commemorate the event, they propose holding a bazaar in June, in the gardens of the Pavilion, Hans Place, Chelsea. Donations of all kinds of works suitable for such a purpose, are earnestly solicited: we sincerely trust the appeal will be answered with a liberality worthy of the cause: it is one that must excite the hearty sympathy of every one in a country where consumption, that insidious and appalling disease, is so prevalent.

MR. R. W. BUSS, the painter of humorous pictures, has somewhat recently enrolled himself on the list of public lecturers, by delivering a series of essays on "Comic and Satiric Art in England," from the earliest period to the present time; illustrating his disquisitions by illustrations of the styles of the great caricaturists, Gillray, Rowlandson, J. and G. Cruikshank, Woodward, North, &c. &c. These lectures have been delivered in London, Manchester, and at Wimpole Hall, the seat of the Earl of Hardwicke. Mr. Buss, we understand, has again started into the provinces, having engaged to lecture at Plymouth, Devonport, Exeter, Leeds, Sheffield, and Wakefield. The subject he has taken in hand is one that may be made, as it doubtless is, very amusing, and not uninteresting.

INCREASING LONDON might surely show before it be too late, a little increase in public taste. Already has it thrown its streets over the "fresh fields and pastures new" which formed its boundary; and now it threatens to spread farther on all sides until the old prophecy that "Hampstead Hill shall stand in its midst," seems about to come true in the course of another century. The range of fields from Regent's Park to Hampstead—a range that gives now a line of grass land from Portland Place to that "woody eminence," is about to be built over in the ensuing spring; but ere the workmen commence—there is yet time to arrange some good and picturesque general plan of proceedings, which might be readily carried out, and save us from the imputation of possessing the largest and ugliest capital city in Europe. When the great fire gave Wren an opportunity he proposed a plan, which, if carried out, would have made it convenient and beautiful. We hear that a noble suburban avenue planted with trees, like the *allées vertes* of the continent has been proposed between the Park and Hampstead. We hope it may be carried out, and that in this direction, at least, we may show a little of the taste not so desirable in our great thoroughfares.

AMERICAN DAGUERRETYPE.—We have recently inspected some daguerreotype portraits executed in Philadelphia, which are as remarkable for their cheapness as their beauty. They are of the ordinary miniature size, coloured, and mounted in an oval frame, and then inserted in a folding ornamental leather case; the whole being executed for eight shillings. They are remarkable for their clearness and accuracy. The instantaneous character of such a mode of obtaining portraiture might surely render it cheaper among ourselves; and thousands obtain what hundreds only ask for now. It is an art cosmopolitan in its very nature.

ROYAL SKATES.—We have had shown to us by the manufacturers, Messrs. Marsden, Brothers, & Silverwood, of Sheffield, several pairs of skates made for the queen and the young princes, which testify how much of ornamental art such comparatively trifling objects are capable of receiving. The "keel" of the skate, and the socket for the heel of the wearer, are richly engraved; the "toe-end" of the former is represented by the body of a swan with its neck arched; instead of the ordinary straps to fix the skate, there is a patent-leather shoe, orna-

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mentally stitched with white silk and lined with fur; the sole is of satin-wood for her Majesty's skate, and of rose-wood for those of the princes.

ENGRAVINGS BY JOHN BURNET.—We see by our advertising pages that Messrs. Southgate & Barrett will shortly sell the published plates executed by Mr. J. Burnet, many of which have now become exceedingly scarce. The variety and acknowledged excellence of these works must cause them to be much sought after by amateurs and collectors.

THE ROMAN WALL.—Few persons in the south of England would imagine that the Roman remains in the border counties are of so perfect and extraordinary a nature as recent investigations have proved them to be. The great Roman wall, constructed by the Emperor Hadrian to prevent the incursions of the northern tribes, and which stretched across England from sea to sea, still remains very perfect in the centre of the island. The recent excavations conducted on the site of the towns founded by this people at intervals on the line of the wall have afforded many curious results; at Chesters and Housesteads the Roman streets and houses have been uncovered, and it is again possible to pass through the gates, up the streets, and into the houses of the ancient inhabitants. At Birdoswald the gate of the city has been discovered singularly perfect, with the grand chambers on each side. The pivot holes, where the gates have swung, remain, and in the pavement the deep ruts worn by the Roman chariot in passing in and out are distinctly visible; at Housesteads they are several inches in depth. A large number of sculptures and inscriptions have been discovered on the line of the wall, which give a very perfect idea of Roman life in Britain. It would abundantly repay either government or private individuals if excavations were conducted systematically and scientifically in these buried cities, which would be of the utmost interest to historic students; but we are more disposed to dig for treasures on the continent than at home; and so entirely neglect the existence of the very singular remains still among us, while we journey far to see many things of even less interest than we have in our own land. We hope the day is not far distant when a change in this erratic taste may occur.

MR. A. W. HAKEWILL'S LECTURE on the "Paintings by Barry," in the great room of the Society of Arts, has been well spoken of in our hearing by some who attended it. It was delivered on the 22nd of December, at Mr. Blagrove's concert-room in Cavendish Square, but we were not able to use our card of invitation for the evening. The works of that eccentric and unfortunate son of genius, Barry, present to a competent critic sufficient matter for copious analysis and criticism.

THE BRITISH FLEET.—There is now in the hands of Messrs. Ackermann, for the purpose of being lithographed, a large and most clever drawing by Mr. W. O. Brierly, representing the British fleet lying at anchor in harbour, including the Duke of Wellington, the St. Jean d'Acre, and a score of other noble ships which England has recently sent forth to maintain her own interests and those of her allies. We have never seen Mr. Brierly's well-known talents as a marine-painter more powerfully developed than in this work: in the present juncture of politics a print of it will be peculiarly acceptable.

CROMWELL AND MILTON.—A picture is now exhibited at Exeter Hall, entitled "Cromwell dictating to Milton his letter to the Duke of Savoy," the purport of which letter was the demand of religious liberty for the Protestants of Piedmont in 1655. The picture is painted by Newenham, and it is, we think the best of his works. The figures are of the size of life; Cromwell has risen from his seat in the energy of his enunciation, and Milton, who was young at this time, is seated at a table. There are great substance and force in the figure of Cromwell, and stern resolution in the features. He wears a buff coat, with loose brown continuations, and boots; in short, an ordinary military dress. The composition is simple, the principal interest centering in the two heads. The picture has been very successfully engraved.

A TREATISE ON THE CURVILINEAR PERSPECTIVE OF NATURE: AND ITS APPLICABILITY TO ART. By W. G. HERDMAN. Published by J. WEALE & Co., London.

The first promulgation of Mr. Herdman's theories of Perspective was made in the columns of the *Art-Journal* in the year 1849, when two articles appeared from his pen, together with some letters from correspondents in reply to the principles which the author had put forth. The work now before us aims at a more extended development of his system than that we published, and it contains a large number of plates, in the shape of diagrams, ground plans, and architectural views drawn in accordance with the writer's theory, which is, in a few words, that rectilinear or right-lined perspective—that hitherto taught and practised by artists of all ranks and of every kind—"is not in harmony with the laws of nature, of reason, or of vision;" but these laws demonstrate beyond controversy that truth in drawing is only to be attained by the knowledge and application of curvilinear perspective. Now Mr. Herdman admits that his remarks on natural phenomena are quite new to the scientific world, and that his theories cannot be appreciated till it is found in what manner "they will be useful, which at present is not known;" and thus it is clear he does not himself see the practical bearing of what he propounds; and if he feels himself in this position, how must others feel who are not so far-seeing as he, and who are ignorant of truths which have forced themselves on his mind, though unable to develop them satisfactorily to others? We are by no means disposed to dispute his arguments, which unquestionably seem to us to be founded on the generally accepted laws of nature; but if he is right, then the whole Art-world has hitherto been wrong, and this we can scarcely allow, and certainly cannot detect their errors in their works; while in the drawings by which he illustrates his theory, we find little or no sensible result differing from the old recognised system. All great innovations upon long established practices, and on principles assumed as truths, are naturally slow to give heed to, yet this is no evidence against their veracity; and without offering either an adverse or favourable opinion of what Mr. Herdman advances, except to say that for years we sketched after the rectilinear method without finding ourselves far wrong in what we believed we saw, we recommend his book to those who have more time than we now have to test his arguments: they are well worth consideration.

TURNER AND GIRTIN'S PICTURESQUE VIEWS, SIXTY YEARS SINCE. Edited by THOMAS MILLER. With Thirty Engravings of the Olden Time. Published by J. HOGARTH, London.

Had not chance, as we learn from the preface to this handsomely got up volume, thrown into the hands of the publisher the series of engraved plates which embellish it, we may confidently affirm it would never have made an appearance. We do not make this remark by way of disparagement, but merely as an opinion that, considering what Art has now attained to, and what the present taste of the public is, no publisher would have incurred the risk of re-engraving these plates with the slightest hope of a remunerative return for capital expended. The drawings of Turner when a young man, and of Girtin who was then his contemporary, carry us back to the early days of English water-colour painting, of that school of which they may be considered the founders; but having our eyes filled with what the last twenty years have produced, these primitive essays lose no small portion of the charm they would otherwise have. Yet they possess an interest and a value which will not be unappreciated, for what did either Turner or Girtin ever put forth that is unworthy of being perpetuated, though we are carried back to the matter-of-fact landscape-painting of more than half a century since, tame, formal, and unpoetical? These thirty engravings, by J. Walker, are views of some of the principal cities, towns, and castles of England, and if truthful representations of what the places then were, as doubtless they are, how great a change has passed over the face of the country; we look upon them until we are ready to ask as did Macduff of his native land,

"Stands England where it did?"

The best plate in the book, as affording a foretaste of Turner's marvellous genius in the representation of light, air, and distance, is "Flint, from Park Gate;" of the rest it is sufficient to say that they are consecrated by the names of Turner and

Girtin. We may remark, as evidence of the estimation in which they have been held by amateurs, that in the sale, last year, of Mr. Haviland's collection, that nine of the original impressions, ordinary prints, with the margins uncut, sold for five pounds; the known rarity of the prints, rather than their worth as engravings, must have caused them to realise such a price. The letter-press comprises entertaining memoirs of the two painters, and some readable descriptions of the places illustrated.

THE BOOK OF CELEBRATED POEMS, Illustrated by upwards of Eighty Engravings. Published by SAMPSON LOW & SON, London.

This beautiful volume, contains forty-three of the most popular poems in the English language unabridged; these are illustrated by designs from the pencils of C. W. Cope, Henry Meadows, G. Dodgson, and J. Fergusson. The volume opens with an introduction from the anonymous pen of one, who feels and appreciates our national poetry, which is quite as great an honour, and a treasure to "Old England," as its "wooden walls," or glowing history. "The Book of Gems"—and "The Book of British Ballads"—have fostered a large progeny into popularity, and may well be proud of their children; this is certainly a book fit to grace a drawing-room table, and the selection is made with taste and judgment. Still it is a question if the reader could not better judge of the merits and certainly the power of a poet from a number of extracts rather than from one poem however excellent. But to find all these gems in one chaplet, is a great delight, and the public will no doubt appreciate it as it deserves. Our transatlantic neighbours seize upon a book of this description with an avidity which evinces their keen appreciation of the beautiful, and their desire to possess whatever is most admirable in the Old World. The wood engravings which illustrate the volume, are of mingled degrees of excellence; some of the designs are worthy of the poetry, some not so well up to the mark.

THE LIFE OF MARTIN LUTHER, THE GERMAN REFORMER. In fifty Pictures, from designs by GUSTAV KÖNIG. Published by N. COOKE, London.

A book of sterling value as regards the illustrations, and of the utmost interest to every Protestant reader; less copious in its narrative than Michelet's *Life of the great Reformer*, it yet sets before us all the principal events of his extraordinary career. The work is a translation from the German, and originated thus. Gustav König, a distinguished artist of Munich, some few years since conceived the idea of presenting the life of Luther in a series of pictures: the drawings were accordingly made, and exhibited in that city, where they became so popular that it was resolved to engrave and publish them, with appropriate accompanying text. The latter portion of the work was entrusted to M. Gelzer, who wrote for this purpose "A Sketch of the Rise and Progress of the Reformation in Germany," in which, as of course, Luther's life is the most prominent feature. The woodcuts forming the fifty illustrations are of the highest class; very German in style, but most spirited and delicate, while exhibiting none of that poverty of appearance which we generally find in such works of Art from the country whence these emanate. We hope to introduce some examples of them in our next number. The volume is of a goodly size, and deserves a fitting place among the "books of the season."

FEATHERED FAVOURITES: Twelve Coloured Pictures of British Birds, from drawings by JOSEPH WOLF. Published by T. BOSWORTH, London.

This is one of the earliest of the handsome books that heralded the new year; It contains a dozen coloured illustrations of British birds, exquisitely placed and arranged, but in which the bird is made far too subservient to the "picture." Each print has its circular frame-work of leaves, or grain, or flowers, in delicate gold, and the "picture" gives the bird, and its haunts and habits. This is not intended to be a work on natural history, but simply a beautiful pleasure-book for those who love birds and poetry. We rejoice at the homage paid by poets to the "feathered warblers of the grove," and each bird in this volume has its attendant train of poets—Barry Cornwall, Howitt, and Montgomery address "The Sparrow;" "The Wren" is celebrated by Grahame, the Rev. Fredk. Faber, Montgomery, Jennings, and John Clare. The charming and sportive "Black Cap" is sung of by Waring, William Howitt, Bishop Mant, and John Clare. "The Woodlark" has but a limited train of attendants, as quotations are only given

from Burns, Jennings, and Montgomery. Why was not a portion of Shelley's poem brought to do homage to this first of British birds? and why should he have been honoured by only three quotations, when the "Swallow" has no less than six? Moreover we must find fault with the drawing of the Lark; he is made a clumsy bird, with feet and spurs as large as those of a game cock. The Swan is graced by the names of Wordsworth, Tennyson, Thomson, and Milton, and why not the apt quotation—

"The Swan on sweet St. Mary's lake
Floats double—Swan and shadow."

But the book is rich enough in the sister Arts, and we ought not to be fastidious. Nothing can surpass the "getting up" of the volume. Paper, type, and binding are all excellent. It is indeed a very charming "gift-book" for the time.

A MEMORIAL OF HORATIO GREENOUGH. By H. T. TUCKERMAN. Published by G. P. PUTNAM & Co., New York.

It is not a little singular that in a young country like America, which has but comparatively of recent date emerged from a condition of semi-civilisation, sculpture, the most elevated of the Arts, should have advanced considerably beyond the others; yet we believe this to be the fact; for painting has given to its disciples no such renown as that allied with the names of Hiram Powers and Horatio Greenough. Though the former of these is better known among us, only, however, by his "Greek Slave," the latter has executed a number of works which would do honour to any modern school. Greenough was the father of the American sculptors; a man of lofty intellect and most accomplished mind. The greater part of his artist-life—which must be regarded as a short one, for he died in 1852, at the age of forty-seven—was passed in Italy, chiefly in Florence. Mr. Tuckerman, who may be designated as the "Vasari" of the artists of America, has, in this small volume, offered a grateful tribute of his esteem and admiration of his deceased friend; and in addition to the biographical notice, has appended several elegantly-written papers upon Art from the pen of Greenough, which show the sculptor to have possessed as profound a knowledge of the theory of the beautiful, as he was competent to illustrate them by the labour of his hands.

"CYMON AND IPHIGENIA," OR LOVE AT FIRST SIGHT. Engraved by S. BELLIN from the picture by W. HUNT. Published by LLOYD, BROTHERS, London.

Clever and humorous as is Mr. Hunt's drawing, and ably as Mr. Bellin has engraved it, the subject is scarcely worthy of being transferred into a large print. A young clown has penetrated into the interior of an outhouse attached to the farmyard, where he discovers a girl in a sitting posture fast asleep, and he is standing before her, leaning on his pitchfork, with a look of half-idiotic admiration. We hold the picture to be a libel on the rising generation of our

"Bold peasantry, the country's pride,"

if intended as a fair specimen of what they are presumed to be. Mr. Hunt generally paints his ploughboys and milk maids even "ruddier than the cherry," and pays them a compliment in so doing which is not unmerited; but here, whether intentionally or otherwise, they have not justice at his hands, as the lad, at least, has scarcely the appearance of an intelligent being. Mr. Bellin has imitated the artist's style of working admirably; to the lovers of comicalities or rather burlesque, the print may be acceptable; and had it been a fourth of the size, we think it would be more generally approved of.

THE DAY OF A BABY-BOY. From the German of Bergher. Illustrated by JOHN ABSOLON. Published by GRANT & GRIFFITH, London.

Is almost too young for us, though children under six will doubtless delight in the wonderful little "Billy," who is the hero of the various "baths," and "walks," and "dinners," and "lullabys," which he doubtless enjoyed thoroughly.

THE HIGHLAND GILLIE. Printed in Chromo-lithography by VINCENT BROOKS from the picture by R. ANSDALL. Published by LLOYD, BROTHERS, London.

This is another of Mr. Brooks's extraordinary facsimiles of paintings, so truthful as almost to defy detection: the subject is well calculated to develop the resources of the chromo-lithographic art; a boy over whose shoulder is slung a brace of birds is standing, with a couple of dogs on the look-out, leaning on a large fragment of rock. Every

part of the picture is imitated with wonderful fidelity; the manipulation of the artist is most carefully rendered, the colouring is brilliant as if laid on by the hand from the palette; while there is a "body" in the surface which might be mistaken for actual painting in oil. A few more such examples as this, and others of a similar nature that have recently passed under our notice, and we may decorate our walls with works of art scarcely inferior to the originals, at fifty or a hundred per cent less than the cost of the latter.

A BRAGE-BEAKER WITH THE SWEDES. By W. BLANCHARD JERROLD. Published by N. COOKE, London.

Mr. Blanchard Jerrold has produced a very agreeable galloping volume, which cannot fail to interest and amuse; it can be taken up as a sketchy light narrative in the railway-carriage, or thought over by the household fire. The drawings which illustrate the letter-press are furnished by the author, who thus proves his power over pen and pencil, and the whole is wound up by an appendix, which is of value to those who seek information as to the articles which Sweden exports into the world. We are grateful to Mr. Blanchard Jerrold for much pleasure and information.

WHO'S WHO IN 1851. Edited by C. H. OAKES, M.A. Published by BAILY, BROTHERS, London.

For six years has Mr. Oakes been solving the difficult problem of "Who's Who," and what is still more difficult, has given "universal satisfaction." The little red book finds its place quite naturally beside the yellow cover of our "Bradshaw," and we could no more do without the one than the other, the only difference being that "Who's Who" is perfectly intelligible, while we candidly confess that we never did understand "Bradshaw." It is really curious to note how much information Mr. Oakes has crowded into so small a space.

ILLUSTRATED ALMANACKS:—THE BOUDOIR ALMANACK. Printed by WATERLOW & SONS. THE COMMERCIAL ALMANACK. Published by ASHBEE & DANGERFIELD, London.

These are two "sheet almanacks;" the first is headed by a group of naked children, with fruit, prettily executed in chromo-lithography, from a bit out of a picture by Rubens, we think; the second is ornamented with several landscapes, freely and effectively drawn on the stone, and printed on a tint heightened with white; it is very neatly got up.

NATURAL HISTORY AND ANTIQUITIES OF SELBORNE. By the REV. GILBERT WHITE. Edited with Notes by SIR WILLIAM JARDINE, F.R.S.E., &c. &c. Published by N. COOKE, London.

We cannot have too many editions of this charming and ever-living book; and this, with its seventy engravings, is well worthy a place in the library, as well as on the drawing-room table. We can imagine how astonished the author (so modest and diffident) would have been, could he have foreseen it, at the popularity which has attended this "History" since its publication in 1788.

CAPTAIN PENNY. Engraved by J. SCOTT, from the Portrait by S. PEARCE. Published by H. GRAVES & Co., London.

We know this intrepid navigator only by the reputation he has deservedly gained from his chivalric and undaunted efforts to trace out poor Franklin, and are, consequently, unable to identify the artist's personification. But the portrait looks "every inch the man" he has proved himself,—brave, firm, and persevering; he is represented in his Esquimaux dress, and among the snows of the Arctic regions.

STUDIES OF LANDSCAPES, AFTER THE MOST EMINENT ENGLISH MASTERS. Part VI. Published by E. GAMBART & Co., London.

The lithographic prints in this part of Messrs. Gambart's publication are of unequal interest and merit. The "Woodland Glade," after a drawing by J. E. Millais, A.R.A., presents a curious contrast to the works which have recently gained for him his well-merited academical honours; it is a hit of common-place rural scenery, neither attractive in matter nor manner, and is very heavily lithographed. "The Sands," Yarmouth, after that clever water-colour painter, the late S. Austen, is a "Collins-like" sketch. "Mill at Bedgellert," from a drawing by J. F. Lewis, is a picturesque subject, prettily treated. A "Moonlight Scene," after the late J. Barrett, is good;

the group of trees forms an excellent study. The "Forest Skirt," from a drawing by Linnell, presents us with the truthful character of this admirable painter's works. "On the Coast of Scotland," does meagre justice to the pencil of C. Stanfield, R.A.; there is no spirit in the print.

HOMES OF AMERICAN STATESMEN. Published by G. P. PUTNAM & Co., New York, and S. LOW & SON, London.

This volume makes a suitable companion to the "Homes of American Poets," which came under our notice a year or two since. It introduces the reader to the dwellings of the great men who have been placed at the head of the Republic since the "War of Independence,"—Washington, Franklin, Jefferson, Adams, Clay, Henry, Madison, &c. &c., with brief biographical sketches of the history of the statesmen, and specimens of their autobiography. It is an entertaining volume both in description and illustration.

YOUNG ENGLAND, YOUNG SCOTLAND. Lithographed by T. H. MAGUIRE, from the Picture by C. BAXTER.

LITTLE WIDE-AWAKE. Painted and Lithographed by T. H. MAGUIRE.

LITTLE MISCHIEF. Lithographed by T. H. MAGUIRE, from a Drawing by A. SOLOME.

THE TWO KITTENS. Lithographed by J. A. VINTER, from the Picture by J. LINNELL.

LITTLE SUNSHINE. Lithographed by T. H. MAGUIRE, from the Picture by J. SANT.

Published by LLOYD, BROTHERS, London.

We are sure no commendatory words of ours can enhance the popularity of this series of juvenile portraits; they are all excellent, and cannot fail to win their own way to public estimation. If these children are types of the generation to come after us—as most assuredly they are—the future fathers and mothers of Britain, we may confidently confide the destinies of the country into their hands, as brave and virtuous guardians of her liberties and her high moral character. There is no symptom of degeneracy in the Anglo-Saxon race among such merry laughing eyes, and rosy, solid cheeks.

"SHERRY, SIR?" Engraved by F. HOLL, from the Picture by W. P. FRITH, R.A. Published by LLOYD, BROTHERS, London.

We wonder where Mr. Frith found his model for this pretty portrait from humble life; certainly, the hostels of London do not abound with such; she would make the fortune of any Boniface who is lucky enough to have so personable and dapper a serving-maid to wait on his customers, even if his "sherry" were not of the choicest quality. The subject has an antecedent in a modern Dutch or German picture, an engraving of which has lately been very popular; Mr. Holl's print is well engraved, and may deservedly claim as much of public favour as its continental rival.

A HISTORY OF THE HOLTES OF ASTON, BARONETS. By ALFRED DAVIDSON. With Illustrations from Drawings by A. E. EVERITT. Published by E. EVERITT, Birmingham.

To the public in general, the interest that attaches to this work arises from the various views it contains of the ancient baronial mansion of Aston Hall, in Warwickshire, for some centuries the seat of the Holte family, whose baronetcy is now defunct. The house presents one of the best examples in the kingdom of Elizabethan architecture; it is now, we believe, doomed to destruction; at least, it is untenanted, and is therefore on the high road to decay. It always saddens us to hear of these monuments of the past being swept away: their absence makes "Old England" seem like a new country, instead of one hallowed by a thousand historical recollections with which these ancient edifices are associated.

THE LITTLE ARCHERS. Engraved by F. JOURBERT from the Picture by H. LE JEUNE. Published by ACKERMANN & Co., and Mr. M. HOLLOWAY, London.

This little print forms an admirable companion to one we noticed some months since, entitled "The Little Anglers," the joint production of the same artists. The scene of action lies in a meadow adjoining a farm-yard; the target is a dead crow suspended from a pitchfork stuck into the ground; the archers are two chubby-faced children, the younger of whom, under the direction of a farm-lad—such an one as Bloomfield described—is shouldering his little cross-bow to "kill the slain." The composition is very delicately engraved; both of them make as pretty a pair of rustic scenes as we would desire to hang on our walls.

THE ART-JOURNAL.



LONDON, MARCH 1, 1854.

THE BRITISH INSTITUTION
EXHIBITION.—1854.

THIS gallery was opened to private view on Saturday, the 4th of February, with a collection of five hundred and seventy-two pictures, and fifteen sculptural productions. Of the class of Art to which perhaps the mass of the rising school are, in a measure, compelled to confine themselves—that is to say small genre subjects, and all but photographic imitations of landscape nature—the exhibition presents remarkable examples. The simple fidelity of such works is at once recognised, and they are “sold;” and if we be asked if these are not preferable to bad history or graceless poetry, what reply can be given? There are a few unexceptionable figure pictures, and they are but few. We see everywhere abundant evidences of travel; yet little of the results of reading and thinking. But after all, a figure composition of any size is an enterprise involving expense, and demanding months of labour, which, with the uncertainty of exhibition, determine many to take refuge in small pictures, for which there is always a demand. As usual, in this exhibition, some of the landscapes are of rare excellence, and display in a high degree the best qualities of which our school can boast. Considered as a whole, the exhibition of the present year may be described as an advance upon its more recent predecessors: yet it is by no means what it ought to be, and might be, under judicious and generous management. The fate of a contributor is generally a matter of chance; the pictures are usually hung rather to suit spaces than with regard to merit: and artists of fame are seldom more certain than are the tyros, of what may be the consequence of an effort to obtain honour and distinction on these walls. The evil is certainly less apparent this year than it has been, but there yet lacks evidence of the abandonment of a system under the influence of which the British Institution has been so long a receptacle for “mediocrities.”

Still, as heretofore, the younger aspirants for renown here congregate—perhaps with more assured prospects of success than if they had to compete with Academic veterans: and among the present exhibitors there are some who will find themselves advantageously circumstanced in Art by the positions they are made to occupy.

We have so often laboured to stir up the Directors of this Institution to efforts other than those which consist of periodical hangings, that we are reluctant to recur to a vain and unpalatable topic; but surely

something might be done by them to advance the cause, and extend the influence, of Art. If any happy occurrence were to place this establishment under the direct superintendence of His Royal Highness Prince Albert, the British Institution might rival the Society of Arts in the energy and activity which might arise out of it. For many years the Society of Arts either slumbered or blundered, doing little or no good to any body or any thing; it was at length aroused from its apathy by the auspicious occupancy of its chair, and now the only danger seems to be of its moving too fast and attempting too much. Let us hope that, in process of time, the observation will apply also to the British Institution, which the great spur of the age may awaken out of sleep.

We repeat once more our belief that no Institution in the kingdom is capable of so much that is good, while there is, perhaps, none that really does so little for the cause it was established to foster and extend.

No. 1. ‘The Kingfisher’s Haunt,’ T. CRESWICK, R.A. The subject of this picture is of that class by which the artist made his reputation. It is a rocky stream, shaded by trees, painted with more of freshness than has characterised recent works; yet falling short of those earlier productions in which nature, rather than the resource of Art, was the rule.

No. 5. ‘Ophelia,’ W. E. FROST, A.R.A. A miniature head of infinite delicacy of treatment, inasmuch even, that we might wish it had been the size of life, notwithstanding the difficulties presented by the subject. We need not say that we see her here after reason has been unseated; for it is thus that Ophelia is most interesting to painters. “Alas, sweet lady!”

No. 10. ‘Viola and her Child,’ G. HOLMES. The subject is from Bulwer’s “Zanoni,” realised so as to show a humble interior, in which is seen a mother watching her erradled child. The merit of the work consists in the extremely careful execution with which it is everywhere made out; its defect is want of force.

No. 11. ‘Marino Faliero, Doge of Venice,’ J. HOLLAND. This is the street scene at night, at the commencement of the third act of Byron’s play—

Doge. Here are no human witnesses; look there—
What see you? &c.

Mr. Holland has the rare merit of being able to paint a dark picture without rendering it heavy. This work is successful as to depth, yet light is very sparingly employed; even that passage in which the statue rises against the moonlight has not the vulgarity of a forced contrast.

No. 13. ‘Afternoon,’ J. STARK, the animals by A. J. STARK. This is a large picture composed of a near screen of trees shading a weedy pool to which a herd of cows have repaired to drink; and on the left is a glimpse of sunny distance. Both departments, the cattle and the landscape, are remarkable for their truth; in the latter, the trees especially show masterly feeling.

No. 22. ‘The Coiners,’ J. INSKIPP. The composition shows four half-length life-sized figures, three men and a woman; the last watching from the window, while the men are melting the metal and moulding the pieces. Nothing is forgotten that can give point to the narrative, but the execution is not carried sufficiently far.

No. 23. ‘The Balcony,’ F. STONE, A.R.A. The head and bust of a small female figure; the features are painted with the utmost delicacy.

No. 24. ‘L’Allegro,’ W. E. FROST, A.R.A. This appears to be a miniature replica of the principal group in the picture in her Majesty’s collection; we have never seen a more sparkling production.

No. 28. ‘Old Church and Houses at Lisle, France,’ L. J. WOOD. A section of a street containing buildings of various character; it is rendered with extraordinary fidelity.

No. 29. ‘Scheveling Shore, Low Water, Pinks preparing for Sea,’ E. W. COOKE, A.R.A. A similar picture was exhibited on these walls, we think, last year. The two vessels are lying on the sand, waiting for the tide; they are clumsy clinker-built craft, but sufficiently picturesque on canvas. Such an arrangement will always make an effective picture; the hulls look as if they had been painted from a photograph.

No. 37. ‘The Woods in Autumn,’ J. MIDDLETON. A small picture of masterly power.

No. 38. ‘Llyn Cwm Dulyn, North Wales,’ SIDNEY R. PERCY. One of those passages of lake and mountain scenery which this artist interprets with so many graces of expression.

No. 44. ‘The Golden Age,’ L. W. DESANGES. The head of a child crowned with roses; it is sweet in colour and otherwise careful, but we feel the absence of a “dark” in the picture.

No. 46. ‘Children Feeding Swans,’ F. GOODALL, A.R.A. This is a small section of the picture exhibited last year by this artist at the Royal Academy, and entitled an “Episode of the Happier Days of Charles the First.” The figures here are limited to those of a lady, two children and a black servant. The lady in the large picture represented Queen Henrietta Maria and the children, Charles or James, and the princess who died at Carisbrook. The arrangement of colour is here different from the large picture, but it is equally sweet in character.

No. 50. ‘The Harvest Home,’ J. LINNELL. This artist is certainly very great in skies. In his successes as in his failures he stands alone. In the former none can equal him, and in the latter none could be blind to such errors as those into which he sometimes falls. This is a piece of ordinary English landscape, canopied by such a sky as very few artists could paint, being full of the most powerful colour, without impugning the eye, faithful to nature in its variety of tint and form, and worked out without any evidence of trick. The lower part of the picture he has already done many times; it would be in harmony but for the offensively purple hill by which the horizon is bounded.

No. 58. ‘And Jesus was left alone, and the Woman standing in the midst,’ St. John, viii. 9, J. SANT. We may assume this as the title, since there is none else. It is a picture of extraordinary power, but will not be a favourite with the public. The pose and action of the figure do not describe an intelligible purpose; the face is thrown into shade, and the more so as it is markedly preceded by the strongly lighted hands and arms. The character is dramatic not sacred. She might be one of the heroines of Euripides, or Sophocles, or Shakspeare, but she cannot be the woman whom the Pharisees brought to the Saviour.

No. 59. ‘Bamborough Castle, Northumberland,’ J. WILSON. This is a view of the castle from the sea on the south side. It is a light breezy picture, slight in manner.

No. 63. ‘The Family of the Salmon,’ H. L. ROLFE. The members of this family are, the smelt, or smout as it is called in the

Tweed; the same having reached the sea; then the gill, or fish of the first season, then the salmon. It is impossible to describe more truly the living lustre of the sealy covering of these fish.

No. 64. 'A Summer Evening in North Wales,' T. DANBY. The material consists of a piece of rough bottom, with the brink of a pool, whence the eye passes off to a range of mountains which close the distance. The picture is harmonious, and the mellow tones distinctly bespeak the period of the day.

No. 73. 'The Arrest of Cardinal Wolsey for High Treason,' Sir G. HAYTER, M.A.S.L. This work purports to describe the arrest of Wolsey by the Earl of Northumberland at Cawood Castle in 1530. The subject is derived from Stow's annals, and according to the text, the Earl lays his hand on the arm of Wolsey and declares his arrest. The first impression in considering this work is its deficiency of force, the next its want of dignity. The portraiture of Cromwell is perhaps a resemblance, but the expression is rather superficial than deep. Everything is brought forward by minute manipulation, and the spectator is scandalized that nothing is left to his imagination. The Earl wears a demi snit of richly inlaid plate armour. We know not the Earl of Northumberland's particular equipment, but we think it is too early for the demi snit.

No. 79. 'A Sunny Afternoon, Late in Autumn,' C. BRANWHITE. It were scarcely just to say of this work that it is mannered, when manner, especially in landscape, seems to be inevitable. It is a large picture, mellow in its general hues, but cold in its association. A pool of water occupies the left of the near composition, and on the right rises a mill with leafless trees, beyond which the view opens into the country. In a representation of water, if we are impressed rather with colour than depth and fluidity, there is something wrong. This is the feeling here, the water is a close imitation of the sky but without its quality; that is, the sky has air, but the water is lustreless and without fluidity, and in the reflections there seems to be something untrue. The picture is otherwise most skilful; the sentiment of tranquillity is deeply felt.

No. 85. 'Laban,' H. W. PICKERSGILL, R.A. This is a half-length life-sized figure; the head is a highly successful study.

No. 89. 'A Scene in the Lagoon of Venice,' W. LINTON. With the exception of the legitimate license in colour, this seems to be a view of which the truth has not been injured by exigencies of treatment. On the right is seen a picturesque group of buildings, beyond which the eye is carried into distance. The whole is brought together with good feeling, but there is a want of finish for which nothing else compensates. The sky and the water are perhaps the least satisfactory passages; the latter is a fallacy in execution.

No. 97. 'After Service,' F. UNDERHILL. A country girl coming from church, being yet under the porch; the figure is characteristic and very firmly painted.

No. 99. 'Rocking the Cradle,' W. S. P. HENDERSON. This is an interior, so abundant in laborious finish, as to cause regret that it has been made out with so little breadth. The eye is distracted by a wide distribution of lights, altogether destructive of repose; otherwise the picture seems to be a most faithful transcript of a humble interior.

No. 101. 'Mia Carissima,' C. BROCKY. A half-length small study of an Italian peasant woman addressing her child, which she holds in her arms. The head of the child is a study of much merit, and the whole is

charming in colour, but the hands of the mother are unnecessarily heavy.

No. 113. 'Fair Maids of Kent,' T. M. JOY. An agreeable agroupment of two girls, one crowned with hop-flowers; the faces are characterised by much sweetness.

No. 114. 'On the Scheldt at Antwerp,' A. MONTAGUE. This is a section of the quay-side looking down the river, and comprehending a near group of buildings: it is distinguished by much sweetness of colour, and worked out in a manner perhaps fascinating from its freedom, and hence extremely dangerous.

No. 115. 'A Rustic Figure,' C. STEEDMAN. That of a man at a cottage-door: the figure possesses some of the best qualities of a past period, with others the most estimable of the present time.

No. 119. 'Scene at the Entrance of Dover Harbour—Stormy Weather,' COPLEY FIELDING. A small picture, deficient perhaps in the power which this artist usually displays in this class of subject.

No. 122. 'Venice,' W. CALLOW. A small picture presenting a view along the quays, so as to comprehend the palace of the Doge, a part of the library, and in the distance, the Dogana. We may say that this is the best picture we have ever seen exhibited under this name. In painting Venice, it is difficult to forget Canaletti; the artist has not forgotten him; hence the spectator is reminded of him.

No. 123. 'A Highland Interior,' A. COOPER, R.A. This composition derives life from a grey pony, a goat, and the figure of a girl seated: the animals are extremely well drawn; but we submit that the example of human kind injures the picture.

No. 124. 'The Entombment with the Marys,' (2) "Foxes have holes and birds of the air have nests; but the son of man hath not where to lay his head."—St. Luke chap. ix. ver. 58. (3) 'The Agony in the Garden,' J. WOOD. These three small pictures are in one frame; the 'Entombment' as the principal, the others as wings. The largest is a most judicious arrangement of colour: it reminds the spectator of some of the most eminent of the colourists of old.

No. 128. 'Black Game,' R. H. ROE. A brace of living birds in a piece of wintry mountainous scenery: the birds present a successful study, but they are perhaps too definitely relieved from the objects immediately surrounding them.

No. 129. 'Melanethon,' A. JOHNSTON. A version of this subject was exhibited by the artist at the Royal Academy last season. This is a *replica*, but with some difference of treatment. The picture in the Academy impressed us most favourably; but if memory serve sufficiently to compare the two, we think the changes presented here enhance the effect of the composition.

No. 137. 'Lytham Common,' R. ANSDALL. We fall here into the society of a couple of sheep and three donkeys. Of the latter group two are seniors, of singular gravity of aspect: the third is a foal, which is stretched at length on the sand, in opposition to which its dark coat tells in strong relief. The whole is simple and beautiful; certainly one of the best donkey-subjects we have ever seen. The arrangement, however, would, we think, been preferable, had this group been less directly in the centre of the picture.

No. 138. 'The Entrance to Dover Harbour,' J. WILSON, Jun. The point of view is a little to the right, outside the entrance to the harbour, comprehending in the distance the castle and the line of houses under that part of the cliff. The inward rolling of the sea is effectively described, but it is

not liquid; the boats are, perhaps, not equal to the water, and the "darks" in the picture do not seem to be sufficiently decided.

No. 148. 'The Youthful Artist,' J. SANT. The subject is a child drawing in a book which is open before him. The head is one of those charming studies, in the treatment of which we think this artist stands alone. The light has been so managed that a shade falls on the book, and this shade is of the utmost value to the effect, but, after all, the charm of the picture is its simplicity. In Art, nothing is more easy than eccentricity, nothing more difficult than simplicity; the realisation of the latter is always a certain triumph.

No. 149. 'Evening on the Thames,' W. A. KNELL. The scene is some one of the broad reaches down the river, presided over by a sky beautiful in effect and colour, but the water is little in accordance with it, being hard, opaque, and ridgy.

No. 150. 'Study of Fruit,' S. B. CLARKE. A small composition of a couple of peaches and some grapes, painted with exquisite feeling.

No. 153. 'The Rocky Path of a Mountain Burn,' H. JUTSUM. This is a passage of wild Highland scenery, which rises by well managed degrees from a rough heathery foreground to the mountains that close the distance. We cannot praise too highly the description here given of a rough heathery foreground; we have never seen a piece of similar material so felicitously worked out. The bits of rock, the fall of the water, and, above all, the atmospheric tints of the distant mountain side, constitute a fiction of transcendent beauty.

No. 154. 'Ventnor,' E. C. WILLIAMS. The subject is a section of the cliff and beach, and is, we think, the best production that has ever been exhibited under this name.

No. 156. 'St. John's Tower, entrance to Dartmouth Harbour,' J. MOGFORD. There is here an agreeable sentiment in the disposition of the light, which gives much interest to an ordinary subject.

No. 157. 'The Favourite Knight,' H. W. PICKERSGILL, R.A. This is a life-sized portrait of a gentleman in plate armour; the head is well painted, as is the equipment; but the style of feature does not sort well with the panoply.

No. 158. 'The Interrupted Meal,' R. ANSDALL. A large composition, wherein is presented an eagle, which, having been preying upon a sheep, is disturbed by the presence of a dog. The incident is pointedly rendered, but in the place of such close portraiture a treatment of a more elevated character had perhaps been more suitable to the subject and its circumstance.

No. 165. 'The Refuge,' J. LINNELL. The sky of this work presents a thunderstorm, described with all the effective power of which the artist is master, and so true that the spectator feels wet through as soon as he sees it. The material is of the commonest kind; this is immaterial, but there is a green tree near the centre utterly fatal to the effect.

No. 166. 'Cat and Kittens,' F. W. KEYL. Cats are not thought worthy of being well painted, but here they receive ample justice. We have never seen so meritorious a "cat" picture.

No. 169. 'The Bournous,' J. INSKIPP. This is a half-length life-size figure, that of a lady wearing a black mantle. It is an impersonation extremely graceful, in fact, of the class of subject in which the artist excels; it were however much to be wished it had been a little more finished.

No. 174. 'The Monte Monterone and the Borromean Islands,' G. E. HERING. The

contrast produced here between the simple tranquillity of the lower section of the picture, and the grandeur of the upper part is very impressive. The view comprehends Isola Bella, the Isola dei Pescatori, the Isola Madre, and other points of interest; and in the treatment of the mountain there is a vein of poetry worthy of the subject.

No. 177. 'A Medical Consultation—Doctors differ: a Sketch,' J. M. JOY. This is a sketch for a picture exhibited last season at the Academy; it is a pungent satire.

No. 179. 'A Wild Nook, painted from Nature,' A. GILBERT. This picture exemplifies the difficulty of giving depth and mass to foliage. The ground section is a most careful study.

No. 180. 'Fruit,' G. LANCE. Much the most brilliant of the recent minor agroupments by this artist.

MIDDLE ROOM.

No. 188. 'The Wooden Walls of England,' H. DAWSON. The time here is evening, and the scene a roadstead, in which as a principal, a line of battle ship, which seems to be saluting, is about to come to an anchor. The power of the picture is in the sky: the sun has sunk behind a cloud, but the light is diffused through the entire upper section of the picture with a truth which could find few imitations.

No. 189. '* * *,' H. W. PHILLIPS. A study, it may be presumed, of a Venetian girl; it is firmly painted, unaffected in character, and rich in colour.

No. 197. 'Fishing Boats taking in provisions off the Coast of Yorkshire,' G. CHAMBERS. A small round picture, original in feeling, and of great sweetness of colour.

No. 198. 'Near the Church Pool, Bettws-y-Coed.' The materials of this view are highly picturesque, and they have received justice at the hands of the artist. No. 204. 'A Welsh Valley,' by the same, is an equally meritorious production.

No. 199. 'Child and Kitten,' E. J. COBBETT. The head of the child is a charming study; it is painted in shade, but warm and clear.

No. 213. 'Contemplation,' R. ROTHWELL. The subject is a group of a mother and child, the contemplation being, as may well be understood, on the part of the former. The flesh tints throughout are of a high degree of brilliancy, and the head of the child is a most successful essay.

No. 214. 'Angera—Lago Maggiore,' G. E. HERING. This is a large picture presenting one of the most striking views on the lake, from the shores of which the eye is led upward to the monastery, which, crowning the opposite mountain, rises into the full light of the declining sun. The water is perfectly smooth; its depth and lustre are represented with much transparency.

No. 219. 'Autumn,' H. O'NEIL. A small half-length figure of an Italian peasant woman, carrying fruit; the features are most agreeably made out and very life-like.

No. 227. 'Glen Sherag—Isle of Arran,' J. MIDDLETON. A most effective combination of a rocky stream, trees, standing corn, and the wild mountain side, but the charm of the picture resides in the nearest part of the work, where the brook flows over its pebbly bed; the whole of the nearer passage is most felicitously described.

No. 230. 'Beach Scene,' E. R. SMITH. A small picture, daring in the treatment of its simple material, and therefore the more commendable.

No. 231. 'Joan of Arc on the Eve of her Execution,' R. F. HOLT. A small study of a female head and bust, firm, round, and effectively lighted.

No. 232. 'View from the Ponte Sisto on the Tiber—Rome,' the late W. OLIVER. This is an extremely difficult subject to deal with; but it is here treated in such a manner as to constitute one of the best works the artist ever produced.

No. 233. 'The Highland Piper,' R. BUCKNER. The portrait apparently of a child wearing the Highland costume, and seated on the ground. The interest of the picture is, of course, centred in the head, which is altogether so successful as to transcend all that has hitherto been exhibited under this name.

No. 240. 'Autumn in the Highlands—Gathering in the Flocks,' HENRY JUTSUM. The subject is a piece of heath and mountain scenery, with a variety of appropriate features, all of which are brought forward with a fine feeling for colour and singular mastery in execution.

No. 241. 'Crab-Catchers,' W. HEMSLEY. A group of children in a cottage playing with some small crabs, which they have brought from the sea-shore. The picture is admirable in youthful character and minute finish.

No. 242. 'A Sand Pit, from Nature,' W. H. HAINES. A sandbank backed by a screen of trees; very forcible, amply justifying the note affixed to the title.

No. 246. 'Kilchurn Castle, Loch Awe, N.B.,' Mrs. G. E. HERING. A small picture, of much sweetness in colour and effect.

No. 247. 'The Radish Boy,' G. SMITH. He is seated, tying his radishes into bunches. A small production of exquisite quality in colour and manipulation.

No. 248. 'Buckhurst Park,' J. STARK. Trees, principally beeches, brought forward by darker masses running into the picture. The form and character by which these trees are respectively distinguished, show an extensive acquaintance with sylvan nature. The foliage is fresher than the artist usually paints it.

No. 250. 'Viscount Dundee addressing the Highlanders before the Battle of Killiecrankie,' T. JONES BARKER. This subject, according to a quotation subjoined, is derived from the "Scottish Cavaliers" by Professor Aytoun. The composition is full of picturesque agroupments, and Viscount Dundee is the prominent figure on a black horse. It is everywhere distinguished by animated expression, but we submit that the life of the scene is enfeebled by being too much mixed up with the landscape.

No. 253. 'The Lady Rowena,' J. HAYTER. A small figure, very graceful in movement.

No. 257. 'View looking down Wharfedale to Bolton Abbey in the Distance—Yorkshire,' COPLEY FIELDING. It would be difficult to say how many times this view has been painted. The far retiring distance is sunny and full of atmosphere; in order to force which, portions of the foreground, according to a favourite arrangement of the artist, are in shade.

263. 'A Thing of Beauty is a Joy for Life,' R. ROTHWELL. The subject is from Moore's "Irish Melodies,"—

"Rich and rare were the gems she wore," &c.

The figure is of the size of life, and she bears, according to the text, the ring and the wand. The head is distinguished by all the fine quality which this artist communicates to his studies; but it must be observed that the eyes are too large.

No. 266. 'Mounts Bay—Cornwall,' S. P. JACKSON. In addition to the proposed subject, we find here, as a principal, a schooner on the sand, which comes forward with palpable substance and reality. The composition is full of apparently inconsiderable,

but, in fact, valuable incident, and the colour throughout is beautiful, with the exception of that of the sea, which we think too green to be true.

No. 275. 'The Love-Letter,' H. D. FRISTON. A small composition with two figures, much in the feeling of a French enamel: the want of effect is so apparent that it looks unfinished.

No. 276. 'A Peep at the Carnival,' W. GALE. A girl represented as looking from a window. We cannot praise too highly this little picture; it is exquisite in colour, and beautiful in that tenderness of skin-surface known to the Italians as *morbidezza*.

No. 280. 'The Sampler,' F. D. HARDY. A humble interior, in which a girl is seen occupied according to the title. It has merit, but the figure wants support: it is "cut out."

No. 281. 'The Rehearsal of the Village Choir,' F. UNDERHILL. This work is firm and solid in execution, and otherwise well-intentioned; but the extremities of the figures must not be examined too minutely.

No. 285. 'Peace and Quiet,' F. W. KEYL. The title describes the tranquil enjoyment of a group of cows dozing in a meadow. The animals are carefully drawn, but the hair-textures are not so faithfully described as those in other works of the painter. The remoter parts of the landscape are as intensely green as the immediate herbage.

No. 286. 'The Avenue, Guy's Cliff, Warwickshire,' J. D. WINGFIELD. The composition shows a picnic party in the shade beneath the trees. This artist is learned in the costume of the two last centuries. It is the best production of its class he has recently painted.

No. 298. 'The Death of King James III.,' ALEXANDER FRASER. The King in his flight from the battle of Sanchie-Burn is severely injured by a fall from his horse. Having been borne to Beaton mill, he was treacherously murdered by a man in the guise of a priest. There are knowledge and power in the work, but it is very slight in execution.

No. 306. 'Scene from Molière's "Tartuffe,"' W. M. EGLEY. This is the well-known scene in which Tartuffe is scandalised at the uncovered neck of Dorina; he gives her his handkerchief as saying,

"Couvrez-moi ce sein que je ne saurais voir."

The *personae* and their costumes, if our memory serve us, are much like both as they were seen at the French plays last season. The action is expressive, but the head of Tartuffe is too large.

No. 308. 'Othello, Act 5, Sc. 2,' H. C. SELOUS. This is the scene in which Othello contemplates Desdemona while sleeping as about to stab her,

"It is the cause,—Yet I'll not shed her blood;
Nor scar that whiter skin of hers than snow," &c.

This work is the most powerful essay in colour we have of late seen; the conception, costume, and expressed purpose of Othello are worthy of all praise; in colour and forcible relief it will be rarely equalled.

No. 314. 'An Incident as related in the "Life of Joseph Grimaldi," edited by Boz,' G. CRUIKSHANK. An incident from such a source should have been described; as it is, we only see a mirthful party in a barber's shop, and hear their laughter without knowing the joke.

No. 316. 'Marking the Covey,' HARRY HALL. This is a gamekeeper's party with pony, dogs, &c., all painted with much characteristic truth and firmness.

No. 325. 'A Raid on the Scottish Border—The Rendezvous—The Return—The Rescue,' J. W. GLASS. These three pictures

are in one frame; that of which 'The Return' forms the subject, contains numerous figures judiciously disposed, and though scarcely realising the men of the "debateable land" are nevertheless characteristically conceived.

No. 339. 'The Fall of the Sallanches in the Valais,' G. STANFIELD. The dispositions and execution of this picture at once show firmness and originality. The whole of the nearer section, a rugged site of stones and rocks is in deep shade; in the centre, at a little distance, is a chalet, and the remainder affords a view of the wild mountainous scenery of the region.

No. 340. 'Cannes looking towards the Isle St. Marguerite, South of France,' HARRY J. JOHNSON. This picture is full of light and colour; the treatment of the distances, that is, the partial veiling of the more remote passages, is of infinite value in giving a poetic feeling to those parts.

No. 348. 'The Bloodhound,' ALEX. MC INNES. The worthy slave-holder in "Uncle Tom's Cabin" is called in here to describe the bloodhound as having been "raised to track niggers;" but the dog and his associations bespeak the tastes of a proprietor more refined than Uncle Tom's master.

No. 356. 'At Home,' A. J. STARK. A family of rabbits feeding near a brake; the animals and objects seem to have been carefully imitated from nature.

SOUTH ROOM.

No. 365. 'African Coast near Tangiers, in the distance Djebel Moussa (Apes Hill),' W. MELBY. This is a production of a high degree of merit; it is bright and harmonious in colour, skilfully manipulated, and well managed as to effect. African coast scenery is new in our exhibitions; this is a most satisfactory example.

No. 366. 'The Pet,' F. UNDERHILL. This presents an effective agroupment of two rustic figures—father and mother—and a third, their child, which they lift up between them. The composition is well managed, and freely painted, but we think the relief of the group would have been in better feeling if the sky were more tender in colour.

No. 374. 'View in Norfolk,' Miss E. COWELL. The material of this small composition is principally a cottage with trees. It is worked out with much knowledge of effect.

No. 380. 'On the River Cray, looking towards Orpington, Kent,' W. S. ROSE. A small picture presenting subject matter of every-day character; but the whole is brought together with so much taste and discrimination that it is to be regretted the picture is not very much larger.

No. 386. 'Juliet,' N. J. CROWLEY, R.H.A. A head and bust of the size of life; she is leaning on the balcony, as apostrophised by Romeo—

"See how she leans her cheek upon her hand," &c.

the features are agreeable, but the hand appears large.

No. 387. 'Ariel,' J. G. NAISH. The passage illustrated is

"On the bat's back I do fly
After summer, merrily," &c.

It is a daring essay, but the passage is given literally. Ariel stands erect on the bat, the sky is perhaps too clear; there had been more of the true spirit of the verse if the background were less perspicuous.

No. 388. 'Ruth,' G. LANDSEER. The figure is well intentioned, it comes substantially forward; but the niceties of the drawing must not be too closely examined.

No. 393. 'Granny's Pet,' W. HEMSLEY. An old woman and her grandchild at a cottage window; both figures are admirably finished, and the light is broken upon them in a manner which relieves the figures most perfectly.

No. 403. 'The Rose-bud,' A. H. CORBOULD. A study of a child, made in a manner so simple and forcible as to remind the spectator even of a certain Diego Velasquez, but he must not look below the head; never was there an apology so insufficient for hands and arms.

No. 404. 'The Grandfather, a cottage interior,' R. BRANDARD. A small picture full of material, rendered with photographic nicety, but deficient in breadth—that is, the eye is attracted upwards by light objects, which are out of place in the upper part of the picture.

No. 405. * * *, FRANK WYBIRD. The subject is a girl reading; she wears the costume of the last century, and with the whole of the accessorial components is painted with extraordinary delicacy.

No. 419. 'Now Catch it Dear,' C. BROCKY. A mother and child, the former throwing up flowers for the latter to catch. The skin surfaces show as usual warm and agreeable colour, but the hands are inelegant.

No. 422. 'Landscape,' J. D. KING. A very small picture of broad and brilliant daylight effect.

No. 424. 'A Brook through the Wood, painted on the spot,' H. J. BODDINGTON. The variety and successful definition of material in this composition verify the note added to the title. The foliage is painted up to the freshness of nature, but the whole is so successfully harmonised that it is not at all crude.

No. 429. 'Sunset, Greenwich,' J. DANBY. The spectator is placed near the centre of the river a little below Greenwich, looking up the river. The sun is veiled by a cloud, but the water is gilded by reflection from the sky; the impression with respect to the water will perhaps be that the colour is too much diffused.

No. 439. 'Scene from the Bride of Lammermuir,' Miss J. McLEOD. This is the scene in which the question "Is that your handwriting, Madam?" is addressed to Lucy Ashton. The picture presents, of course, a numerous array of figures, some of which are not unsuccessful.

No. 440. 'Anna di Montenegro,' L. W. DESANGES. A life-sized head, of much elegance of treatment and masterly execution.

No. 447. 'Deal Beach,' J. HOLLAND. In many respects this a very remarkable production, and in nothing more so than in its perfect independence of feeling and pronounced dissent from prevalent manner. It shows simply a wave of vast volume rolling in upon a shore, which is a solitude without a sign of life. The natural truth of the movement of the water is at once felt; and this, with a storm cloud hanging over the sea, and a section of a rainbow treated as they are, expresses a sentiment of grandeur, which the less aspiring terms of ordinary style cannot reach.

No. 458. 'Lisette,' J. E. COLLINS. A life-sized head, that of a lady very like portraiture; it is well drawn and coloured.

No. 460. 'A Fern Gatherer,' J. H. S. MANN. A full length figure, that of a country girl carrying ferns under her arm; it is effective and well executed throughout.

No. 471. 'The Eastern Story Teller,' COKE SMYTH. The characters here resemble the realities of Oriental life; the story-teller himself, a meagre, sun-dried child of Islam,

seems to have been studied from a veritable example. The subject is at once intelligible.

No. 489. 'Peggy and Jenny,' ALEX. JOHNSTON. The subject is derived from the "Gentle Shepherd,"

"See you two elms that grow up side by side,
Suppose them some year syne bridegroom and bride," &c.

The figures are circumstanced in an open landscape of broad daylight effect, touched with grace and freedom, and so judiciously coloured as to constitute a work, with respect to light, the broadest, and as regards colour the most brilliant, that the artist has ever produced.

No. 490. 'An Irish Interior,' D. W. DEANE. A small picture, apparently faithfully rendered from the reality.

No. 495. 'A Sleeping Boy,' Miss E. HUNTER. This is rather sculpturesque than pictorial in treatment; the figure is well drawn, and the composition brought forward with creditable firmness of manner.

No. 499. 'A View of the Port of Oran in Algeria,' W. WILD. This is a large picture, highly successful in the treatment of the sunny effect which it proposes. The view shows the mouth of a small river crowded with a variety of craft of various rig and ship-shape. The subject is perhaps not very interesting for a picture so large, but the merit of the work is unquestionable.

No. 508. 'English Peasant-Girl,' W. BOWNESS. A half-length figure carrying a basket; it is happy in expression of rustic simplicity.

No. 509. 'Sancho Panza informing his Wife of his coming Dignity, and of his intention to make his Daughter a Countess,' J. GILBERT. This artist seems to keep a Sancho of his own, as each picture in which Sancho figures is a recognisable identity. To this however there can be no objection, if on each occasion of our meeting Sancho he is introduced in one of his best phases, as he is now presented. His expression is beyond the letter of the text—it is not grandiose, but really regal, nothing but the purple is wanting. Teresa is here more than usually redolent of garlic.

No. 510. 'Cottage Child,' J. P. DREW. A small figure of merit as to execution, but wanting warmth in colour.

No. 515. 'West Loch Tarbert, Loch Fine,' J. DANBY. An effect frequently painted by this artist—that of sunshine faced by the opposition of a dark mass—it is a glowing picture.

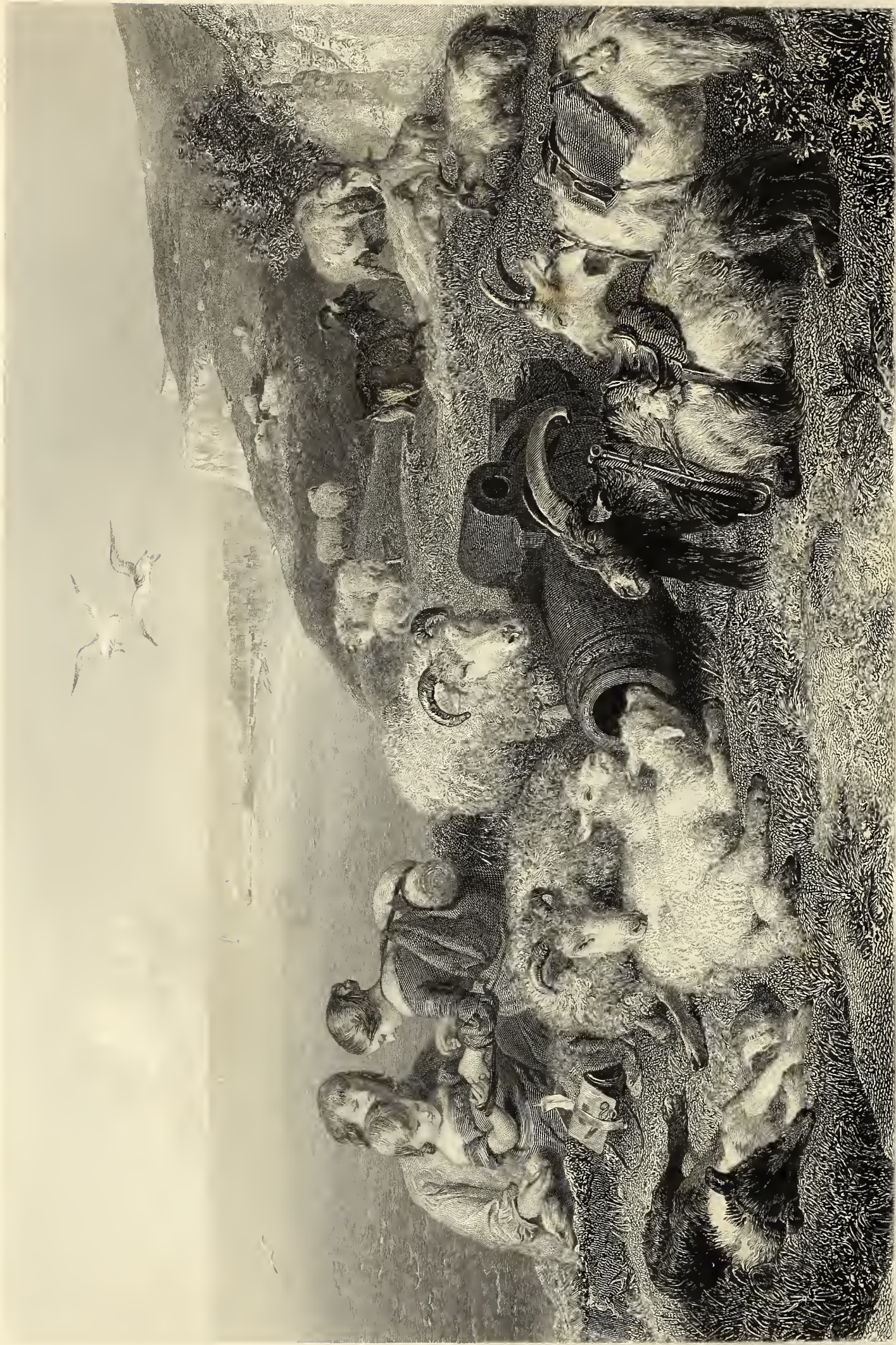
No. 523. 'Old Pier, Bridlington Quay, Yorkshire,' W. OAKES. This is a composition of a variety of material which, when well disposed, as it is here, tells effectively on canvas. The feeling of the work is like that of the French school—that section of it to which Bonington gave a tone.

No. 524. 'The Rape of the Lock,' VERNON HUGHES. The passage selected is that describing the actual exsion of the lock. There are four figures, painted as to costume with the most careful elaboration, but the flesh-tints want clearness. The upholstery and accessories of the picture are described with marvellous nicety.

No. 538. 'The Clyde; Dumbarton in the distance,' C. R. STANLEY. The subject presents a combination of great beauty—the immediate foreground, being broken and studded with trees, tells most effectively in opposition to the airy distance. The whole is rendered in a satisfactory manner.

No. 539. 'Porto Ferraja, Elba,' T. S. ROBINS. The materials here compose agreeably, but there is a deficiency of breadth.

No. 542. 'Her Most Gracious Majesty Queen Victoria taking the Coronation Oath at the High Altar, Westminster Abbey, June 28th, 1838,' Sir G. HAYTER, M.A.S.L. Her



SIR E. LANDSEER, R.A., PAINTER

J. COUSEN, ENGRAVER—THE FIGURES BY L. STOCKS, A.R.A.

P E A C E

FROM THE PICTURE IN THE VERNON GALLERY

SIZE OF THE PICTURE
4 FT. 4 IN. BY 2 FT. 10 IN.

PRINTED BY J. WILKINSON

Majesty is standing, her right hand resting on the bible. The expression of the Queen, as she looks upward, is most earnest and devotional. Only one other figure is seen—the Archbishop of Canterbury—but he is not brought forward. The circumstances of the composition are, we presume, accurate.

554. 'Sunset on the Exe,' W. WILLIAMS. A small picture of warm and brilliant effect.

No. 555. 'Vicissitudes of Science—First Subject—Sir Isaac Newton explaining to the Lord Treasurer Halifax his Theory of Colour,' E. HOPLBY. The subject is found in Sir David Brewster's Life of Newton. The personæ introduced are the philosopher, his niece, and Halifax; and from the judiciously descriptive arrangement the subject of their conversation is obvious. The figures are most carefully painted: Newton and his niece are portraits from authentic sources.

No. 563. 'The Ballad,' E. J. COBBETT. Two country girls, who have been collecting wood, are resting on a weedy knoll, the one reading "the ballad." There is much sweetness in the figures, and the rough foreground is described with masterly skill.

No. 564. 'The Game Bag,' R. ANSDALL. A group consisting of pheasant, partridge, woodcock, and snipe, made out with the utmost truth as to the plumage and character of the birds.

No. 570. 'Val dos Sierras in the Estrella, Portugal,' J. D. KING. The subject is extremely picturesque, and is doubtless a very accurate representation of the locality.

No. 572. * * * * J. M. CARRICK.

"They loved in life—
In death were not divided."

This is a picture—two birds, which, as well as they can be seen, appear to have been elaborated into surprising minuteness of finish.

The Sculpture presents little that is remarkable. No. 573, entitled 'Sisterly Affection and Protection,' by PATRIC PARK, is a group of two small figures, evidently portraits of children, distinguished by much graceful simplicity. No. 587. 'A Youth's Head, in marble,' by J. H. FOLEY, A.R.A., is as meritorious as the head of his 'Youth at a Fountain.' There are also works by H. Weekes, A.R.A., Carleton McCarthy; animals by Hachnel, a foreign artist, and others; with models and casts in plaster, showing that sculptors do not work for this exhibition, although at times we find here valuable examples of this department of Art.

In closing our review of this Exhibition—as usual the first of "the season"—we may express our sanguine hopes concerning the prospects of British Art, during the coming year. If Providence mercifully averts a war, there can be no doubt that a very large amount of prosperity awaits the efforts of the British artist. A love and appreciation of Art are spreading widely: that ignorant "longing" for ancient masters which distinguished "connoisseurs" of the past, has been displaced by a better comprehension and a wiser estimate of the present; and wealth, which has been removed from its old channels, running now-a-days into foundries and factories, finds its way into the ateliers of living men, to foster, to encourage, and to reward. For all artists who think and work, there is ready an ample recompense.

But "thinking" and "working" there must be, in order that Art may have its proper influence—its beneficent operation on the minds of those who seek it, either as a source of gratification or of education.

We should rejoice to see some of the spirit which marks the age infused into the

Directorship of the British Institution: the true "patrons" of Art of the existing epoch are not those by whom it was patronised half-a-century ago. Among the "new men" there are many whose names would do honour to the Society under notice, and we hope soon to find them there.

SCHOOLS OF DESIGN.*

THERE is now open at Gore House, Kensington, with gratuitous admission, an exhibition of the works of students of the Schools of Design in the elementary stages of instruction. The schools represented are thirty-nine in number; and as the distribution of these institutions may not be generally known, we mention the places at which they are situated,—Aberdeen, Belfast, Birmingham, Burslem, Bristol, Carnarvon, Charterhouse (London), Chester, Cork, Coventry, Dublin, Dudley, Durham, Finchbury (London), Glasgow, Hereford, Llanelli, Leeds, Limerick, Macclesfield, Manchester, Merthyr Tydvil, Newcastle-under-Line, Newcastle-upon-Tyne, Norwich, Nottingham, Paisley, Potteries, Sheffield, Stourbridge, Spitalfields (London), Swansea, Warrington, Waterford, Wolverhampton, Worcester, York, and the two Metropolitan schools, male and female. The drawings as elementary works are such as we shall see continually repeated, because they are made from casts and lithographs executed expressly for the education of the pupils of these Schools of Art. But these models are the best that can be procured; the utmost care having been exercised, in order to the formation of the taste of the students. Thus we find that the drawings have been made from some of the finest remnants and examples of antique and modern Art; of the latter, ornamental passages from the gates of the Baptistery at Florence, arabesques of the best period of the Roman school, examples of the Renaissance and Old English, Gothic, and a variety of other styles, with innumerable elegant combinations of flowers and foliage, all speaking most favourably of the kind of Art-education open to the students. One of the most interesting features of the exhibition is a well-executed series of drawings, showing the courses through which a student passes from the commencement to the termination of his education. In the first course he draws geometrical figures and architectural detail; in the second, ornament outlined from the flat; the third, fourth, and fifth, consist of studies from the round; in the sixth, the human figure is outlined from the lithographed copy, thence proceeding to the round, and shading from the east. The ninth is an introduction to anatomy; the exhibited example was a section from the Elgin marbles, showing inner sections of the human figure of the man and the horse. In the tenth course, flowers are drawn in chalk; and in the eleventh, monochrome-painting is taught; so, proceeding through courses of instruction in ornament in colour, flowers from nature, composition of objects in colour, painting, modelling from the antique, and modelling flowers from nature, elementary design, and finally, applied design. As the purpose of this set of works was only to show the successive courses, there was no ultimate application of the inculcated principles in the shape of an executed design. The shaded figure-studies from the antique were principally after the "Fighting Gladiator," and Myron's "Discobolus." Of these we must especially notice drawings by C. E. Johnson and W. Robinson of the Manchester school, and others by Hosford of the Cork school, and E. W. B. Hogwood of the Spitalfields school; together with others of much merit from the Metropolitan schools, that of Norwich, &c. Among the drawings of the Metropolitan schools ineligible for medals, there were many of infinite neatness of execution, some in outline, others shaded. These appeared

* This notice, by an accident, did not reach us till our last Part was in the press: but we consider the subject of sufficient importance to have it inserted, even at this comparatively late date.—Ed. A.-J.

to have been drawn from copies. Of flower-painting in water-colour, there were numerous examples from many schools; they were of course copies; but many of them, even as imitations, displayed taste and feeling, which hereafter may be matured into the best qualifications of this department of Art. There were a few plaster casts after studies made from articles of furniture that had been lent for study. Among these pieces of furniture is a cabinet, the property of her Majesty: it is in Italian mosaic; and the most exquisitely wrought portion of the front composition was a border at the top, consisting of arabesque, containing masks very much like the designs of Giulio Romano round the tapestries which were worked from Raffaele's cartoons. There was also an ebony cabinet, most elaborately carved, the property of Mr. Holford, with objects of the Louis Quatorze and other periods, all of singular richness of ornamentation. When we consider the extensive distribution of these schools, and remember that a considerable proportion of them are self-supported, that is, receive no aid from government, it is a sufficient evidence that the system is popular. And when we look around at the improvement in the design of everything capable of receiving enrichment from Art, we must admit one great truth,—that the character and taste of our manufactures have improved more than those of any other nation within a period as limited as that since the establishment of schools of Art; and in recognising this fact, we must congratulate ourselves upon another—that the time will soon come when, instead of coveting the designs of other nations, those of our schools will be carried to the Continent.

THE VERNON GALLERY.

PEACE.

Sir E. Landseer, R.A., Painter.
J. Cousen, and L. Stocks, A.R.A., Engravers.
Size of the Picture, 4 ft. 4 in. by 2 ft. 10 in.

THIS and its companion picture, "War," have already had a world-wide reputation through the large engravings from them which appeared two or three years since; but we may assume without presumption that this popularity will be largely extended by the pair of beautifully executed prints which will be found in this and a succeeding number of the *Art-Journal*.

From the day when we first saw the picture of "Peace" hanging on the walls of the Royal Academy in 1846, up to the present time, we have always considered it the most poetically imaginative work that Landseer ever produced: he who looks upon it only as an ordinary composition of figures and animals does great injustice to the subject; it is a work on which the mind has had no little influence in carrying out the painter's idea of "Peace" by a pictorial allegory. The scene lies on the Kentish coast, opposite the shores of an ancient enemy, but now friendly ally—France: in the distance is seen the port of Dover. The cliffs so often trodden by the armed sentinel on the watch for hostile squadrons, are now left in the quiet possession of a few timid sheep and goats; one of the former is nibbling some blades of grass that have grown in the mouth of an old rusty cannon, whose "occupation is gone," less perhaps because it is altogether useless, than because "the earth is at rest." On the deep blue surface of the sea lazily float two or three small pleasure yachts, while from the distant harbour a steamer is departing for the opposite side of the channel, a messenger of friendly international communication. The group of children amusing themselves on the edge of the cliff, and fearless of any hostile interruption, constitutes an interesting feature in this charming illustration of "Peace."

The drawing and painting of the animals are in the most successful manner of this distinguished artist; their comparative yield brilliant hits of colour, and the fleeces of the sheep would satisfy the strictest connoisseur of "South down" wool: the execution of the whole picture is marked, perhaps, more than usual, by the broad and "unctuous" style of the painter.

WHAT IS HERALDRY?

OR,

AN ENQUIRY INTO THE ORIGIN AND NATURE
OF ARMORIAL ENSIGNSIN CONNECTION WITH
HISTORY, BIOGRAPHY, POETRY, AND THE ARTS.

BY WILLIAM PARTRIDGE.*

LEAVING for the present the shield and banner, it may be convenient to notice one or two points in which a knowledge of heraldic laws and usages is intimately blended with a correct understanding of some of the most remarkable institutions in the history of Europe, and more especially of our own country.

When William the Norman established his government in England, he adopted the obvious policy of assimilating the court manners and customs of England as nearly as possible to those of Normandy, and the court of Normandy was then in the zenith of its power. Three of the great officers whom William then introduced have a direct connection with heraldry and chivalry.

First, the Great Constable was an officer of state of very great power from an early period in France, and both in France and England during the sway of the Norman and Plantagenet sovereigns; he was the supreme judge in all matters brought before the High Court of Chivalry, and to him lay the final appeal in all questions of moment in military affairs.

The first Great Constable of England was Ralph de Mortimer, who received his staff of office from the Conqueror himself, and the dignity passed afterwards in succession through several great families, until it was at length abolished in the reign of Henry VIII. by the attainder of Edward Stafford, Duke of Buckingham, who was Lord High Constable in the year 1521. Some of the duties of the Constable were afterwards administered under other names, but the dignity has never since been revived as a permanent office, but on temporary occasions, as that of a coronation, or other important state pageant, a Lord High Constable is created for the time, and his power expires when the occasion is over.

The next great officer of state was the Marshal of France. He was subordinate to the Great Constable, but with a separate and distinct authority, holding his commission from the sovereign alone. In early times the title varied at different periods; at one period he was called the Master Marshal, then he was termed the King's Marshal, then the Marshal of England, and lastly the Earl Marshal. William Marshall, Earl of Pembroke, in the time of Henry III., was called the Marshal of England. He bore for his arms party per pale or and vert, a lion rampant gules; a sketch of his shield is here given. The first who was called Earl Marshal, was Thomas Mowbray, Earl of Nottingham, who in the ninth year



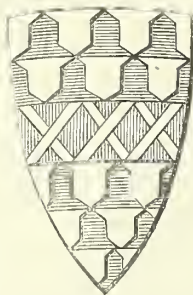
SHIELD OF WILLIAM MARSHALL, EARL OF PEMBROKE.

of Richard II. was created Earl Marshal of England, and by the marriage of Robert Lord Howard with Margaret, daughter of Thomas Mowbray, Duke of Norfolk, the dignity passed to the Howard family, and has been ever since settled as an hereditary title in the head of that house; so that the Duke of Norfolk for the time

being is the hereditary Earl Marshal of England, the supreme head of the College of Arms, of all heraldic grants, dignities, and privileges, and of all court and public state pageants connected therewith: and although the dignity has been several times forfeited on account of political troubles, it has always been restored again to the same family, and amid all the changes of dynasty and of legislation through nearly seven centuries past, it is still the highest hereditary dignity under the crown.

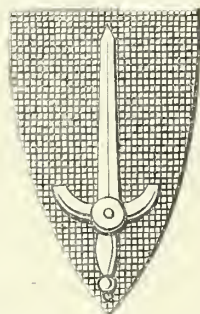
A third, and perhaps the most singular, of the state officers introduced by William the Norman, was the King's Champion. It was his duty to ride *cap-a-pie*, and fully caparisoned, into the king's presence, in midst of the guests at the coronation dinner, and by throwing down his gauntlet to challenge the king's adversaries to gainsay his title to the throne. Now, in our settled state of society, it may be difficult for us to see in this challenge anything more than a very harmless piece of state pageantry; but I always think, that before we sneer at or undervalue the customs of bygone days, we should be quite certain that we can fairly appreciate the feelings under which they took place. Among a people of high military feeling, and in times when the principle of hereditary succession was not very clearly understood, and the principal law submitted to was the law of the strongest, and when the principal title acknowledged was that of the sword, such a public symbolical appeal must have had immense impressiveness.

Robert de Marmyon, Lord of Fonteney in Normandy, was the king's champion at the time of the Conquest, and his descendant, Philip de Marmyon, had the feudal Barony of Scrivelsby



SHIELD OF ROBERT DE MARMYON.

in Lincolnshire, settled upon him as hereditary king's champion; the title and lands at length merged in a sole daughter, "fair Joan of Scrivelsby," and she carried the honours by marriage to Sir Thomas de Ludlow, and their only daughter Margaret Ludlow, married Sir John de Dymoke, and thus the Dymoke became champion of England, and their descendants hold the office, and the estate of Scrivelsby, by that tenure to this day. The subject is well told in a quaint old Anglo-Norman poem, of



SHIELD OF MARMYON, AS CHAMPION.

which I here introduce a few extracts, and above is the shield of Marmyon.

"The Norman Barons Marmyon,
At Norman court held high degree,
Knights and champions every one,
To him who won broad Scrivelsby."

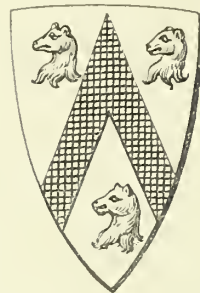
"These Lincoln lands the Conqueror gave
That England's glove they might convey
To knight renowned among the brave,
The Baron bold of Fonteney."

"The Royal grant through sire to son,
Involved direct *in capite*,
Until deceased Phil. Marmyon,
When rose fair Joan of Scrivelsby."

Ralph Brooke, York herald, says that Marmyon bore a second shield by virtue of his office, which is here given, "Fair Joan" appears to have had many suitors, but at length,

"The maiden's smile young Ludlow won,
Her heart and hand, her gant and land,
The sword and shield of Marmyon."

Subjoined is the coat of De Ludlow.



THE SHIELD OF DE LUDLOW.

By her marriage with De Ludlow, she again leaves an only daughter Margery,

"De Ludlow and De Marmyon,
United thus in Margery,"

who, as we have seen, married Sir John de Dymoke, and thus,

"Sir John de Dymoke claimed of right,
The championship through Margery,
And against Sir Baldwin Frevill knight,
Prevailed as Lord of Scrivelsby."

"And ever since when England's kings
Are diademed, no matter where,
The champion Dymoke boldly flings
His glove, should treason venture there."

I here give a sketch of the shield of Dymoke the champion, and his motto. The present Sir



SHIELD OF DYMOKE, THE CHAMPION.

Henry Dymoke, Bart., is the seventeenth of his family, in uninterrupted succession, who has held the lands of Scrivelsby, and the championship.

The next point of interest is that of the antiquity of many of our old English families. There can be no question that many of our ancient gentry can show a clear descent from a date much anterior to the Norman Conquest and the Crusades, in fact from an early Saxon origin. The family of Dering is undoubtedly of Saxon root, which is confirmed not only by tradition, but by family documents now extant. There is a deed of gift of lands from King

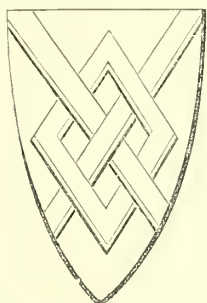
* Continued from p. 30.

Ethelwolf to the church of Rochester, dated in the year 880, and witnessed by Dicing, Miles. The celebrated John Wycliffe was descended from an old family seated at a village of the same name, Wycliffe, near Richmond, in Yorkshire, from a period long before the Conquest, and were lords of the manor down to the year 1606, when the title passed away by the marriage of the female heir into another family.

An ancient family is that of Tollemache, who have flourished in uninterrupted succession, in the county of Suffolk, ever since the first arrival of the Saxons in Britain, a period of more than fourteen centuries. The name is said to be derived from Tollmack, the tolling of a bell. Tollmack, Lord of Bentley, in Suffolk, and of Stoke Tollmache, in Oxfordshire, lived in the sixth century, and on the old manor-house at Bentley, may still be seen the inscription which has been kept up for many centuries,—

"Before the Normans into England came,
Bentley was my seat, and Tollmack was my name."

Below is a sketch of the Tollmack arms.

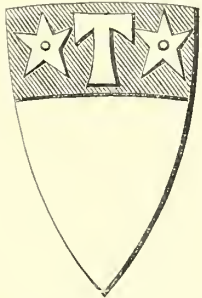


TOLLEMACHE, OR TOLLMACK, ARMS.

Another interesting old family is that of Drury, descended from John De Drury, one of the companions-in-arms of William the Norman; and several branches of the Drurys are settled in Suffolk, Norfolk, Oxfordshire, and Northampton; and my principal reason for noticing them is on account of a remarkable bearing in the shield,—viz., the letter Tan, or cross Tau. The original coat of this family was simply argent on a chief vert, two mullets pierced or, but the cross Tau was added from religious motives by Nicholas De Drury, who went with John of Gaunt into Spain, and afterwards made a pilgrimage to the Holy Land, where he died.

Now the Tau, says Morgan, an old author, was used in ancient times as the symbol of security, in allusion to the charge given to the destroyer, in the ninth chapter of Ezekiel,—"Slay utterly old and young, maids, and little children, and women; but come not near any man upon whom is the mark," the Tau. The Tau has been used in the Greek church from a very early date as the same corner may often be used (especially in blind work) upon books of opposite natures, the mark of absolution, as the Cross is in the Roman church; a strong corroboration of Morgan's opinion.

The shield of Drury with the Tau is here introduced.



THE SHIELD OF DRURY, WITH THE CROSS TAU.

The next point of interest is that of hereditary arms. Although we have abundant evidence of the regular use of armorial ensigns, long pre-

viously to the crusades, yet they were certainly not hereditary until about the year 1200, or the time of King Henry III. In those times every chieftain was anxious to earn for himself a name and reputation in the battle-field; and therefore did not copy the banner of his father, but assumed a device of his own. But after the Holy Wars it was thought highly honourable to treasure up those standards, ensigns, or shields, which had been carried in battle against the professed enemies of Christianity; and the sons and descendants of those warriors not only preserved them as sacred relics, but handed them down from age to age as family symbols, and thus they became their hereditary coats-of-arms. Besides the great leaders of the crusades, as Godfrey of Bouillon, Richard Cœur de Lion, Baldwin, Earl of Flanders, Raymond, Count of Toulouse, and others, there would be a great many subordinate commanders, leaders of the several divisions, each one having his own heraldic ensigns, and these were transmitted with honourable pride to their descendants; not only so, but many of the old and noble families of the British, Saxon, or Norman races, who had borne armorial ensigns in the service of their country, not only transmitted them to their posterity, but granted to their tenants or dependants, certain badges or devices, which were partly derived from those of their chief; and Lord Justice Coke considers the bearing of these arms by our older gentry, as one of the strongest proofs of an honourable descent. But the power of granting these heraldic bearings was afterwards limited to the sovereign alone. Thus we see that after the Crusades there was a good and valid reason why arms should become hereditary, which they were not before.

While touching on the Crusades, let me notice another interesting fact. Every one who has taken any notice of heraldry, must have been struck with the extensive prevalence of crosses, in almost endless variety of form and colour,—indeed, so great is their diversity, that a complete description of all the crosses used in heraldry would suffice to fill a volume, and not a very small one. So striking a feature must have had a common origin; that origin was evidently the expeditions to the Holy Land. The very terms Croisades, Crusades, Crusaders, Soldiers of the Cross, all point to one centre for the extensive adoption of this symbol; and while the English fought under the red cross banner of St. George, the other nations and detachments adopted crosses of various forms and tinctures for distinction sake. This is beautifully embodied by Edmund Spenser in his "Faerie Queene," where he describes the red cross knight—

"A gentle knyghte was pricking on the plaine,
Yclad in myghty armes and silver shielde,
Wheron old dints of deep wounds did remaine,
The cruel marks of manye a bloodye fildie.

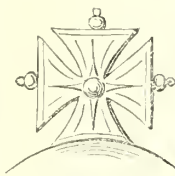
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"And on his breaste a bloudye Crosse hee bore,
In deare remembrance of his dyinge Lorde,
For whose sweet sake the glorious badge hee wore,
And dead as livinge ever hym adored,
Upon his shielde the like was alsoe scored
For soveraigne hope which in hys helpe he had," &c.

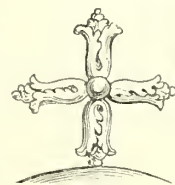
In other words the Christian religion symbolised under the banner of St. George.

Although it may be admitted that many of the more fancifully shaped crosses in recent use, are the invention of modern heralds, yet the important origin of those more ancient, has been made obvious, and one or two of them just require notice from the importance of their connection.

The cross which surmounts the imperial crown of England is a cross *pattée*, of which a sketch is here given, and the globe or orb on which it rests is also encompassed with a cross, typi-



CROSS PATTÉE, FROM THE IMPERIAL CROWN.



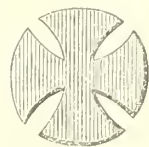
CROSS ANELLANE, ON THE DOME OF ST. PAUL'S.

cal of Christianity encircling the earth. The large gold cross on the top of St. Paul's Cathedral, is a cross *anellane*, so called from each arm resembling a filbert nut, as here sketched. The cross of the Knight Templars may be seen depicted on many parts of their beautiful church, in the roof; an exact fac-simile is here given.

Again, crosses are frequently borne in arms *fitchee*; this implies that the lower portion is cut off, and converted into a sharp point. It originated in this fact, that besides

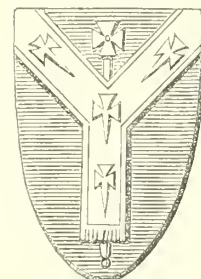


CROSS FITCHEE.



TEMPLAR'S CROSS, IN ST. PAUL'S CATHEDRAL.

the crosses depicted on their banners or surcoats, many of the Crusaders bore in their hands crosses of wood, and to enable them to stick them in the ground, when they wished to kneel at their devotions, the lower part was cut to a point, in heraldry, *fitchee*. Six cross crosslets *fitchee* are borne by the Duke of Norfolk, and the Howard family. Four crosses *pattée fitchee* are borne in the pall of the Archbishops of Canterbury. A sketch of a cross crosslet *fitchee* and the shield of the See of Canterbury are engraved immediately below.



CROSSES PATTÉE AND FITCHEE, SEE OF CANTEBURY.

Besides those warriors who enlisted as the soldiers of the cross, many thousands more went as pilgrims. It was then a high act of devotion to pay a visit to the Holy Land.

"Over whose acres walked those blessed feet,
Which eighteen hundred years ago were nailed
For our advantage to the bitter cross."

and vast crowds of pilgrims flocked from all parts of Europe, until as Gibbon says, "Europe was precipitated upon Asia." They were sometimes called "palmeres," from the practice of carrying palm branches in their hands, typical of victory; but they more generally adopted the escallon or cockle-shell as their badge, which they fastened in their hats as a token of having crossed the seas. With this fact before us we have a beautiful light thrown on one of Shakespeare's exquisite touches, when Ophelia sings in her madness,

"How shall I your true-love know
From any other one?
By his cockle hat and staff,
And by his sandal shoon."

We see at once that Ophelia's true love was a Crusader, or one who had made a pilgrimage to the Holy Land, and could thus be known,

"By his cockle hat and staff,
And by his sandal shoon."

The escallon is here sketched.

The same fact which accounts for the introduction of so many crosses, also accounts for the escallon shells, and there is distinct proof that many of the families which now bear escallons in their arms had them not at an early date. The early Russell coat, had the lion gules, and

the chief sable, but the escallops were added to the chief afterwards. The early Spencer coat, had the bend sable but no shells, three escallops were afterwards added to the bend. This is shown on the staircase window at Latimes, Bucks, where the heraldic descent of C. C. Cavendish,

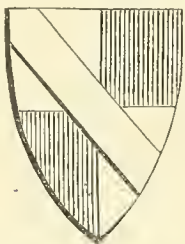


RUSSELL EARLY COAT.

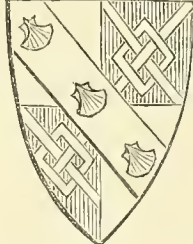


RUSSELL WITH ESCALLOPS.

Esq., is shown in stained glass, the early Spencer shield has no escallops, but in the later descents the three shells are on the bend, clearly showing that, with many other families, they claim



SPENCER EARLY COAT.



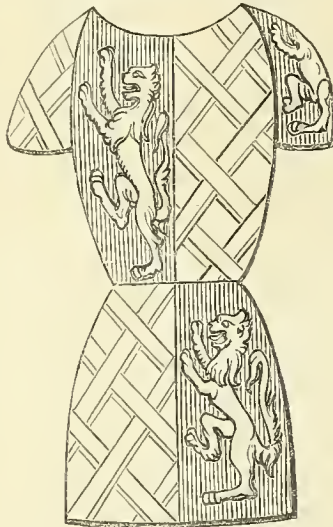
SPENCER WITH ESCALLOPS.

descent from those who have been pilgrims to the Holy Land. Sketches of each are appended.

Another institution of the middle ages which tended greatly to the further precision of armorial ensigns was the tournament. Nisbet maintains that the tournament was of more ancient usage than the Croisades, but the principal records we have of these splendid pageants of the Plantagenets and the Tudors, date from about the time of Edward III. This chivalrous monarch held one in particular in the year 1343, which lasted fifteen days, and in the year 1390, a splendid tournament was held by King Richard II. in which the King himself took an active part. They continued to be held at frequent intervals by succeeding monarchs, with much pomp, and generally took place in Smithfield. The most gorgeous tournament recorded in English history, was that which has obtained the name of the "Field of the Cloth of Gold," and was held in the valley between Gnyennes and Ardres in France; between Francis I. of France, and King Henry VIII. of England, and in which all the flower of the nobility of both countries were invited to take part. Queen Elizabeth held a remarkable tournament by torchlight in her majesty's palace at Westminster, where the Earl of Essex, with his war-horse gorgeously attired in white cloth of silver, attended by twelve knights in white satin, was opposed to the Earl of Rutland, and the like number of knightly attendants apparelled in blue. And the readers of Walter Scott, need scarcely be reminded of the tournament in "Ivanhoe," with Bois Gilbert and Ivanhoe, and Isaac the Jew of York, and the beautiful Rebecca. On these occasions the knights were attired in complete armor, and their arms fully emblazoned on shields, on their surcoats, and on their horses. The esquire, bearing in his right hand the tilting-spear, and in his left the helmet, which was adorned with silk flowing in the wind, and the origin of the present lambrequin, see that the older form of depicting the lambrequin as a loose irregular drapery, is more consistent than the modern lambrequin, however gracefully set out with geometrical accuracy. Upon the helmet was also placed a Torse, or wreath, of various colours, and this was surmounted by the crest. At first, the colours of

the lambrequin, as well as those of the wreath, were optional, or rather they were the favorite colours of the lady to whom the knight paid his devotions; but it was afterwards made a rule, and is still strictly binding, that the colours both of the wreath, or Torse, and also of the lambrequin, should be of the chief metal, and chief colour in the arms of the owner; and those families which adhere to heraldic propriety, still follow the same principle in fixing the colours of their servants' liveries, in which the predominating colours in their armorial bearings should be the guide. It is evident from these tournaments we gain several important features in heraldry; and, according to Nisbet, the rules of the "gentle science of armorie," became more strictly defined and settled. From the impossibility of personal identity when the knights were completely encased in steel, the only sure means of recognition would be the armorial ensigns of each; and from the high feeling of gallantry and emulation which prevailed between them, they would certainly take effectual means to ensure perfect accuracy in the display of their heraldic insignia.

The mode of emblazoning the surcoat may be seen by the accompanying sketch of the Tabard,



THE SURCOAT, OR TABARD, OF JOHN FITZ ALAN, EARL OF ARUNDEL, WHO DIED IN 1434, IN ARUNDEL CHURCH.

or surcoat, of John Fitz Alan, Earl of Arundel and Lord Maltravers, who died in 1434, and lies buried in Arundel Church. The arms on the surcoat are Arundel, quartered with Maltravers, from his monument.

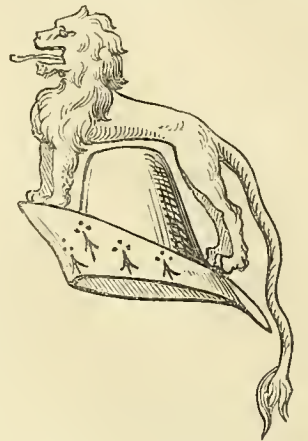
Another point arising out of the tournaments was the prevalence of the crest, which before was little used. It is admitted that some few families bore crests at an early date; but in looking through any extensive collection of arms, you will find most of the early coats given without crests; but from the time of the tournaments downwards, they have been in general use.

The obvious improvement given both to the insignia and to the figure of the warrior by the towering crest above the helmet, adding both to the dignity and stateliness of his appearance in the combat, when once adopted, was not likely to be laid aside; so that from the time of the tournaments all gentlemen possessed of coat-armour have borne the crest also; and all modern grants of arms are accompanied by a crest as a matter of course.

The crest was sometimes formed of metal, gilded and painted; sometimes of stont leather or buckram, modelled into the required form, and properly emblazoned; sometimes, and more generally, it was placed on the Torse or wreath, as already shown. Occasionally it was placed on a *chapeau*, or cap of maintenance, as was that of Edward the Black Prince, and the crest of Manners, Duke of Rutland, Bankes, and many other families are thus borne.

I here introduce a sketch of the crest and *chaperon* of Edward the Black Prince, from his monument in Canterbury Cathedral; sometimes the crest arose out of a coronet on the top of the helmet, as that of the Earl of Warwick, De Thorpe, and many others.

Everything, in fact, combined in these gallant jousts, or tournaments, to give *éclat* to the scene, when it is remembered that they took place before the assembled nobility and beauty

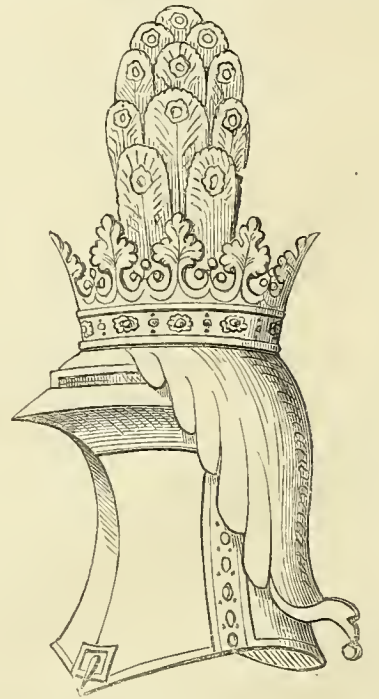


CREST AND CHAPERON OF EDWARD THE BLACK PRINCE.

of the kingdom; accompanied frequently by many visitors of the highest rank from foreign courts, realising the admirable picture which old Chancer has so quaintly drawn, when he says,—

"There may'st thou see devysing of harnais,
See uncouth and see riche, and wroughte so welle,
Of goldsmithy, of broudinge, and of stele,
The shieldes brighte, testures, and trappures,
Gold hewen helmes, hauberkes, and cote armures."
CHAUCER.

A sketch is here introduced from the monument of Sir Edmund De Thorpe, who was killed at the siege of the Castle of Louviers, in Normandy, in 1418, and lies buried in the Church of



HELMET LAMBREQUIN, CORONET, AND CREST OF SIR EDWARD DE THORPE.

Ashwell, Thorpe, Norfolk; this is one of the finest examples extant, and combines the whole in one example. Here we have the helmet of the period with a scalloped mantelet, or lambrequin, surmounted by a rich coronet, out of which rises the crest, a peacock's tail proper.

Not only in England, but at the Scottish court, these chivalrous passages of arms were wont to be exhibited with most gorgeous effect, in the presence of the court, the flower of the nobility, and ladies of the highest distinction: near the walls of Stirling Castle there is still marked out the raised embankment, called *The Ladies Rock*, from the circumstance that here were raised the ranges of seats where the ladies sate to witness the gorgeous tournament.*

* To be continued.

THE GREAT MASTERS OF ART.

No. XXVII.—SIMON-MATURIN LANTARA.

*S^r Lantara*

SIMON-MATURIN LANTARA, one of the few landscape-painters which France now holds in estimation, but who is little, if at all, known beyond the confines of that

country, was born, it is said, in 1745, somewhere in the vicinity of Fontainebleau, but neither the time nor the place of his birth have been ascertained with any accuracy. His father is reported to have been a sign-painter, but quite incompetent to teach his son even the rudiments of Art; nor does it seem that he was able or willing to bring up the boy to anything that may be called an honest calling, for the latter passed his youth wandering about the forests of Fontainebleau, and watching nature under her clouds and sunshine, as he stretched himself on the grass and moss. But while thus preparing himself for the art with which his name is associated, he was also acquiring habits that kept down his loftier aspirations, and rendered him only the fit companion of those who frequented the lowest public houses; in short, he became desultory, idle, and dissipated, and when he arrived in Paris, while yet a very young man, he entered it with all those vicious propensities which could not fail to attach themselves to such a course and finally he reaped the fruits of it.



Still, says Lenoir, "Lantara was happy in his wretchedness and poverty;" his pencils, his palette, and a lapwing which he had tamed and of which he was very fond, formed his only worldly wealth; but with all his great talents he had the simplicity and the merriment of a child. There is a line from a French poet which one of his biographers asserts may appropriately stand as his motto:—

"Joyeux comme un enfant, libre comme un Bohême."

Of his career in Paris we know nothing; his death is recorded



VIEW ON THE BANKS OF THE SEINE.

to have taken place in the hospital there at the early age of thirty-three. His pictures are very

few, but of a superior quality; the subjects are scenes in the vicinity of Paris, represented

chiefly at sunrise or sunset. They are only to be found in some of the best French galleries.

SCENES IN THE LIFE OF MARTIN LUTHER.*

IN fulfilment of the promise made last month in our brief notice of the work, the title of which

appears in the "foot-note" below, we have introduced on this and the following pages a few of the engravings that give so much value to the book—to our tastes one of the most interesting additions to the illustrated literature of the day that we have seen for a long time. Of the artist, Gustav König,

we know little, but he is unquestionably a man of genius. He is, we believe, a native of Coburg, though long resident in Munich; some years since he was commissioned by the Duke of Saxe-Coburg to paint a series of pictures representing remarkable passages in the history of that illustrious



LUTHER AND HANS KOHLHASE, THE ROBBER.

family, and also of events connected with the Reformation in Germany. These pictures were intended to adorn the palatial residence of the Duke, at

mation" pictures, though we do not think they formed any portion of them. König has evidently adopted Kaulbach as his model, and a higher he could



LUTHER, WITH MELANCTHON, TRANSLATING THE BIBLE.

Reinhardt's brun; and it is not improbable that the series of designs for the "Life of Martin Luther" were suggested by the commission for the "Refor-



LUTHER LECTURING AT THE UNIVERSITY OF WITTENBERG.

not have taken, from the modern German school; such a selection is at once a proof of his discrimination and his pure taste.

The fifty illustrations contained in this volume place before us the principal events of Luther's life, from his birth to his funeral obsequies. Luther, it is

* THE LIFE OF MARTIN LUTHER, THE GERMAN REFORMER. In Fifty Pictures, from Designs by GUSTAV KÖNIG. Published by N. COOKE, London.

well known, loved the arts of painting and music; and, as has been rightly observed, "a book destined to honour the great Reformer of Germany, and spread abroad his name and fame, should derive its principal claim to public favour from its beautiful illustrations." Our space will not allow us



LUTHER VISITING THE SICK WITH THE PLAGUE.

to comment upon those before us; but this is unnecessary, as the examples appended are the chroniclers of their own excellence. They are, we



LUTHER SITTING FOR HIS PORTRAIT TO LUCAS KRANACH.

believe, copied from the work originally published in Germany, and have been produced here under the superintendence of Messrs. Williams, who deserve the highest credit for their most successful labours; these artists have caught the true spirit and the expressive style of the German engravers on wood.

GRAY'S ELEGY.*

THERE are some poems of which, though we may be able to repeat them word by word, we never weary of reading; some, too, which, however frequently illustrated by the pencil, always may afford new and fresh ideas to the thinking artist; like hidden treasures that are to be rescued from darkness



"How bowed the woods beneath their sturdy stroke."

by the diligent seeker, who enriches himself by the acquisition, while he gratifies others by dispersing abroad what he has found. Gray's immortal "Elegy," perhaps, stands at the head of such writings; we believe there is no poem in any language so universally known, in the original, and in the numerous translations that have been made of it into foreign tongues; and it is so full of beautiful pictures, that Art is always "drawing" from the



"The breezy call of morn-breathing morn."

fountain, and yet seems never to exhaust it. The little volume from which we have borrowed the engravings on this page is certainly, without any exception—so far as our recollection serves us—the most elegant edition of

* AN ELEGY IN A COUNTRY CHURCHYARD. By T. GRAY. Published by J. CUNDALL, and S. Low, London.

the poem we have seen. It contains more than twenty subjects, all of them perfect gems of Art, drawn by Messrs. Birket Foster, G. Thomas, and a



"Full many a flower is born to blush unseen."

"lady," whose name is not given, but we think we recognise in the two figure subjects here introduced, which are from her pencil, one whose graceful works have more than once been before us. The engravers, Messrs.



"Let not ambition mock their useful toil."

Bolton, J. Cooper, Green, Harral, Linton, A. J. Mason, W. Measom, Whymper, and Joseph Williams, have left us nothing to desire in their work.

THE DOMESTIC MANNERS OF
THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

XIII.—THE PARLOUR, CONCLUDED.—THE CHAMBER AND
ITS FURNITURE AND USES.—BEDS.—HUTCHES AND
COFFERS.

We have said in our last chapter that the parlour had now become the apartment of most general use in the house. Our first cut in the present chapter (No. 1) is a good representation

of the interior of a parlour furnished with the large seat, or settle, and with rather an elaborate and elegant cupboard. The latter, however, does not belong to the picture itself, having been introduced from another in the same manuscript by Mr. Shaw, in his beautiful work the "Dresses and Decorations of the Middle Ages," from which it is here taken. It is found in a fine manuscript in the British Museum (MS. Reg. 15, DL.), containing the French translation of the "Historia Scholastica" of Peter Comestor, and written in the year 1470. The subject of this illumination is taken from the Scriptural story of Tobit, who here lies sick and

The chambers were now, except in smaller houses, mostly above the ground-floor; and, as I have already observed, the privacy of the chamber was much greater than formerly. In the poem of Lady Bessy, quoted in a former paper (the whole poem is given in Mr. Halliwell's privately printed "Palatine Anthology," when the Earl of Derby plotted with the Lady Bessy for calling in the Earl of Richmond, he proposed to repair secretly to her in her chamber in order to prepare the letters:—

"We must depart, lady," the Earle said then;
"Wherefore keep this matter secretly,
And this same night, betwix nine and ten,
In your chamber I think to be.
Look that you make all things ready,
Your maids shall not our counsell hear,
For I will bring no man with me
But Humphrey Breerton, my true esquire."
He took his leave of that lady fair,
And to her chamber she went full light,
And for all things she did prepare,
Both pen and ink, and paper white.

The Earl, on his part,—

... unto his study went,
Forecasting with all his might
To bring to pass all his intent;
He took no rest till it was night,
And when the stars shone fair and bright,
He him disguised in strange mannere;
He went unknown of any wight,
No more with him but his esquire.
And when he came her chamber near,
Full privily there can he stand.
To cause the lady to appear
He made a sign with his right hand.
And when the lady there him wist,
She was as glad as she might be;
Charcoals in chimneys there were cast,
Candles on sticks standing full high.
She opened the wicket, and let him in,
And said, "Welcome, lord and knight soe free!"
A rich chair was set for him,
And another for that fair lady;
They ate the spice, and drank the wine,
He had all things at his intent.

The description given in these lines agrees perfectly with the representations of chambers in the illuminated manuscripts of the latter part of the fifteenth century, when the superior artistic skill of the illuminators enabled them to draw interiors with more of detail than in former periods. We have almost invariably the chimney, and one "rich chair," if not more. In our cut (No. 2) we have a settle in the chamber, which is turned to the fire. This picture is taken from a manuscript of the early French translation of Josephus, in the National Library in Paris, No. 7015, and represents the death of the Emperor Nero, as described by that writer. All the furniture of this chamber is of a superior description. The large chair by the bed-side is of very elegant design; and the settle, which is open at the back, is ornamented with carved panels. Our next cut (No. 3), taken from a manuscript of Lydgate's metrical life of St. Edmund (MS. Harl., No. 2278), represents the birth of that saint. This room is more elaborately furnished than the former. The fittings of the bed are richer; the chimney is more ornamental in its character, and is curious as having three little recesses for holding candlesticks, cups, and other articles; and we have a well-supplied cupboard, though of simple form. From the colours in the manuscript, all the vessels appear to be of gold, or of silver-gilt; in the parlour scene in our first cut, the colour of all the vessels seems intended to represent pewter. The seat before the fire seems to be the hutch, or chest, which in figs. 7 and 8 we shall see placed at the foot of the bed, from which it is here moved to serve the occasion.

The lady seated on this chest appears to be wrapping up the new-born infant in swaddling-clothes; a custom which prevailed universally till a comparatively recent period. Infants thus wrapped up are frequently seen in the illuminated manuscripts; and their appearance is certainly anything but picturesque. We have an exception in one of the sculptures on the columns of the Hôtel de Ville at Brussels (represented in our cut No. 4), which also furnishes us with a curious example of a cradle of the latter part of the fifteenth century.

It will, no doubt, have been remarked that in these cuts we observe no traces of carpets on the floor. In our cut No. 1, the floor is evidently boarded; but more generally, as in our cuts Nos. 3, 6, and 7, in the present article, it appears



No. 1.—A SICK ROOM.

blind on the settle, having just dispatched his son Tobias on his journey to the city of Rags.

The lady cooking is no doubt intended for his wife Anna; it will be observed that she is fol-



No. 2.—INTERIOR OF THE CHAMBER.

lowing the directions of a book. The kettle is suspended over the fire by a jack of a construction that occurs not unfrequently in the

manuscripts of this period. The settle is placed with its back to the window, which is covered with a large curtain.

chequered, or laid out in small squares, which may perhaps be intended to represent parquetry. There is more evidence of tapestried or painted walls; although this kind of ornamentation is

only used partially, and chiefly in the dwellings of the richer classes. The walls in the chamber (cut No. 3) appear to be painted. In the same cut we have an example of an ornamental mat.



NO. 3.—THE NURSING CHAMBER.

The most important article of furniture in the chamber was the bed, which began now to be made much more ornamental than in previous times. We have seen in the former period the



NO. 4.—A CRADLE.

introduction of the canopy and its curtains, under which the head of the bed was placed. The *celure*, or roof, of the canopy, was now often enlarged, so as to extend over the whole bed; and it, as well as the *tester*, or back, was often adorned with the arms of the possessor, with religious emblems, with flowers, or with some other ornament. There were also sometimes *costers*, or ornamental cloths for the sides of the bed. The curtains, sometimes called *riddels*, were attached edgewise to the tester, and were suspended sometimes by rings, so as to draw backwards and forwards along a pole; but more frequently, to judge by the illuminations, they were fixed to the *celure* in the same manner as to the tester, and were drawn up with cords. At the two corners of the *celure* portions of curtain were left hanging down like bags. The curtains which draw up are represented in our cuts Nos. 5 and 6. Those in cuts Nos. 7 and 8, if not in Nos. 2 and 3, are evidently drawn along poles with rings. The latter method is thus alluded to in the old metrical romance of Sir Degrevant:—

That was a mervelle thyng,
To se the riddels hyng,
With many red golde ryng
That thame up bare.

The *celure* and *tester* were fixed to the wall

and ceiling of the apartment, and were not in any way attached to the bed itself; for the large four-post bedsteads were introduced in the sixteenth century. In some illuminations the bed is seen placed within a square compartment separated from the room by curtains which seem to be suspended from the roof. This appears to have been the first step towards the more modern four-post bedsteads. In one of the plates to D'Agincourt's "Histoire de l'Art," (Peinture, pl. 109), taken from a Greek fresco of the twelfth or thirteenth century in a church at Florence, we have the curtains arranged thus in a square tent in the room, where the cords are not suspended from the roof, but supported by four corner posts. The bed is placed within, totally detached from the surrounding posts and curtains.

The bedstead itself was still a very simple structure of wood, as shown in our cut No. 5, which represents the bed of a countess. It is taken from the manuscript of the romance of the Comte d'Artois, which has already furnished



NO. 5.—A BED OF THE FIFTEENTH CENTURY.

subjects for our previous chapters on the manners of the fifteenth century. The lady's footstool is no less rude than the bedstead. The bed here evidently consists of a hard mattress; but feather-beds were certainly in general use

during the whole of the fifteenth century. In the latter part of the fourteenth century, Chaucer, (Dreme v., 250) thus described a very rich bed:—

Of downe of pure doves white
I wol yeve him a fether bed,
Rayid with gold, and right wel eled
In fine blacke sattin d'outremere,
And many a pilowe, and every bere [pillow cover]
Of clothe of Raines to slepe on softe;
Him thare [need] not to turnen ofte.

Agnes Hubbard, a lady of Bury in Suffolk, who made her will in 1418, left among other things, "one feather-bed" (*unum lectum de plumis*). A rich townsman of the same place bequeathed, in 1463, to his niece, "certeyne stuffe of ostilment," among which he enumerates "my grene hauggyd bedde steynynd with my armys therin, that hanggith in the chambyr ovir kechene, with the curtynez, the grene keveryng longgyng therto; another coverlyte, ij. blankettes, ij. peyre of good shetes, the trampsoun, the costerys of that chambyr and of the drawgth chambyr next, tho that be of the same soort, a grete pilve [pillow] and a smal pilve; the fetherbed is hire owne that hire maistresse gaf hire at London." After enumerating other articles of different kinds, the testator proceeds—"And I geve hire the selour and the steynynd clooth of the coronacion of our lady, with the clothes of myu that long to the bedde that she hath loyen [lain] in, and the beddyng in the draught chamber for hire servaunth to lyn in; and a banker of grene and red lying in hire chambyr with the longe chayer [a settle, probably]; and a stondyng coffre and a long coffre in the drawth chambyr." William Honyboorn, also of Bury, bequeathed to his wife in 1493 "my best fether bedde with the traunsome, a whyte selour and a testour theron, with iij. white curteyns therto, a coverlyght white and blewelyng on the same bedde, with the blankettes." The same man leaves to his daughter, "a fether bedde next the best, a materas lyeng under the same, iij. peyr shetyes, iij. pelowes, a peyr blankettes." John Coote, who made his will at Bury in 1502, left to his wife, for term of her life, "alle my plate, brasse, pewter, hanggynges, celers, testers, fetherbeddes, traunsoms, coverlytes, blankettes, shetes, pelows, and all other stuff of hussold [household];" and afterwards bequeaths these articles separately to his son and daughter, after their mother's death:—"I will that William Coote have my beste hanged bedde, celer, testor, and curteyns longgyng to the same, the beste fetherbedde, the beste coverlyght, the beste peyer of blankettes, the beste peyer shetes; and Alys Coote to have the next hanged bedde, celer, and testour, wyth the ij^{de} fetherbedde, blankettes, and the ij^{de} peyer shetes." In the will of Anne Barrett, of Bury, dated in 1504, we read, "Item, I bequeth to Ayvse my servaunte x. marc, a fether bed, a traunsom, a payre shetes, a payre blankettes, a coverlyght." Lastly, the will of Agar Herte, a widow of the same town, made in 1522, contains the following items:—

"Item, I bequethe to Richard Jaxson, my son, a fetherbed, ij. trawnsoms, a matras, ij. pelowes, iij. payer of schetes, a payer of blankettes, and a coveryng of arasse, and a secunde coverlyght, a selour and a testour steynynd with flowres, and iij. curteyns;" . . . "Item, I bequethe to Jone Jaxson my dowghter, a fetherbed, a matras, a bolster, ij. pelowes, iij. payer of schetes, a payer of blankettes, a coverlyght with flowre de lyce, a selour and a testour steynynd with Seynt Kateryn at the bed and the cruxifix on the selour, . . . a secunde coverlyght, ij. pelow-beris [pillow covers], the steynynd clothe abowte the chamber where I ly;" . . . "Item, I bequethe to Frances Wrethe a fetherbed, a bolster, a payer of blankettes, my best carpet, a new coverlyght with flowres, ij. payer of schetes, ij. pelows with the berys."

These extracts from only one set of wills are sufficient to show the great advance which our forefathers had made during the fourteenth century in the comfort and richness of their beds, and how cautious we ought to be in receiving

general observations on the condition of previous ages by those who write at a subsequent period. I make this observation in allusion to the account so often quoted from Harrison, who, in the description of England written in Essex during the reign of Elizabeth, and inserted in Holinshed's "Chronicles," informs us that "our fathers (yea, and we our selves also) have lien full oft upon straw pallets, on rough mats, covered onelie with a sheet, under coverlets made of dagswain,* or hopharlots (I use their owne termes), and a good round log under their heads instead of a bolster. If it were so that our fathers, or the good-man of the house, had, within seven years after his marriage, purchased a matteres, or flocke bed, and thereto a sacke of chaffe to rest his heade upon, he thought himselfe to be as well lodged as the lord of the towne, so well were they contented. Pillowes, said they, were thought meete onelie for women in child-bed. As for servants, if they had anie sheet above them it was well,

for seldom had they anie under their bodies to keepe them from the pricking straws that ran oft through the canvas of the pallet, and rased their hardened hides." A description like this could only apply to the lower classes in society, who had as yet participated but little in the march of social improvement.

As the privacy of the chamber had become greater, it seems now to have been much less common for several people to sleep in the same room, which appears rarely to have had more than one bed. But a bed of a new construction had now come into use, called a truckle or trundle bed. This was a smaller bed which rolled under the larger bed, and was designed usually for a valet, or servant. The illuminations in the manuscript of the romance of the Comte d'Artois, already quoted more than once, furnish us with the early example of a truckle bed represented in our cut No. 6. The Count d'Artois lies in the bed under the canopy, while



No. 6.—A TRUCKLE BED.

the truckle bed is occupied by his valet (his wife in disguise). The truckle bed is more frequently mentioned in the sixteenth and seventeenth centuries. Every reader will remember the speech of mine host of the Garter, in the "Merry Wives of Windsor," (act iv., sc. 5), who says of Falstaff's room, "There's his chamber, his house, his castle, his standing bed and truckle bed." It was the place allowed to the squire, when accompanying the knight on "adventures." So in Hudibras (part ii., canto ii.)—

When Hudibras, whom thoughts and aking
"Twixt sleeping kept all night and waking,
Began to rub his drowsy eyes,
And from his couch prepared to rise,
Resolving to dispatch the deed
He vow'd to do, with trusty speed;
But first, with knocking loud and bawling,
He roused the squire, in truckle lolling.

In the English universities, the master-of-arts had his pupil to sleep in his truckle-bed.

The chamber, as the most private part of the house, was stored with chests and coffers, in which the person who occupied it kept his money, his deeds, and private papers, and his other valuables. Margaret Paxton, writing from Norwich to her husband about the year 1459, gives a curious account of the preparations for his reception at home. "I have," she says, "taken the measure in the drawte chamber, there as ye would your coffers and your cowntewery [supposed to mean a desk for writing] should be set for the while, and there is no space beside the bed, though the bed were removed to the door, for to set both your board [table] and your coffers there, and to have space to go and sit beside; therefore I have purveyed that ye shall have the same drawte chamber that ye had before, thereat ye shall lye to yourself; and when your gear is removed out of your little house, the door shall be locked, and your bags laid in one of the great coffers, so that they shall

be safe, I trust." The huchches (hutches) or chests, and coffers, in the bed-chamber, are frequently mentioned in old writings. The large hutch seems to have been usually placed at the foot of the bed. In one of our preceding cuts (cut No. 3) we have seen it moved from its place to make a temporary seat before the fire. The cut annexed (cut No. 7), taken from a manuscript Latin Bible in the National Library in Paris (No. 6829), shows us the hutch in its usual place, and opened so as to expose its contents to our view. It is here evidently filled with money,



No. 7.—A BEDROOM SCENE.

and the persons who have entered the chamber seem to be plundering it. Robbers, or plunderers in time of war, when breaking into a house, always made direct for the chamber. Among the letters of the Paxton family, is a paper by a retainer of Sir John Fastolf, who had a house in Southwark, giving an account of his sufferings

during the attack upon London by Jack Cade and the commons of Kent in 1450, in which he tells how "the captain (Cade) sent certain of his meny to my chamber in your rents, and there broke up my chest, and took away one obligation of mine that was due unto me of 36l. by a priest of Paul's, and one other obligation of one Knight of 10l., and my purse with five rings of gold, and 17s. 6d. of gold and silver; and one harness (suit of armour) complete of the touch of Milan; and one gown of fine perse blue, furred with martens; and two gowns, one furred with bogey (budge), and one other lined with frieze." One of John Paston's correspondents, writing from London on the 28th of October, 1455, gives the following still more pertinent account of the robbing of a man's house:—"Also there is great variance between the Earl of Devonshire and the Lord Bouvile, as hath been many day, and much debate is like to grow thereby; for on Thursday at night last past, the Earl of Devonshire's son and heir came, with sixty men of arms, to Radford's place in Devonshire, which (Radford) was of counsel with my Lord Bonvile; and they set a house on fire at Radford's gate, and cried and made a noise as though they had been sorry for the fire; and by that cause Radford's men set open the gates and yede (went) out to see the fire; and forthwith the earl's son aforesaid entered into the place, and entreated Radford to come down of his chamber to speak with them, promising him that he should no bodily harm have; upon which promise he came down, and spok with the said earl's son. In the mean time his meny (retinue) rob his chamber, and rifled his hutchches, and trussed such as they could get together, and carried it away on his own horses." As soon as this was done, Radford, who was an eminent lawyer residing at Poghill near Kyrtton, and now aged, was led forth and brutally murdered. In the stories and novels of the middle ages, the favoured lover who has been admitted secretly into the chamber of his mistress is often concealed in the hutch or chest.



No. 8.—A LADY IN BED.

Our cut No. 8, taken from the same manuscript of the Bible which furnished our last illustration, represents the hutch also in its place at the foot of the bed. This sketch is interesting, both as showing more distinctly than the others the rings of the bed-curtains and the rods attached to the celure, and as a particularly good illustration of the habit which still continued in all classes and ranks of society, of sleeping in bed entirely naked. The same practice is shown in several of our other cuts (see Nos. 2, 6, and 7), and, indeed, in all the illuminated manuscripts of the fifteenth century which contain bedroom scenes. Wherever this is not the case, there is some evident reason for the contrary, as in our cut, No. 3. During this period we have not so many pictorial illustrations of the toilet as might be expected. The ladies' combs were generally coarse and large in the teeth, but often very elaborately and beautifully ornamented. The mirror was, as at former periods, merely a circular piece of metal or glass, set in a case, which was carved with figures or ornaments externally. Of these we shall say more at the beginning of our next chapter.

* Dagswain was a sort of rough material of which the commoner sort of coverlets were made. A hap-harlot or hop-harlot, was also a very coarse kind of coverlet. Harlot was the term applied to a low class of vagabonds, who wandered from place to place in search of a living; and the name appears to have been given to this rug as being only fit to be the lot or hap of such people.

THE VERNON GALLERY.

THE RUINED TEMPLE.

R. Wilson, R.A., Painter. C. Cousen, Engraver.
Size of the Picture, 2 ft. 6 in. by 1 ft. 10½ in.

Of the four pictures by Richard Wilson in the Vernon collection this is the largest, while it is also a valuable example of the painter's Italian landscapes. The exact locality of the subject we cannot determine; probably, however, it is only a composition made up of materials collected by the artist when in Italy. In character it is Claude-like: the foreground shows a ruin—a wreck, perchance, of ancient Roman architecture—graceful even in its solitary dilapidation. On the right hand the view is closed by a high bank crowned with trees, and the middle distance presents a lake, bounded by the remote high lands which are lost in the aerial graduated distance. The landscape is seen under a rich, but sober, sunset, more gray than golden in its tones.

Wilson began life as a portrait painter and pursued that class of art till his thirty-sixth year, when Zuccharelli, meeting with him in Italy, and seeing a sketch from some landscape which the English artist had made, persuaded him to direct his attention to that branch. For Wilson's posthumous fame, the advice was well given, but for his personal advantage it had better have been spared; for, while he managed to live in tolerable comfort by his portraits, which are now forgotten, he almost starved by his landscapes, at present the only works by which he is known. It was truly said by Allan Cunningham, that, "as the remembrance of the artist himself faded on men's memories, the character of his works began to rise in public estimation. Then, and not till then, the lovers of art perceived, that the productions of an Englishman, who lived in want, and died broken-hearted, equalled, in poetic conception and splendour of colouring, many of the works of those more fortunate painters, who had kings for their protectors, and princes and nobles for their companions."

Is it not sad to know that the painter of the noble picture of "Niobe," in the National Gallery, should have been forced to sell his "Ceyx and Alcyon" for a pot of beer and the remains of a Stilton cheese?

CHEMISTRY,

IN ITS RELATIONS TO ART AND ART-MANUFACTURE,

CONSIDERED AS A BRANCH OF EDUCATION.

THE most striking effect resulting from the Great Exhibition of 1851, is the strong expression of the necessity that exists for a more general diffusion of scientific knowledge amongst all classes of society. It is felt that any extensive improvements in our manufacturing arts must spring from an increased knowledge of the scientific principles involved; and therefore efforts have been made to introduce into our schools several branches of education which have hitherto received attention in any of our scholastic systems. We neglected for a long period to cultivate even habits of observation; the young found their natural curiosity stood in the way of scholastic honours, and, consequently, they very soon endeavoured to learn the signs for ideas, to the absolute neglect of the ideas themselves. Now, being convinced of the folly of this, we rush into the opposite extreme, and endeavour to urge the most juvenile capacity up to the study of abstract science, disguised by the name of industrial instruction. Infant schools begin to display pictures of pumps; the Nationals boast of their diagrams and apparatus; while the British urge their boys and girls onward in all the mysteries of physics and chemistry. Let it not be supposed that by these remarks these branches of knowledge are considered

useless; far from it; they are regarded as the highest and most important exercises for the human mind. The study of the natural objects by which we are surrounded, tends to a more correct appreciation of man's position on the earth, and leads to a really "divine philosophy," which sees "good in everything." The study of natural philosophy in the more limited sense in which the term is usually employed, advances our *real* knowledge of the constitution of things, and of the powers by which their physical conditions are regulated. Although by an empirical system we may improve Art or manufacture, the process is a slow and uncertain one; whereas, by knowing the secret of causes producing visible effects, we become the owners of new forces which we can apply to useful ends, with a remarkable freedom from that uncertainty which attends the hap-hazard system of too many inventors. It is not, therefore, that we object to the introduction of science into our schools; but we fear that an indiscreet system of forcing is being tried, which will certainly produce weakness from over-excitement, and end in shortcomings, which will prove on all sides disappointing.

The Government, in the establishment of a Department of Science, has done wisely; but we fear the connection of this department with that of Art is a mistake. Beyond all question, science may minister to Art in many important ways; but the *cultivation* of Science and Art cannot go on together. The student of Art can never become really the student of Science; neither can the learner in the laboratory of the chemist become other than a merely mechanical recipient of those truths by which our standard of taste is to be refined, and our appreciation of the beautiful rendered more correct. The result of the experiment up to this moment proves the correctness of this.

Now, the principles of Art may properly find a place in the schools for our children, the eye may be taught at a very early age to value a straight or a curved line, and instructed in all that concerns the harmony of colours. This education cannot begin too early, as false impressions are only removed with difficulty. But with Science the case is far different; the mind must be correctly trained into habits of observation, which is the work of years, before it can properly appreciate the value of an experiment—before it can comprehend that water rises in a pump by the influence of the pressure of the external air, or understand that a stone falls to the earth from the air by the exercise of an unseen attracting power. The child may be made to *learn* from certain text books that action and reaction are equal, but to *know* the fact requires something more than the mere effort of memory. On these grounds we believe that the indiscreet introduction of Science into the primary schools will not have a satisfactory result. We fear indeed that the tendency of such studies on the plastic minds of the young will be to stultify them, and produce a generation of scientific babblers, guiltless of an original idea, and unable to produce a clear deduction from any of the thousand facts they have in memory.

Beyond this, another serious difficulty stands in the way of this kind of teaching—there are no teachers. These must be created. Let not the attempt be made with teachers, who, though they talk of scientific truths to the young, are themselves ignorant of the very alphabet of the science they pretend to teach. Let us not forget that

what is wanting in knowledge, will be made up in pretension, and that we may expect the pedagogue of the old farce to become the reality of modern life.

A system for teaching the more advanced youth of our schools, and young adults, in the elements of science cannot but be attended with the best possible advantages. Still, the difficulty of the want of teachers stands in the way, and if at the present moment twenty schools throughout the country were to apply to the Department of Science for teachers in any one branch, say chemistry, these could not be supplied. It is imperative, therefore, that the first effort should be made in the direction of training a certain number of young men as teachers of such of the sciences as may have a practical application. The mass of our population have a full conviction that some improvement on the present state of education is necessary, but they do not see the direction in which the improvement should be attempted. Hence, they are casting about, some in one direction and some in another, all in uncertainty, and there is no onward movement, although there is a great deal of talk.

The great objects to be attained, in some way, and it does not appear to us so difficult, is the introduction of a more universal knowledge amongst our mechanics and artisans, and to establish a closer relation between the man of practice, and the man of science. There exists amongst us a strange contempt for "theory" as the expression is, and an over-estimation of the value of "facts" and "practice." Now it is important that all should learn that scientific investigations are based on theory only as on a prop to carry them from point to point, which is transformed into a fact when the evidence becomes sufficiently conclusive. Every theory must be based upon observed facts, and facts cannot be properly sought for without the guidance of some theory. There can be no real knowledge, says Bacon, which is not based upon observed facts. Every fact discovered has a practical value of the first importance, and we have retarded the advancement of Art, through man's ignorance of what he terms abstract Science. Numerous instances might be given of the practical value of the truths revealed by science, even when of apparently the most abstract character, but, in the present instance, we desire to confine our notice to chemistry.

The object of chemistry is to search out and indicate every alteration which takes place in the constitution of bodies; it is to decompose the compound materials of organic and inorganic matter into their simplest forms, and from these simple forms to compose new conditions of matter. An infinite variety of forms exist around us which, the chemist has shown us, consist of comparatively few simple substances, which, in the present state of our knowledge, are indecomposable. We learn also that we may, under certain conditions, effect a recombination of these elements, and thus produce compounds resembling those which are the result of nature's "wondrous alchemy," and numerous others which are not found in nature. It may appear to many that such a science as this, requiring a well-trained eye, and a hand adapted to all the requirements of the most delicate processes, is not fitted to become a branch of popular education. It is quite certain that all men cannot become chemists—that is, attain to the position of successful analysers, much less become discoverers of new combinations: but every man may know so much of the elements of the science



THE RUINED TEMPLE
FROM THE PICTURE IN THE VERNON GALLERY

R. WILSON, P.A. PAINTER.

C. COUSEN, ENGRAVER.

as to avoid the errors which are constantly being made in the details of manufacture.

The advantages of chemistry to the arts are,—

1st. The production of new combinations which can be at once applied to some useful end.

2nd. The discovery of methods for utilising products which appear worthless, and which have been therefore rejected.

3rd. It devises methods by which operations may be much quickened, and results obtained with greater facility: thus economising time.

4th. Chemistry furnishes substitutes for mechanical contrivances, and thus, by relieving, adds to human power.

It is not easy to select examples of each of these from the number which present themselves; we shall, therefore, be content with such as may be regarded novelties. The most curious of those belonging to the first class are probably the artificial essences and extracts of fruit. The extracts of pine-apple, bergamot pear, the apple, the grape, and the flavouring of the cognac brandy, are all of them combinations of carbon, hydrogen, and oxygen in certain proportions. The delicate odours of flowers are but variations of the same elements. Pine-apple oil is prepared from butyric acid, which is developed during the production of rancidity in butter. The bergamot-pear oil is obtained from one of the most offensive of chemical products—fusel oil, which is obtained during the distillation of brandy from potatoes. By a slight change this fusel oil is converted into valerianic acid, and into an extract which in every respect resembles the flavour of apples. The well-known essence of bitter almonds is now imitated exactly by a chemical change effected in the oil of compressed gas. Of these most singular combinations Dr. Hoffman remarks in a letter to Liebig:—"The application of organic chemistry to perfumery is still in its infancy, and we may expect that a careful survey of those ethers and etherial compounds with which we are already acquainted, and those which are daily being discovered, will lead to further results. The interesting caprylic ethers which M. Bloniz has lately discovered are remarkable for their extremely aromatic odour; thus the acetate of caprylic oxide possesses an odour as strong as it is agreeable, and promises, if it can be obtained in larger quantities, to yield materials for perfumery."

This subject has been investigated with much care, and we have now thus artificially formed the essences of geranium, millefleurs, new-mown hay, jassimine, and many others. All these are prepared from two or three common and cheap essential oils, and from organic elements. Beyond perfumes of the most agreeable kind, odours of the most disgusting and nauseous character are likewise produced, showing the extensive application of the discovery. Nearly all soaps, the largest portion of the fancy confectionary, and most articles for the toilet are now prepared from productions which were formerly rejected as disgusting and useless.

In all our manufactories an immense amount of material is allowed to flow to waste. The rivers of the north of England run with spirits of salts, and the ponds of our woollen manufactories are covered with dirty grease. These waste products are now collected, the first is employed in the formation of a new white lead of a beautiful character, and the last purified to form soap and candles. The white lead (the oxychloride of lead) requires a little further notice. Few manufactures are of more un-

healthful character than the manufacture of white lead in the ordinary way. In this process the ore of lead is attacked by hydrochloric acid (*muratic*) and a soluble chloride of lead formed. This soluble chloride, having a large surface exposed to the air, absorbs oxygen and falls as a fine white powder (*the oxychloride*) which is at once fitted as a pigment. It is found to possess many most important properties for the house and ornamental painter. It appears also that in the preparation of this variety of white lead, the health of the men is preserved free of any injury. We cannot learn that much has been done by our chemists of late years in the production of new pigments; a purple from tungsten, which has not yet come into use, and improvements on the white oxide of zinc, which have led to its more extended use, are the only instances with which we are acquainted of recent date. The preparation of artificial ultramarine has been regularly improving, until now, at an exceedingly cheap rate, a colour in all respects equal to that produced from the *lapis lazuli* by a tedious and expensive process, is rendered in the colour-market at prices which render it available for the most ordinary purposes. The application of this to calico-printing is instructive. It was suggested that this beautiful colour might be employed on calicoes and muslins by combining it with albumen, and the flowers on ladies' dresses were printed at the cost of barrels of eggs, though even then the colours on the muslins did not resist the operations of the laundress. Chemistry showed that cheese was soluble in ammonia, and the ultramarine when mixed with this solution, could be applied to the textile fabric. The ammonia soon evaporated leaving the cheese and ultramarine combined with the fibre of cotton, and perfectly permanent. Madder is employed in great quantities in the process of calico printing. The spent madder has been for years accumulating in the calico works. A chemist proving that these heaps of refuse still contained one third of the original quantity of the colouring matter, showed how it could be readily extracted, and these are now become new sources of wealth. Stannate of soda is most extensively used as a mordant; its mode of preparation was most difficult, and it is now rendered remarkably easy. Tin ore and salt are roasted together, the soda of the salt combined with the oxide of tin, and thus by one process all is accomplished. The requirements of the tallow-chandler have been constantly increasing, chemistry has been taxed to the utmost to provide fats, and in their search to supply these wants, the chemists have produced fats from the vegetable world which remove us from entire dependence upon those of Russia, and even the oils produced from the mineral kingdom promise to remove the necessity of the whale fisher's incurring the dangers of the Arctic seas.

Such are but a few of the great advantages which chemistry has afforded us. They have been selected as showing the real utility of the science, in answer to those who ever desire to see at once the useful in a discovery. We hold that every truth must sooner or later become useful, and that by improving the general acquaintance with the sciences we shall dispel the doubts which some have of its advantages.

Art and Science are closely connected; in some cases art precedes science, and in others science leads the way to the improvements of art. Iron and steel were prepared of the finest quality by art: science discovers

the cause, and imitates the productions, of art. But all, or nearly all, our vast manufactories, our cotton factories, bleaching establishments, cotton printing establishments, chemical works, engineer's shops, gas-works, soap and candle manufactories, and many others are obviously the results of science. The advantages of chemistry—of science—in our educational systems are therefore evident. But let us not run on too hastily, and, by forcing, destroy the plant to which we desire to give strength. Knowledge is not power unless the possessor knows how to wield the instrument he holds. A giant's club in a child's hand is not more useless than scientific knowledge is to him who has not received that educational training which enables him to use the truths he has learnt. Therefore let us first train the mind in those habits which are necessary to the correct cultivation of inductive science, and to enable the student to advance carefully to the generalities of a deductive philosophy.

Sir Humphrey Davy's remarks some years before his death should be applicable now: "You have excelled all other people in the products of industry; but why? because you have assisted industry by science. Do not regard as indifferent what is your true and greatest glory. Except in these respects, in what are you superior to Athens or Rome? Do you carry away from them the palm in literature and the fine arts? Do you not rather glory, and justly too, in being in these respects their imitators? Is it not demonstrated by the nature of your system of public education, and by your popular amusements? In what, then, are you their superiors? In everything connected with science, with the experimental arts. These are your characteristics. Do not neglect them. You have a Newton who is the glory, not only of your own country, but of the human race. You have a Bacon, whose precepts may still be attended to with advantage. Shall Englishmen slumber in that path which these great men have opened, and be overtaken by their neighbours? Say, rather, that all assistance shall be given to their efforts; that they shall be attended to, encouraged, and supported." ROBERT HUNT.

THE JUVENILE LITERATURE OF 1854.

WE regret to observe that the past year, in preparing juvenile literature for the present, has devised, in so far as "tale-telling" goes, nothing either new or very excellent, although now-a-days it has become difficult to collect, or even to ascertain, the quantity or quality of children's books published throughout the kingdom. Formerly the juvenile "trade" appertained almost exclusively to the well-known house in St. Paul's Churchyard, and one or two of less importance at the "west end;" but now, in accordance with the taste and progress of the times, books for the young and books for the old are mingled together without any very marked distinction. The young *now* are given matters to discuss, both of fact and fiction, which some years ago would have been considered far too much in advance of their years, while many of the so-called "juvenile books" are capable—quite as capable as the "run" of our modern novels—of affording amusement to the parents of the "little people," who are not "young" in any way but in years. We are writing of Books—of the absolute matter they contain—independent of the beauty of their illustrations, or the exquisite care lavished upon the "getting up;" of these we shall speak presently.

Paper, type, binding, and above all, illustration, demand the attention they receive; but even "illustration," though so good a teacher, is *not* the sole one to be considered—particularly in juvenile literature. Children's books are not intended only to look pretty upon drawing-room tables, to be toyed with as toys, turned over merely for the sake of the pictures—or even as Art-teachers; the letter-press should instruct, should amuse, should suggest, should excite the noller, as well as the gentler feelings of the little readers, set them thinking after reading, rouse their spirit of inquiry, excite emulation without engendering envy—should, in short, according to the purpose, amuse or instruct; but every child's story should have a distinct object, and that object should be clearly worked out; the idea should be started, and its development grow steadily. Children's books should not be encumbered with words, they should never be tedious, they should never flag, they should be earnest, and above all things *true*; no matter what intention a parent or teacher has in view, a child should never be *cheated* into amusement, or study, or taking or doing anything disagreeable, however necessary; the teacher's hand should be firm, his looks genial, his lips *true*. If it be desired that the child shall grow up, upright, virtuous, and of good repute, his parents and teachers, and *their books*, must be above the suspicion of deceit; there must be no untruth, no subterfuge, no weakness, or terror of the truth being known and acted upon. Of course there can be no objection to works of fiction, when *given as such*; the anxiety of a child to ascertain the real is evident from the frequent question, "Is it true?" and this question earnestly should be ever answered truly; fact should be given as fact, and fiction as fiction. Mrs. NEWTON CROSLAND, in a biographical volume* she has just published, and which, in addition to much that is interesting, is remarkable for its earnestness and truth-seeking, has some excellent observations on woman as a teacher, which are equally appropriate to woman as a writer for childhood, indeed; they are almost identical: one teaches by the lip, the other by the pen. "On woman," says Mrs. Crosland, "in every station of life, so commonly devolves the care of children, that it can never be out of place for her to reflect on the subject of their guidance. Half the people who talk of being fond of children, and who pet and indulge them according to the caprice of the moment, do so entirely for their own gratification, either because it is much less trouble than to maintain a wise yet calm and beneficent rule, or because they like the quick return for what they call kindness in the shape of present mirth and gladness; then there is another class of teachers and guardians, well-intentioned and conscientious, but without any true knowledge of human nature, who lay down a code of fixed rules, and endeavour to shape every character by them. Really, between the two a great many children suffer severely, and every now and then some great soul, which has gone through a terrible ordeal of early sorrow and misapprehension, declares its experiences, and holds them up as a mirror in which gentler and weaker natures still see some of their own sufferings reflected. It is true that this fiery trial sometimes exercises a purifying influence, but we may be very sure that for want of sympathetic aid in the difficulties of childhood, many a gentle character has its finest instincts warped aside." Books, children's books, should indicate this sympathy, and great tenderness as well as skill should be evinced in getting little heroes and heroines out of scrapes, and, while exhibiting their faults, lead them to overcome them by patience and loving-kindness. Another matter those who engage in juvenile literature should watch over: in dialogue, to keep up the *vraisemblance*, it is doubtless necessary to write in the species of language the speakers would use; but any evil that might arise from a low or inferior style, or a common vernacular being imbibed by little readers, should be counteracted by the simple, elegant, and most careful diction of the author, in the narrative and de-

scriptions; this is a positive necessity; those who write for the young should write that

"those who run can read;"

all should be clear and comprehensive.

Perhaps the most valuable children's tales, taken collectively, of modern times have been issued from the *bureau* of the Messrs. Chambers of Edinburgh, who know how to secure the best talent for their purpose, by liberal and straight-forward conduct; but their books are cheap, and seldom adorned with more than a frontispiece of doubtful artistic excellence; they belong more to the middle than to the upper classes of society; these really valuable books are often passed over as gift-books, because of their plainness, for gift-givers want a handsome exterior, and in nine cases out of ten simply look over the illustrations. Our readers need not be told how truly we value pictorial beauty, and how highly we estimate the exertions of Birket Foster, Harrison Weir, Gilbert, Franklin, and others, who make objects of Art familiar to the young by the magic of their true and expressive pencils; but we want all our little friends' talents and qualities to be gratified and instructed, and while the eye is educated, we do not wish the reason, or imagination, the feelings and affections, to become paralysed. Having thus briefly stated what we conceive to be the objects of juvenile literature, we will as briefly notice those which we can most commend from the pile upon our table.

ADDEY & Co., have brought out a new edition of Miss Martineau's "PLAYFELLOW."* Miss Martineau has left the tales in their original state, though in the preface to the first volume, which contains the practical tale of "SETTLERS AT HOME," she treats with somewhat of contempt the task of writing for children. The PLAYFELLOW "was written twelve years ago, to relieve the sense of uselessness in illness—and the employment was so far agreeable to me, that I then half promised to carry on the series, if I should ever regain strength for the purpose. The strength was regained long ago, but health has brought new business, and more imperative duties than chatting with little children, alluring, and not altogether useless as that amusement is." We venture to affirm, that it would be far happier for Miss Martineau, and of much greater advantage to the world, if she had continued to write such tales as "The Settlers at Home," and "The Crofton Boys." We never knew a boy or girl who could leave either of these tales unfinished; they are so full of the healthy vigour, the clear, plain, earnest, unsophisticated good sense which at one period distinguished Miss Martineau, that her friends must rejoice at her being at this particular period of her literary career, revived to the public in what seems to us her most fitting and most womanly character. We beg Miss Martineau to believe that there can hardly be a more pleasing—and certainly no more useful—duty than "chatting" with little children, particularly if we always remember that such "chatting" influences a future life—the "hereafter" of England. "THE CROFTON BOYS" may take its place beside Miss Edgeworth's "BARRING OUT," and that is pretty nearly the highest praise we can give to any recent child's book, except, perhaps, "LOUIS' SCHOOL DAYS," which has all the animating vigour of both, and a higher tone than either.

THE SUNSHINE OF GREYSTONE,† by the author of "LOUIS' SCHOOL DAYS," though equally admirable in design, is not so happy in its working out, as its predecessor; there is too much conventionality in the greater portion of the volume; the story is not so well sustained, and the frivolity is too frivolous even for school girls; the author can write nothing ill, nothing that is not of value, but we cannot class the "SUNSHINE OF GREYSTONE," as a whole, with "LOUIS' SCHOOL DAYS."

Harrison Weir has illustrated a pretty gift-book for towu-bred children, who ought to something about the country. "NATURAL

HISTORY IN STORIES," is introduced by a philosophical line of Wordsworth's,—

"Small service is true service while it lasts."

Whoever the mysterious M. S. C. may be, she has rendered her little book of natural history pleasant and profitable; but we do not think it improved by the introduction of the three fables from the German, which conclude the pretty volume.

Harrison Weir has also illustrated a "A PARROT'S OWN HISTORY," which is edited by the author of that pretty child's-book—"Older and Wiser;" this is also a pleasant little volume for the very young. Children have large sympathies with parrots; and this volume gives them information about their favourites. The book prates like "poor Poll," and that right pleasantly.

One more charming volume, illustrated by Harrison Weir, we must notice. It treats even of a more popular subject than parrots, dogs. We entertain a notion that whoever does not love dogs cannot be worth loving. We have enjoyed "THE ADVENTURES OF A DOG, AND A GOOD DOG TOO,"* and beg to express our gratitude to Mr. Alfred Elwes, for having introduced his canine favourite to the public. The "adventures" are very pleasant, if not very probable, and we can recommend the book to our young friends. It is a book with an object, and the "object" is well worked out. The illustrations are exquisite. Harrison Weir deserves a vote of thanks from Dog-land.

"PRINCE ARTHUR'S ALPHABET"† is one of the best books for children we have seen. The margin of each page is crowded with flowers, and insects, and objects of all kinds belonging to the word it is intended to illustrate. A. (the antelope) starts away free-footed to the wilds terrified by a snake, the margin illuminated by appropriate plants. B. (butterfly) is shown in the larva, and in the form with which we are best acquainted; but the rhyme gives a false impression:—

"B. is a butterfly spreading its wings
To seek out the loveliest flowers,
It feeds on the roses, the pinks, and sweet peas,
And merrily passes the hours."

Butterflies do not "feed," and the line should be altered in the next edition.

How our grand-dames would stare to see such a book as this for a shilling; any one of the pages, in an artistic view, is worth the money.

Mr. Addey has re-published some children's books from the other side the Atlantic, from whence we derive much that is fresh and fragrant. A charming little volume of poetry for the young, by Eliza Lee Follen,‡ deserves a nook in every juvenile library. Some of these delicious little poems are worthy of a place beside the moral songs of Isaac Watts. We should like to have been able to give the same unqualified praise to a reprint ("LITTLE FERNS FOR FANNY'S LITTLE FRIENDS,"§) from the American edition, which contains enough of what is not only brilliant, but appropriate to make us regret that it is soiled by several vulgarisms which ought never to have found place in a volume of juvenile literature. This clever "Fanny" thinks more rapidly than she writes, though she evidently writes with such rapidity that she cannot find time to put the necessary quantity of letters in her words; she invariably reduces "I am" to "I'm," and "do not" to "don't," and "had not" to "hadn't," and is prodigal of abbreviations of all kinds. Many of the "sketches" are so full of light, so pictorial in their construction, and convey such excellent lessons, that we regret their being so disfigured; simplicity of style is not more necessary in writing for children than purity; and a child whose reading is properly cared for, should revolt from anything approaching coarseness in tale or lesson. These "little ferns" should have been pruned by a gentle but careful hand; and if the peculiarly American ideas, and words, and terms were retained, there should have been a glossary at the end to explain them; our little

* MEMORABLE WOMEN, THE STORY OF THEIR LIVES. DAVID BOGUE, Fleet Street.

* THE PLAYFELLOW. By HARRIETTE MARTINEAU.

† A STORY FOR GIRLS. By E. J. MAY, Author of "Louis' School-Days." BINNS and GOODWIN, Bath.

* ADDEY & Co.

† N. COOKE, Milford House.

‡ THE LARK AND THE LINNET: HYMNS, SONGS, AND FABLES. By ELIZA LEE FOLLEN. ADDEY & Co.

§ N. COOKE, Milford House.

people do not know what a "flap-jack," or a "castor," or "right end up," means; our boys learn quite sufficient of slang, without having it taught them in the nursery; and American slang is one of the few things we do not desire to import from our good neighbours. It is not quite *lady-like* of Miss Fanny, however she may feel for climbing-boys, to declare—but we will quote her own words:—"I'm happy to say I don't own anything but a bandbox and a tooth-brush; don't care a *snip* of my thumb for the first of May, in New York,—it don't move me;" but it moves us that Mr. Nathaniel Cooke, who evinces so much good taste in so many ways, did not employ somebody with a dictionary in one hand, and a pen in the other, to put many passages in this little volume into pure English, and altogether expunge others which so painfully mar the beauty of the whole. It is quite possible to be pleasant and familiar without vulgarity; and mirth is, or ought to be, marred, not made, by bad English; the style of our own literature has deteriorated fearfully of late; and while we would put away all that is pompous or inflated, we would entreat that class so often appealed to—"parents and guardians"—to remember that there is such a word as "Classic" in the English language; and that we look to their influence to preserve it "*unspotted to the last*."

"ALL IS NOT GOLD THAT GLITTERS," is a reprint of Mr. Addey's from America. We remembered the "Watch and Pray" of Cousin Alice, and felt disposed to place this volume on the shelves of our library, instead of giving it to a young friend; it is perfectly intelligible to English readers, does not like our friend "Fanny's" productions need a glossary, and is a story of interest, of power and experience; it is an excellent volume to give to a rural library, where it might be read, slowly and thoughtfully—as they read in the country—and where its lessons would sink deep into the minds of young and old.

The success of the translation of "TALES BY THE BROTHERS GRIMM," has induced the publication of another volume of POPULAR GERMAN TALES COLLECTED BY LUDWIG BECHSTEIN,* under the more attractive title of "THE OLD STORY TELLER." These tales are illuminated by one hundred illustrations by RICHTER, and we have never seen a hundred light subjects more pleasing or of higher artistic merit; they are charming in drawing, free, graceful, natural little "bits" of German life, character, and fairy lore; but we are compelled to limit our approbation to certain of these fairy tales, we cannot give them the praise awarded them by their translators, and say they are ALL pure and healthful. We do not want a fairy tale to be a sermon, or even stipulate that it should contain a *good* moral, but we declare against interesting our children in a *bad* one; thus the morality of the young bride in "the Man without a Heart," his heart being in the keeping of a bird, is more than questionable; when she conceals her lover, who had captured the bird, under the bed, "where," quoth the story, "although the old man had never done him any harm, he had enchanted his brothers and their brides, and had moreover robbed him of his bride. So he began to nip the neck of the bird, and the old man called out 'Oh, I am dying, some one is strangling me! oh child, I die.' With these words he fell off his chair dead, for the youth had wrung the bird's neck." That "nipping the neck of the bird" is an ugly picture, and there are one or two other blots of the same kind that we should like to be obliterated in the next edition. "The Jug of Tears," is a little legend full of exquisite poetry, and the "Two Millers round as balls," is almost as good as our own famous "Jack the Giant Killer."

"THE PARABLES OF FREDERIC ADOLPHUS KRUMMACHER,"† have been, and are the most popular of that class of book in Germany; this charming volume is more suited to youthhood than to childhood, and deserves to be as well received in England, as it has been in its own land. The title "*Parables*," we apply in England almost exclusively to those apt illustrations of good and evil, which our great Redeemer gave to the world during his earthly mission,

and we would rather it was confined to the sacred volume; but this is only a wordy objection, and the spirit and tone of the good and wise Krummacher's earliest work, which has been before a great portion of Europe for nearly fifty years, stamps its value, and entitles it to a welcome in its present form; the volume is illustrated after the German fashion; and the illustrations are of high merit in design, although not very skilfully engraved.

MR. BOSWORTH of Regent Street, has published a very useful volume for the young called "STORIES FROM THE CLASSICS."‡ The ladies who have put these traditions (so necessary to be understood and remembered by educated youth) into pure English, so that the young get the spirit, as well as a correct mythological outline without the impurities of heathendom, deserve a vote of thanks from every English nursery and school-room; the Misses Kirby have already attained much local celebrity, as the botanists of Leicester and its neighbourhood, and we are indebted to them for a useful floral *Manual* of their native country. "STORIES FROM THE CLASSICS" is therefore a well-planted step in a new direction; the ladies were perhaps stimulated to their task by the remembrance of a French gentleman's objection to his friend's wife, "*Elle ne sait pas la Mythologie*;" they have got over some "difficulties" with much tact and delicacy, but others remain which we fear cannot be moulded even by their skill into a presentable form. We should like the Misses Kirby to arrange portions of the mythology of other nations; the courts of the Crystal Palace will soon render the eyes of young England familiar with whatever is most worthy remembrance in the, so to say, domestic, as well as Art-history, of the forefathers of the old world, and we must be prepared to answer a variety of questions, and "get up" a vast amount of knowledge, or we shall fall in the estimation of the young ladies and gentlemen just entering their "teens," whose spirit of enquiry will be marvellously sharpened, and what is better still, *elevated*, by the actual presence of the wonders and beauties of the ancient days. We believe, as we have said, the actual *beauty* and *presence* of whatever was admirable amongst the ancients, will do much to restore the reverence we owe to the mighty past, which our pressing onward, as we have been doing, amid the turmoil and surges of "Mammon" and "utility," was tending to obliterate.

"FAR OFF"†—is one of a class of books of which there are too few. Sufficiently sacred in character for Sabbath reading, and yet possessing enough of human interest and action to fix the wandering attention of a child.

The second series of "WORK—PLENTY TO DO, AND HOW TO DO IT,"‡ is of a still more serious character, but can hardly be called a child's book, yet it is so pleasant to love "what is lovely," and give "honour where honour is due," that we cannot resist saying that the second series of "Work" is almost as valuable as the first.

There are a number of other small volumes for the young, on our table, of different degrees of merit. "Jacob Abbot" publishes his individual histories of kings, with the desire that they should be adopted as "*text books*," in schools and classes, and believes that the history of individual monarchs is singularly beneficial to young minds; that upon our table "THE HISTORY OF XERXES THE GREAT"§ with several engravings, and maps of the Grecian and Persian empires, is an excellent and useful compilation.

Alfred Crowquill and Miss Corner have turned "BEAUTY AND THE BEAST"|| very successfully into a pretty little drawing-room drama, and we can see no objection to our little friends personating for recreation the story they know so well; we agree with Miss Corner, that a very important part of education consists in promoting innocent and agreeable occupation for leisure hours, in order to prevent any disposition to indolence either of mind or body.

* BY MARY and ELIZABETH KIRBY.

† FAR OFF; OR, AFRICA AND AMERICA DESCRIBED. BY THE AUTHOR OF "THE PEOP OF DAY." HATCHARD.

‡ WORK: PLENTY TO DO, AND HOW TO DO IT. BY MARGARET MARIA BREWSTER. EDINBURGH, CONSTABLE.

§ N. COOKE, Milford House.

|| DEAN & SON, Threadneedle Street.

"THE JOURNAL OF A POOR YOUNG LADY,"* deserves a longer notice than we can find space for—the *Life and adventures of Louisa von Plettenhaus* is a translation from the German, and gives a very graphic account of the habits and peculiarities of our neighbours, interwoven with an interesting story.

We have noticed at different times in this Journal, and always with approbation, several of the juvenile books published by GRANT & GRIFFITH, whose judgment is as sound as their publications are various. "OCEAN AND HER RULERS" is a well-timed boy's-book, and cannot fail to become popular with those who desire to become the naval heroes of "Young England." Some three or four others of their publications were reviewed in the number of the *Art Journal* which closed the present year. They keep pace in literature as well as in Art with the best issues of this character, and sustain the fame which their establishment acquired so long ago.

And here we conclude for the present; we desire most earnestly to impress upon those who have the power to write so as to interest and amuse children, that a great talent and a great power is in their keeping, and we entreat them to bear in mind the continual necessity for thought and consideration, so that they may write nothing which "dying they would wish to blot."

We have observed briefly on the ART manifested in the majority of these works for the young: it is for the most part unexceptionable: the designs and drawings are such as cannot fail to instruct; they teach nothing that must be subsequently unlearned; and in several instances the woodcuts originate with accomplished artists who, very wisely, have not thought it beneath them to co-operate with the author in the task of cultivating the minds of children. In the books which proceed from Mr. Addey this is especially apparent; they may be justly described as lessons to the student in Art, for many of them are of a high character. This advantage to be enjoyed by the young is of comparatively recent growth: those who are not yet old, can remember when cheap book illustrations were of a pernicious order: abominable daubs of colour "splashed" upon the most possible outlines,—unmeaning distortions. Let us take back our memories to the "Tom Thumbs" and "Cinderellas", with "three finely-coloured engravings" of about thirty years ago, and compare them with the "Fairy Tales" produced by the house we have mentioned. We shall then see and feel how much those have to be thankful for whose privilege it is to instruct or to please the young in this our age of progress.

THE PROGRESS OF THE CRYSTAL PALACE.

It is finally given out that this great undertaking will be sufficiently forward by the 24th of May (her Majesty's birthday) to be opened to the public. The roofing is nearly completed. The flooring of the centre avenue between the centre and northern transepts is laid, and a large portion of the vast collection of statues now within the walls of the building is placed miscellaneous in this space, affording some idea of the effect that will be produced when finally arranged. Plants and flowers will be interspersed among them; thus blending in one, natural and artistic forms of beauty. The spectator begins to realise now, how much the effect of the interior will surpass that of the original building, in proportion, elevation, and variety of form; and though the dome, the culminating form of such a structure that naturally occurs, be not present, there will be fully enough of nobleness, and variety of architectural expanse, to fill and satisfy the mind and eye. The experience of the former structure in colour tells with good effect on the present building. The shafts of the columns instead of being cut up and weakened in effect by alternate stripes, are uniform red, agreeable to the eye, and affording the appearance of greater

* EDINBURGH, CONSTABLE & CO.

* ADDEY & CO., London.

† N. COOKE, Milford House.

stability. This is the best colour to tell, at the same time, against the white of the statuary and the green of the plants that are to form so large a portion of the contents and decoration of the principal spaces. The building being stretched along the brow of a hill, the ground on which it is placed rapidly descends towards the East, the front of the edifice. If the flooring in the centre transept follow this inclination by broad flights of steps, the roofing keeping the same level, a vast height will be obtained, sufficient in the front portion to accommodate the most Titanic breed of the vegetable world, in the last erected palm-house at Kew, which was considered vast at the time of its erection, some of its inhabitants are already pushing their topmost arms against the glass-roof. This will not be the case in the New Palace, even with the most aspiring of the vegetable kingdom. The Norfolk Island pine will here have space to raise its head to the dizzy height in which it rejoices, and the Indian fig to spread his mighty arms. The necessary temperature for the plants of various regions is an element of difficulty which it will require great resources to overcome. This has been found an arduous subject at Kew. The experiments that have, however, been lately made at Sydenham, are said to have given satisfaction. Some miles of hot water-pipes were at work during the cold weather in January, which considerably raised the temperature in spite of the frost, the open transept, and the snow on the roof. We regret that the minaret-like towers that flanked the building at the north and south end have to be removed, their strength not being considered sufficient for the purposes for which they were constructed; the principal of which was the affording accommodation for tanks at their summit, to supply in the grounds the highest jets of the proposed fountains. The rapid approach of the time of opening also prevents the erection of the sculptural and more decorative portions of these, the display of which will therefore be restricted in the first instance, to the magnitude and variety of their water-jets; this is to be lamented, especially after the exertions made by the company to obtain fitting suggestions on this point. The vastness of the whole undertaking and the limited time, have caused this temporary curtailing of the original plan. The flanking towers are to be restored in a stronger form. The Pompeian house is completed, with the exception of some minor details, and of the marble fountain in the atrium. The peculiar style of its decorations have received thorough justice. Its quaint but classic imagery of fragile edifices, flowers and birds, children, grotesque monsters, and beautiful little human groups have been wrought out with the utmost care and delicacy. It is purposed to furnish fully this house with chairs, couches, &c., so as to show us thoroughly how they lived at home in Italy seventeen hundred years ago. In a former notice we gave the entire merit of this honour to Signor Abhati: he is the artist-decorator, and as such is entitled to high praise; but for the loftier and more important parts of the project, and its effectual carrying out, we have to thank Mr. Digby Wyatt. The Gothic, Byzantine, Medieval, Renaissance, and Italian Courts are advancing rapidly, and promise to be highly instructive as well as beautiful. They are being put together in a rapid and facile manner, but with a full attention to style; the details and decorations of which are from the best examples. These will respectively be enriched with, among other choice selected examples of Art, figures from Wells, and beautiful pieces from Lichfield, Lincoln, with rich mosaics, with the Ghiberti gates, from Florence; with the doors of Notre Dame at Paris, and of the Doria Palace; "The Singers," by Della Robbia, "The Nymph of Fontainebleau," by Cellini, works of Michael Angelo, &c.; they will be fully completed in colour and gilding. The Roman Court will be occupied by various works of Art from the home of the Cæsars: its rich coloured decorations are already in a forward state. The north transept will contain an avenue of colossal sphinxes, leading from the garden up to an enormous seated statue of Rhamses; at the extremities on either

side of which lie the Nineveh and Alhambra Courts. The hulls and Nimrods, and strange composite monsters now familiar to us in the British Museum, are ranged in their relative positions, and form the substructure of the former of these. A portion of the palace of Sennacherib is here restored, and vast human-headed bulls guard the portals. In the mounds of Nineveh, where they were found, no remains of a stone superstructure were discovered. The upper portion of the building is supposed therefore to have been of sun-dried bricks and wood, the debris of which helped to form the tumuli of earth in which the ruins of the lower walls were discovered. The superstructure in the Crystal Palace is however being restored by the authority of the remains of Persepolis, and elegant columns with double bull-headed capitals, which were not probably executed in anything but stone, crown the wall of colossal monsters beneath. The character also of the hulls' heads of the columns, and the graceful details of other portions of the restored interior, do not appear to be in the same style and character as the substructure. Some liberty therefore seems to have been taken. The artistic impression of the whole is pleasing however. Its historical associations possess the deepest interest. In the beautiful Alhambra Court there appears much to be done, especially when the extreme intricacy of its details is considered. The interior of the Hall of Lions is now wholly occupied by workmen; the columns are placed, and the celebrated fountain of lions is being executed in marble. A stream of water tenanted by brilliant fish will run through the centre of this hall. The Greek division of the building contains the highest examples of sculptural Art, with a portion of which, the country is acquainted. There are, however, many novel acquisitions; among these is the colossal group of the Toro Farnese occupying the centre of a principal court. The colouring of the Grecian portion of the building will be a fertile field of contention for the lovers of Art. The painting of the frieze of the Partheon has been already vehemently discussed; the originals could scarcely have been coloured so fully as some portion is at Sydenham. We might yield at once that a faint greyish blue for the background would have a good effect with light decorations of gold and light tints on the drapery of the figures; but it can hardly be that figures of the small scale of those in the Parthenaic frieze, should be so strongly and fully coloured as has been done in some portion of that at Sydenham. At Athens they were in shadow. The question of colouring sculpture is attracting a good deal of attention at present. One of the great sculptors of the day is trying, at Rome, the effect of colour on full-sized marble statues, and it is a benefit to the world of Art, that Mr. Owen Jones and Mr. Penrose should be testing it at Sydenham. We think, however, if such works are to be coloured at all fully, that some subdued or coloured modification of the light, will be requisite. That, perhaps, may then look harmonious and well, which would be garish under the broad eye of unsophisticated day. The effect in highly-decorated Gothic buildings, where very enriched and highly-coloured surfaces are lighted from coloured windows, shows this. Examples of this nature will be seen, probably, in some other portion of the Palace; and this is an instance of the mode in which various parts of this wonderful collection will illustrate each other. The Greeks, however, had no coloured windows, and it is said, that the remains of full blue are undeniably discerned on the background of the reliefs in question, and that it is heresy to doubt for an instant the perfection of the Greeks in all matters of taste in Art. Apropos of the question, however, the critics will do well to recollect that one of the highest portions of the mission of the Crystal Palace, is instruction, which will be better effected by the conscientious restoration of the examples of ancient Architecture and Art rigidly as they were, than by modifying them to accommodate the taste of the day; thus, those who persist in spite of public expression in carrying out their restorations as truly as they can from the data remaining, deserve well of the world of Art. The Crystal

Palace will thus afford such means of comparison of the effects and advantages of the various ages of ancient and modern Architecture and Art as have never been brought together in one collection before. The details of decoration that exist in our Schools of Art and Design are mostly seen separately; the effect of combinations, which can therefore only be imagined there, will at Sydenham be presented to the eye. Applied, and in their due relations and positions, their advantages may there be weighed and compared; and in this respect students of architectural Decorative design will learn more of results from a few visits to Sydenham, than by many an hour of illustrated instruction in their schools. It will thus, rightly used and explained, form the most valuable practical adjunct possible to the establishments of Art in connection with the Board of Trade. In this respect the Palace arises just at the right time to supply a want. The facility of comparison afforded by it will cause also, in some cases, a great revolution in the previous estimation of various works of Art. Some will rise in public estimation, others will sink. Prejudice will lose much of its force, and truth will receive more respect. This is much required at present in matters of decorative and formative Art in England, where dilittante dicta and prestige have had undue influence. All works will be placed, we trust, on a level as to advantage in appropriate arrangement and light for the critic to judge, and the results will doubtless be favourable to Art. With respect to modern sculpture, this will be the case. The Foreign and British works of this department have been procured under similar arrangements. The actual cost, and no more, of producing casts of such works of sculpture already executed, as were selected abroad by the agents of the company, were agreed by them to be repaid to foreign sculptors. A similar arrangement was offered to native sculptors, under which the collection of British sculpture is now receiving frequent additions. Apart from this, the Terrace will be decorated by twenty-six original statues, each seven feet high, of countries and towns; the execution of these is distributed among native and foreign artists.

The state of the weather has very much delayed the progress of the grounds and ornamental garden, but sufficient advance has been made to show the excellent plan on which they have been conceived, and to suggest the varied yet simple effect that will be produced when they are thoroughly carried out. The view of the Palace and its terraces and decorations of Art and nature, from the front of the great centre circular fountain, will be unlike anything before produced by the art of architect and landscape gardener combined. Though the coup d'œil from this spot promises to be the most expansive and complete in the approach, the nature of the grounds, their undulations, and gradual descent from the Palace, offer many opportunities in other directions for the production of varied and novel effects in the art, of which, no doubt, advantage will be taken.

It is now high time that the subject of exhibiting Art-manufacture and manufactures generally, should occupy the attention of the committee. We greatly fear, from all we can learn, that British manufacturers are not making preparations for the competition to which they will be invited in *this* Crystal Palace, and we are not without some apprehension that care has not been taken to make them aware of the advantages to be obtained from so rare and valuable a mode of bringing the world to acquaintance with their works. We believe they are generally well inclined to any proposition that may be made to them; but it cannot be concealed that a system of blunders, which characterised the Exhibition in Dublin—confusion of a most disastrous character—and the grievous state of dilapidation in which "the goods" were for the most part returned, while no profit or honour arose, as far as we can learn, to any one out of it—must have greatly indisposed manufacturers towards the new experiment, to try which they must soon be called upon.

But upon this topic we shall have much to say hereafter.

EXAMPLES OF BOOKBINDING.

THERE are few branches of manufacture which have not undergone some radical transformation arising out of the improved scientific knowledge of the present century. Old processes have been swept away, and mechanical contrivances invented for dispensing with a large amount of manual labour, thus rendering execution more perfect, and at the same time more economical than ever, and placing products, which formerly the wealthy could alone hope to secure, within the reach of the middle classes. This, in a modified sense, applies to the art of book-binding, because the original process which has been in use upwards of three centuries is still in full force, and extensively employed in works of a superior order in point of material, although an application of a few years standing has given a new and different impetus to the art, and placed it on a more extended, and in some respects, superior footing.

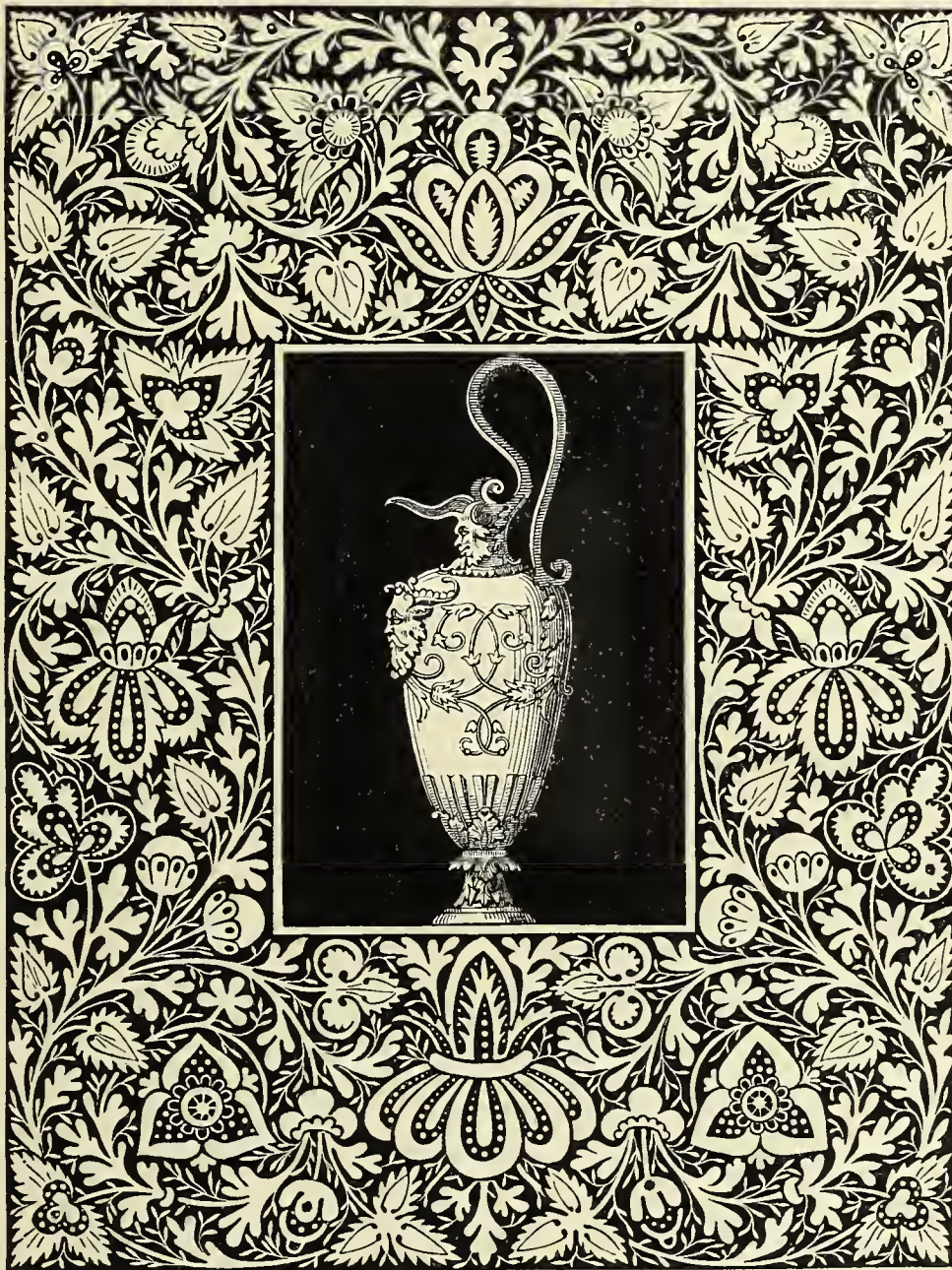
As our object in publishing the following specimens of binding is simply to present some useful suggestions, both from ancient and modern sources, to a class of ornamental draughtsmen daily becoming more numerous, it is unnecessary to do more than refer to the way in which the ancients covered their books, or to attempt any solution of the question as to the date of the introduction of bookbinding, in the present sense of the word.

The first material used for the preservation of books was undoubtedly oak or chesnut wood, the boards forming the sides being connected with heavy rope, and afterwards covered with vellum or leather. During the middle ages these boards were often quaintly carved with religious subjects and pious inscriptions. Occasionally ivory was substituted for wood, but it is to be remarked that the ancient tablets of this material sometimes to be met with in the cabinets of the curious, and of which the Hôtel de Cluny in Paris possesses a fine collection ranging in date from the tenth to the fifteenth century, and generally called book-covers, were for the most part not so intended, but formed portions of diptychs or triptychs, the earlier formed for public, and the latter for private devotions. It is scarcely to be wondered at that before the invention of printing, when MSS., often profusely illuminated, were so highly valued as to be left as heirlooms in the families of princes and nobles, no expense was, in many instances, spared for rendering the covering of a missal correspondingly gorgeous with the interior,—the casket-worthy of the gem. Gold, silver,

and precious stones are to be met with upon the sides of mediæval volumes in the Bibliothèque Imperial and in other public and private collections; and Mr. Boone, of Bond Street, a few years since imported into this country, from Germany, a copy of the Gospel, on vellum of the tenth century, of which the cover was the most remarkable attraction. One of the sides was contemporary with the writing of the book itself, and was composed of a sheet of pure gold *repoussé* with angels in various attitudes, and wrought with a skill truly wonderful for so remote a period. The opposite side (of somewhat more recent date) at once represented the various arts of gold chasing, enamelling, and

may perhaps also be regarded as the nurse of a process with which printing has since become so intimately connected, viz., leather bookbinding. But it is certain that by the Germans, and afterwards by the French, too much was attempted, and that although the borders, spandrils, and other ornaments introduced were eminently good, the subjects containing figures in imitation of carved wood panels were, as a matter of course, unsuccessful. Mistakes are always made on the same principle, immediately after a new discovery; because imitations alone are at first aimed at, instead of entire attention being given to the capabilities of the substance employed; as the first ornamental wood-engravings were

merely crude and imperfect copies of illuminated capital letters. When and by whom the mode of gilding the sunken fields of the leather from brass blocks was invented, is not known, but no examples occur much before the beginning of the sixteenth century. Mr. Cundall, in a short but able essay "On ornamental Art applied to ancient and modern bookbinding," read before the Society of Arts in 1847, says in reference to the earliest history of the art in this country: "In England the earliest binding with ornament was about the time of Henry VII., when we find the royal arms supported by two angels; the heraldic badge of the double rose and pomegranate; the fleur-de-lys, the portcullis, the emblems of the Evangelists, and small ornaments of grotesque animals. There are in the British Museum and in the Record Office, many English bindings, which undoubtedly were executed in the time of Henry VII." The use of calf and morocco bindings on wooden boards, when established became universal, and the French raised it to its highest excellence. It was employed both for gold work and "blind," and was only varied in particular cases with the introduction of inserted kid, vellum,



niello; and was besides enriched with jewels mounted upon lion's claws in gold, and spandrils of which the quaint patterns were formed of the precious metal upon a field of sliced ruby or garnet. But examples of this kind, however interesting to the antiquarian student, scarcely come within the range of bookbinding proper. The *cuir-bouilli* boxes, saddles, shoes, &c. of the fourteenth century probably supplied the idea which was so aptly worked out in the fifteenth century of binding books in stamped leather, the pattern being in relief, and produced from brass blocks upon the same principle as that which is still in use. For this department of the art Germany was most famous, whether we consider the quantity or quality of the works produced, so that as that country was the cradle of printing, it

or variously coloured calf. It is only necessary to remind our readers that there are two means of reproducing a design on leather; firstly, by embossing, in which case the ornament appears raised upon a sunken field; and secondly, by impressing, when it appears sunk slightly below the surface. In either case, when no gold is employed, the work is technically termed "blind." No deviation of any importance (except the substitution of paper for oak boards), occurred in bookbinding, until an invention was introduced in 1825 by W. Archibald Leighton, who found that for ordinary purposes cloth would answer all requirements in the place of leather, and the desirable consequence has been that three-fourths of the works now appearing are published in cloth covers

designed in harmony with the subject of the book. Thus the invention does not supersede bookbinding proper, but assists it, rendering a tribute to the artist and a service to the public.

Our first illustration is a drawing in the manner of the old designs called by the French

"*canivets*," made by M. C. E. Clerget, one of the first ornamental draughtsmen of the continent, and whose name must already be familiar to our readers from the frequent notice we have made of his admirable compositions.

The first design upon the present page is a

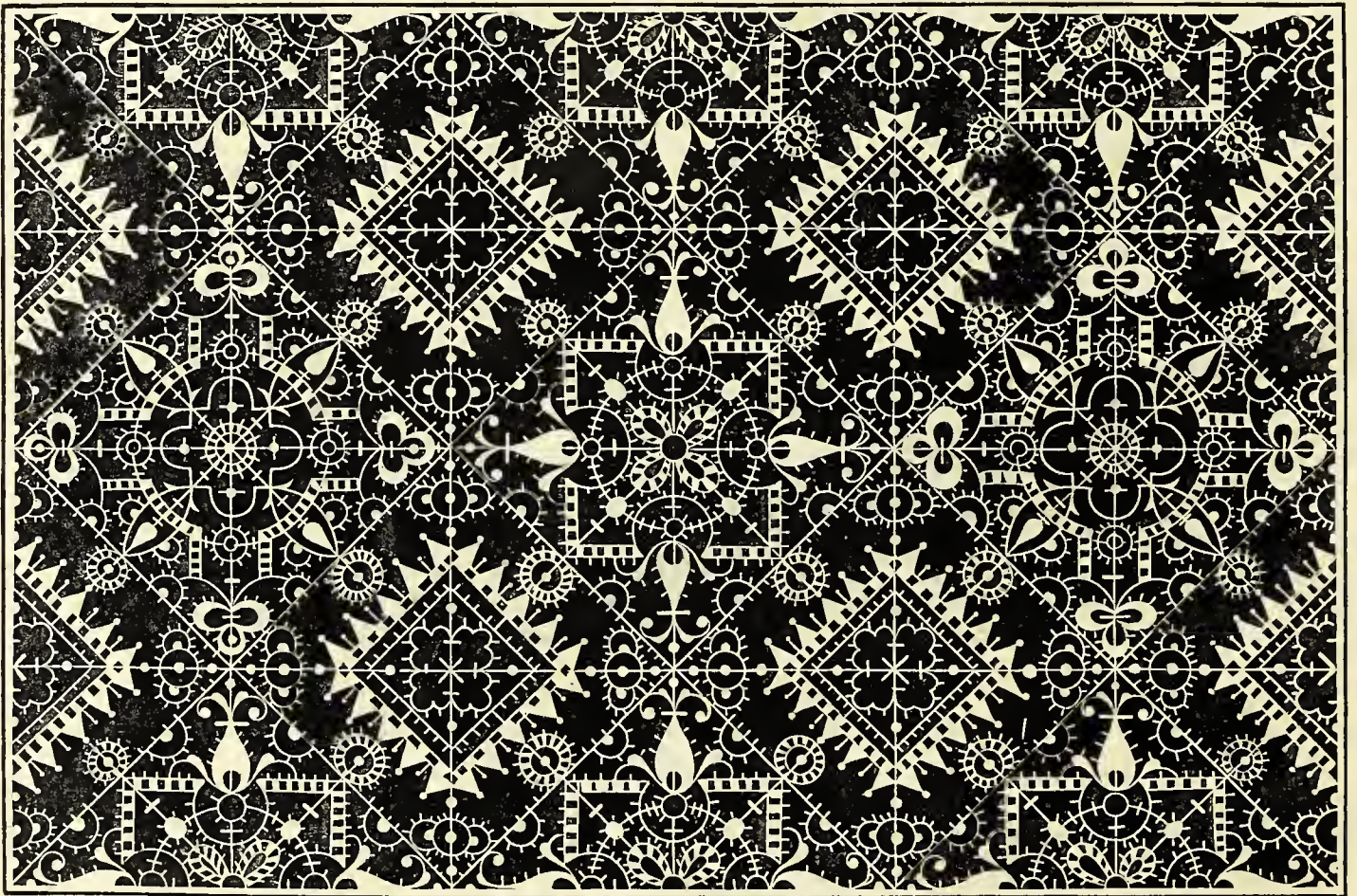
small but graceful side of oriental character. The border is, perhaps, too minute in detail, but the central portion is an exceedingly pure composition, and well covers the field. In this, as in all similar works, it is essential to success that the ornament should be so nicely balanced as to



present no patch, either of field or pattern, for the eye to rest peculiarly upon, and at the same time that the whole should be made up of

graceful forms. The stores of Persian and Moorish decorative Art have been largely drawn upon by modern designers of buildings, and

Mr. Owen Jones, in particular, has produced some elegant adaptations, which have been executed both in cloth and morocco.



The lace-like pattern which follows, is of the kind which the French call "*points-coupés*;" a style used to a considerable extent for French bindings during the seventeenth century, although it must have been very expensive, from the large

amount of labour necessarily bestowed upon it, and although a more happy effect might certainly have been obtained by simpler means. This style of pattern was always executed in gold, and generally upon ealf, and to judge of the

great length of time it must have employed, it is sufficient to know that all the minute details of the design, however elaborate, were made up of separate tools, and worked by the hand of the finisher with a vast amount of labour.

Jean Goujon was one of the most famous sculptors whom France produced during the sixteenth century; like all the important masters of that age, instead of confining himself to the range of his own individual pursuit, he made designs for vases, tazzas, and salvers, which were executed in different materials. The favourable eye with which his works were regarded at court is amply testified by the frequently occurring specimens of his skill in the palaces and châteaux of France. The accompanying engraving, however, from a book-cover after his design, evinces

more Art-scholarship than appropriateness to the subject and material for which it was intended. As the panel of a carved cabinet, or as a stone decoration on the wall of a palace, it would have been in admirable taste, and would have furnished a good example of the resources of the Renaissance school of decorative Art; but for such a purpose as a book-cover, and for the slight relief which stamped leather offers, it is altogether inconsistent, and gives an illustration of the very fault of attempting too much, which we have already had occasion to repudiate. It

must, however, be understood that our condemnation applies only to the bold heavy centre, and not to the delicate arabesque border, which is designed with the purest Italian feeling, and is sufficiently well distributed to make it available for faint relief.

In striking contrast with the present designs are the nearly cotemporary bindings which were made for the luxurious and tasteful Diana of Poitiers, who (next to the Chevalier Grolier) gave to the art its most powerful impetus, and for whom some of the finest bindings were



made in gilt and inlaid calf and morocco, chiefly from designs by Pierre Bernard. These bindings did not depend for their effect upon any forced boldness of relief, but upon the beauty of their drawing, and the delicacy of their finish. They generally displayed in their borders the three interlaced crescents, which the mistress of Henry II. used as her private badge, together with monogrammatic devices, the bow, arrow, horn, and other emblems of the chase. The workmanship and finish of these charming productions can undoubtedly be equalled, if not surpassed, by the

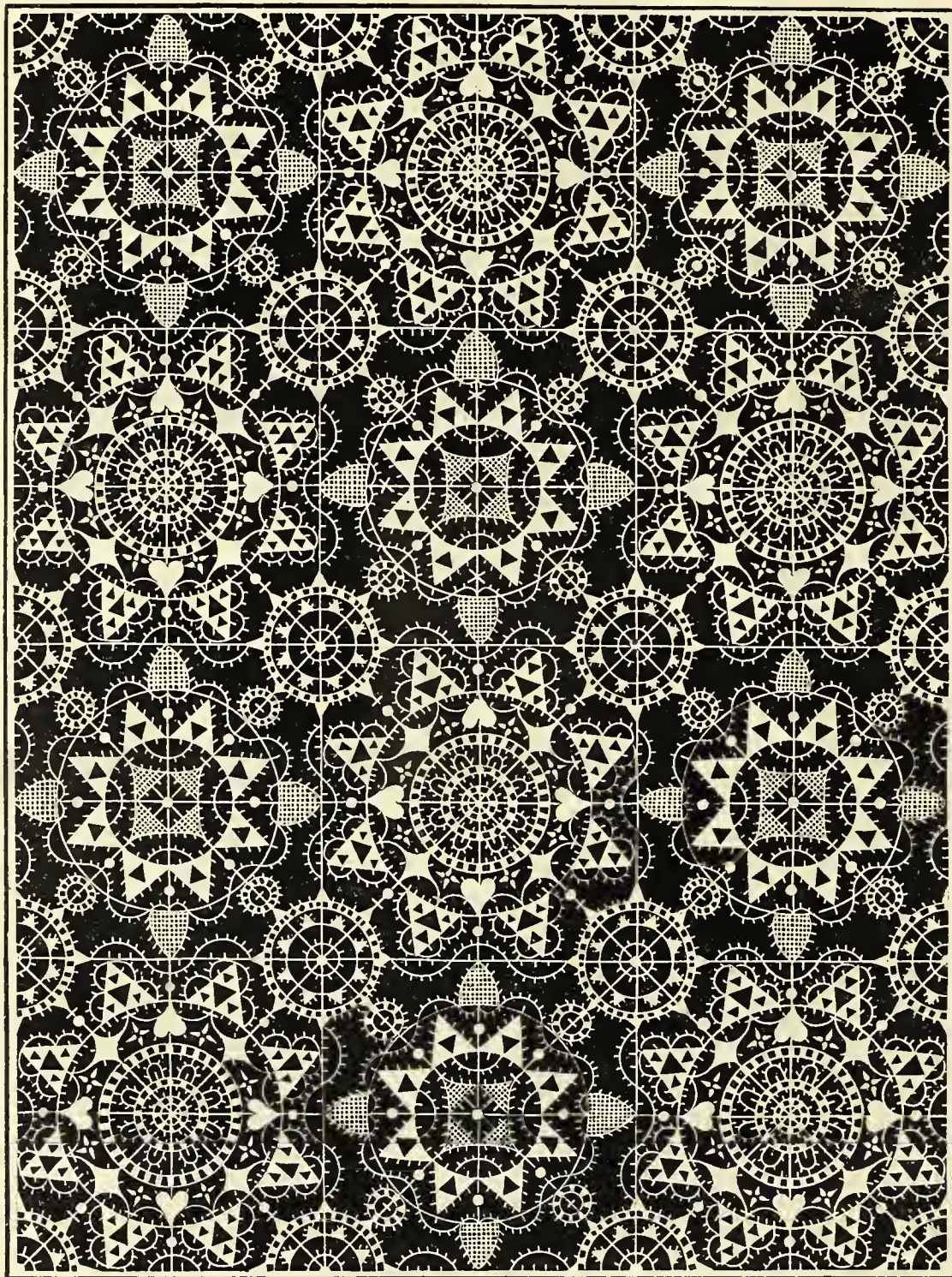
best bookbinders of the present age; but as combinations of high artistic design and careful execution, they leave nothing to be desired; at all events, nothing approaching them was originated during the seventeenth and eighteenth centuries; and it can only be hoped that a second Renaissance, to which the date of this century shall be attached, may endow bookbinding and all other branches of manufactured Art with that perfection which shall, as in the case of the bindings of Diana of Poitiers, defy the test of three hundred years. Besides the

bindings which decorated the library of this gifted favourite of royalty, those that covered the books of Grolier and Majoli hold so high a reputation among connoisseurs, as to have given the titles to the particular styles of workmanship which they exhibit, and to the bindings which were made for Henry III. of France; especially those tooled in gold upon red morocco, and deservedly esteemed, although they evince a slight departure from the pure taste of the previous reign. "The bindings of books which belonged to De Thou," says Mr. Cundall, "are

likewise much prized; he possessed a magnificent library, mostly bound in smooth, deep-toned red, yellow, and green morocco. De Thou died in 1617. The Chevalier D'Eon used to bind books in a sort of Etruscan calf, the ornaments on which were copied from the Etruscan vases. The use of black and red dyes have very frequently corroded the leather. Next in rotation among French binders may be mentioned Paudeloup, De Sueil, and De Rome, three great masters of their art. Pope celebrates De Sueil in one of

his poems. Paudeloup's tooling, or ornaments, consist chiefly of small dots, and the forms he invented are elegant. When in a good state they look like gold lace upon the sides and back of the books. De Sueil is much like him in style, but bolder; and De Rome's plain morocco binding, as regards execution, is perfect; the squareness of the boards, the "trueness" of his work, and the solid gilding of the edges cannot ever be mistaken. His more decorated patterns of the *Lonis Quatorze* style,

with the elegant *dentelle* borders, are very fine. It is an unfortunate circumstance that subsequently to the best time of bookbinding, at least so far as perfection of style is concerned, we have careful records of the names of the most excellent producers, while the sixteenth century only bequeaths to us the names of two or three individuals who are known to have had any more intimate connection with bookbinding than that of affording to the art the patronage it so deservedly merits.



We have already called attention to an example of "*points coupés*" design in binding. On the present page will be found a larger and in every respect finer specimen, beautiful in itself as a combination of geometrical forms, and affording hints for the patterns of carpets or floorcloths, but questionable in taste when applied to the enrichment of a book-cover. And yet so much esteemed were these conventional elaborations in the seventeenth century, that patrons were found who disregarded the expense incident upon every minute detail being worked

separately with heated tools. But this process was found to be more economical and convenient than cutting a single brass block which would have produced the pattern at a blow, because then only one result could have been obtained from the same apparatus, whereas by using a number of small tools, an infinity of various patterns could be formed by different arrangements of the details. Had it not been for the discovery of Mr. Leighton, by which cloth takes the place of leather, it would only have been practicable in a very limited sense to make the bind-

ing of a book an Art-translation of the subject matter of its interior. This can now happily be done, for from a considerable number of copies of the same work being required to be boarded, the expense of special block-engraving becomes so diminished as to be almost imperceptible, and the same tool intended for cloth can be also applied to morocco if necessary. Of course any saving compatible with the preservation of identity in book and binding is not neglected.*

* To be continued.

CORRESPONDENCE.

THE SCULPTORS' INSTITUTE
AND THE COMMITTEE OF MANCHESTER,
ON THE WELLINGTON MEMORIAL.

[We are induced to publish the following correspondence—although it occupies much space—chiefly because it records the first act of a public body in connection with Art, to set the public right while discharging a public duty. The body from which these documents emanate is composed of the most accomplished and the most eminent members of the profession. The affair at Manchester is by no means creditable to the parties concerned; while the result of the "award" is assuredly disastrous, as regards the interests of Art and artists, who must be deterred by this monstrous instance of injustice from entering into costly and vain competitions hereafter. Supposing that the successful competitor was,—what assuredly he is not,—entitled by professional eminence to expect the honour and reward which await him; and that special indulgence was exercised in his case only with a view to secure a really great and good work—it was, at all events, the bounden duty of the committee to ascertain that a reasonably fair examination had taken place as to the merits of the works invited, in order that at least there might have been an *appearance* of integrity. It is not denied that there was no such examination; that about twenty minutes were bestowed upon the task by two out of three of the arbitrators—that is to say just half-a-minute to each of the thirty-seven works, thirty of them being equestrian, of size and of cost. The name of Lord Ellesmere has ever been respected; of Lord Wilton little is known in Art; but no one for a moment suspects the former of any wilful wrongdoing; yet we say plainly and without hesitation that in him indifference was criminal, and that he neglected a most imperative duty in permitting the Bishop of Manchester to make the award upon his sole responsibility.]

For whether we may, or may not believe that, before a single work in competition was sent in, the Bishop intended the testimonial to be executed by Mr. Noble, and whether it be or be not true that the Bishop had previously intimated his conviction that an equestrian statue would not be selected,—thereby inducing Mr. Noble to send *three* figures, neither of which was equestrian—little doubt exists in Manchester, and as little among the sculptors who competed—that the "examination" was merely a matter of form, and that Mr. Noble was so well assured of the issue, that he might have pointed the marble a month or two before the award was made—while, indeed, the Right Reverend Prelate was in his *atelier*, examining the models during their preparation and progress. The Bishop of Manchester may—no doubt does—believe in the high capabilities of Mr. Noble, and may not know that the minds and hands which design and execute his works are those for which he pays weekly: we cannot question that his lordship considered he was giving a great opportunity to a man of genius to distinguish himself, and be very largely rewarded for the same. But in this view of the ease his lordship stands alone; that he should have taken it is most unfortunate—unfortunate for Manchester, and unfortunate for Art.

It may be that with "appliances and means," such as favoured and prosperous men can always command—a good work may actually issue from Mr. Noble's *atelier*; but even that fortuitous chance can by no means reconcile the public to a decision which preferred mediocrity to genius, and rewarded with honour and profit the one at the cost of the other.

We fully believe that if the Right Reverend prelate had himself undertaken the commission, he might have discharged the task as worthily, and as advantageously, as regards Art and the public, as the "sculptor" to whom he has confided it; for of a surety his Lordship might have secured the co-operation of the very same heads and hands as those which Mr. Noble will employ; and we believe as to the capacity to "design and execute" a great national work, the profession would be better disposed to entrust

it to the prelate than to the sculptor—with safer assurance of a successful issue.

We do not criticise the documents which follow, the reader will draw his own conclusions from them; but without doubt the Sculptors' Institute have discharged their duty to themselves, to the profession and to the public, in the steps they have taken for redress.]

LETTER FROM THE HON. SEC. OF THE SCULPTORS'
INSTITUTE TO CERTAIN MEMBERS OF THE COM-
MITTEE OF THE MANCHESTER MEMORIAL.

January 12th, 1854.

SIR,—The subject of the competition for the Manchester Wellington Memorial having been formally brought before the Sculptors' Institute, and a committee appointed to investigate the circumstances connected with the decision, I am requested to ask your assistance to enable them to make a report to the general body, as the committee would be extremely reluctant to proceed upon *ex-parte* statements.

For which purpose they would feel obliged, if you can give them any answers to the following enquiries.

Are they to receive as truth, the statement that of the judges, the Bishop of Manchester alone inspected the models more than once, and that the Earl of Ellesmere, and Lord Wilton, formed their decision upon an examination which did not occupy more than twenty minutes?

Did the site govern the decision? if so, at what period of the proceedings was the site resolved upon?

Have the committee yet considered the injustice of setting aside the equestrian models, seeing that all public proceedings in connection with this testimonial had distinctly pointed to an equestrian statue as the most appropriate; while the third article of the conditions under which the competition was invited would justify the artist in concluding that an equestrian statue would have an equal, if not a prior, claim to consideration?

Did any of the competitors contribute more than two models?

A reply to these questions will oblige the committee, whose only object in making the above enquiries, I will add is to protect their brother artists from the serious consequences of inconsistent or unjust decisions.

I have the honour to be, Sir,

Your very obedient Servant,

EDW. B. STEPHENS.

Hon. Sec.

REPLY.—WELLINGTON MEMORIAL.

TOWN HALL, MANCHESTER,
January 16th, 1854.

SIR,—Your letters of the 13th instant, addressed to Sir John Potter, and Mr. Bazley, have been this day laid before the committee appointed to superintend the erection of the Wellington Memorial in this city.

Of the course which the Sculptors' Institute have thought proper to take in this matter, the committee do not feel called upon to express any opinion; but I am instructed to say that they emphatically decline, directly or indirectly, to sanction so unprecedented a proceeding, by authorising any replies whatever to be given to questions which have been proposed to individual members of their body.

I am Sir, your most obedient

THOS. WORTHINGTON.

Hon. Sec.

To EDW. B. STEPHENS, ESQ., Hon. Sec., &c.

LETTER OF THE HON. SEC. OF THE SCULPTORS'
INSTITUTE, TO SIR JOHN POTTER.

January 16th, 1854.

SIR,—I must beg leave to be permitted to offer a few words of explanation on the letter addressed to you from the Committee of the Sculptors' Institute, on which it is evident a misunderstanding exists.

That letter was addressed to you, Mr. Bazley, and two other members of the Manchester Wellington Committee, as gentlemen from whose integrity and positions a simple denial of the statements and answer to the enquiries contained therein, would have satisfied our Institute without seeking an official investigation by means of a Memorial to the Committee.

Permit me emphatically to declare that the envelope of your letter was only marked "private" to prevent its being opened as a business letter, and I must beg you to understand it is the inten-

tion of the Institute to act only in the most open and honourable manner.

Regretting that you have not deemed it desirable to cause replies to be made to our enquiries,

I have the honour to be, Sir,

Your very obedient Servant,

EDW. B. STEPHENS.

SIR J. POTTER, Manchester.

REPORT OF THE COMMITTEE OF THE SCULPTORS' INSTITUTE, TO INVESTIGATE THE CIRCUMSTANCES ATTENDING THE COMPETITION FOR THE MANCHESTER WELLINGTON MEMORIAL, and the validity of the choice of the Judges, and to take into consideration certain letters addressed to the Institute from individuals residing at Manchester and elsewhere, and to report upon the same.

Your Committee have to present this their report to the Institute.

Your Committee have taken into their serious consideration the matters submitted to them, and have pushed inquiries in every available quarter. The sources of information open to your Committee were necessarily limited; and in order to obtain additional light upon the subject, and either to confirm, explain, or contradict, statements which your Committee had already received, and also having reason to believe that any communication to the Manchester Memorial Committee through their Secretary would be fruitless, your Committee felt justified in applying to individual members of the Manchester Wellington Memorial Committee for specific information upon certain queries submitted in such letters; your Committee subsequently received a letter from the Manchester Memorial Committee informing them that such individual members were prohibited from replying to the questions submitted.

The attention of your Committee has been particularly directed to numbers two and three of the conditions laid down by the Memorial Committee to regulate the competition; and your Committee are strongly of opinion from undoubted facts which have come to their knowledge, that neither of those conditions have been complied with.

By the second of the above conditions, it is required "that all artists whose names shall have been approved by the Committee, will be required to send in a model or models (*not exceeding two*) of their proposed designs."

Your Committee have to report that the successful competitor for the Wellington Memorial did send in *three* models, which were all of them received in compliance with the Committee, will be required to send in a model or models (*not exceeding two*) of their proposed designs."

Your Committee would be sorry to report upon an objection apparently ungenerous, were it not that facts, which cannot be disregarded, and which are set forth in a subsequent part of this report, show that the selection of the successful work was conducted in a manner which prejudiced the rights of other competitors, and renders it the interest of the public and of Art, that the choice of the Judges should not be carried out.

By the third condition it is provided, "That each artist shall be at liberty to suggest any design for a statue of the Duke, *either on horseback or on foot*, which he may judge most suitable, and likely to fulfil the general intentions of the Committee."

Facts which your Committee have ascertained raise a strong presumption that in effect this condition also was overlooked by the Judges in selecting the successful model.

Your Committee beg to report these facts:—1st. That one of the three Judges repeatedly declared, before the adjudication, that in his opinion an equestrian statue would be inappropriate for the site. 2nd. That the Right Rev. the Lord Bishop of Manchester was the only member of the sub-Committee of Judges who examined the models oftener than once, and that the two other members were only in the room in which the models were exhibited for a time not exceeding twenty minutes. Your Committee are aware that this is merely a presumption drawn from the pre-declared opinion of one Member of the sub-Committee: but your Committee think that, taken in connection with the other facts, the presumption is not unreasonable that it was in effect pre-determined that the statue should not be an equestrian statue, and that models of equestrian statues, which constituted five-sixths of the models, if looked at at all, could not have been looked at for the purpose of selection.

Your Committee have observed, by the fifth condition the Memorial Committee have a discretionary power to act upon the nomination of the sub-Committee of Judges, either by commissioning the work they have chosen, or by awarding a prize of two hundred guineas to its author.

Your Committee desire to urge upon the Institute the expediency of representing the circumstances above referred to in this report to the Memorial Committee, and humbly to desire that, for the sake of Art, the reputation of the competitors, and the interest of the public and of the citizens of Manchester, they will, as they are empowered by the fifth condition, act upon the latter alternative, and not commission the work selected by the sub-Committee, and that they will either re-open the competition, or cause a new selection to be made from the models submitted for their approval.

Independently of the comparative merits of the works submitted in competition, your Committee have to report the following facts as abundantly sufficient, in common fairness, to induce the Memorial Committee to pursue such a course.

First.—That thirty-seven models were exhibited in competition, constituting a cost of from three thousand to four thousand pounds, and that (with the exception of one member) the sub-Committee of Judges were in the room in which they were exhibited for the space only of twenty minutes, and saw them only on that occasion.

Secondly.—That of the thirty-seven models, thirty-one were of equestrian and six only of pedestrian statues, three of which were contributed by the successful competitor, and that there is a strong presumption that the equestrian models were not at all taken into consideration for the purpose of selection; whereas the terms of the second condition naturally import that models of equestrian statues would be preferred, and all public proceedings in connection with the Memorial had distinctly pointed to an equestrian statue as the most appropriate.

Thirdly.—That the successful competitor enjoyed an undue advantage in having three models in competition, whereas the other competitors, by complying with the conditions, were restricted to two.

Your Committee in drawing up this report disclaim being influenced by any feeling other than a desire to vindicate the Art which they profess from the serious injury accruing from a competition which they consider to have been hasty, inconsiderate, and practically unfair.

And in conclusion your Committee must assert that the most important of the conditions upon which the competitors relied in executing their works were violated when this selection was made, and the work of an artist was chosen who had himself broken a most essential condition, and in a way which gave him an unfair advantage over all other competitors.

At a Special Meeting held January 23rd, 1854, It was resolved that the report of the Committee appointed to investigate the circumstances attending the competition for the Manchester Wellington Memorial be adopted.

It was further resolved that a copy of the report be forwarded to the Hon. Sec. of the Manchester Wellington Memorial Committee, with an earnest request that he will take immediate steps for bringing the subject under the notice of the General Committee.

SCULPTORS' INSTITUTE,
January 23rd, 1854.

SIR,—I am instructed to hand you a copy of resolutions passed at a meeting of the Sculptors' Institute, and also a copy of the report of the committee appointed to investigate the circumstances attending the competition for the Wellington Memorial, and, I am further requested to solicit your immediate attention to them.

I have the honour to be, &c.,
EDW. B. STEPHENS.

To THOS. WORTHINGTON, Esq., Hon. Sec., &c.

REPLY OF THE HONORARY SECRETARY.

MANCHESTER, February 1st, 1854.

SIR,—The communication received from you on the 23rd day of January has been this day laid before a special meeting of the General Committee for securing the erection of the Wellington Memorial within this City; and by a resolution unanimously adopted, I am instructed to make to the Sculptors' Institute, through you, the following communication:—

In order to put an end to further correspondence, I am instructed to inform you, that on the 10th day of November last, the decision of the judges was submitted to the General Committee, when it was unanimously resolved, that the commission for the Wellington Memorial should be given to the successful competitor; and that in conformity with such resolution, the necessary arrangements have some time since been made with Mr. Noble, and the requisite documents executed by all parties.

The Committee, unwilling to express any opinion as to the course which has been taken in this matter by the Sculptors' Institute, would gladly have contented themselves with this intimation, but there are several statements contained in the report of the sub-Committee, which has been adopted by the society, which they cannot pass over without observation.

The assertion made by the sub-Committee "that they had reason to believe that any communication to the Manchester Memorial Committee through their secretary would be fruitless," is most extraordinary, and is certainly altogether unwarrantable, except upon the assumption, that the sub-Committee themselves felt the impropriety of any such application being either made or entertained; and the Committee may be permitted to express their surprise and regret that the sub-Committee should have thought it becoming to seek to obtain by application to individual members, information which, it would appear, they felt they had no right to expect to receive from the General Committee.

The report also states, "that your Committee subsequently received a letter from the Manchester Memorial Committee, informing them that such individual members were prohibited from replying to the questions submitted." The least enquiry upon the part of the Institute before adopting a report in which so startling a statement was found, would have satisfied the Society that it was made without the shadow of foundation.

To suppose that the Wellington Committee could or would "prohibit the members from replying," is simply ludicrous, but the production of the letters in your possession would have conclusively proved, that the replies both of Mr. Bazley, and of Sir John Potter, to your application, in which (as might be anticipated) they declined to give any answer whatever to your questions, were sent without any previous communication with the Committee.

Having subsequently transmitted your letters to myself as Hon. Sec. (to whom alone, if made at all, those gentlemen considered your application for information ought to have been addressed), they were laid before the Committee, when I was instructed to inform you that the Committee "declined, directly or indirectly, to sanction so unprecedented a proceeding, by authorising any replies whatever to be given," of course by myself as their secretary, "to the questions which had been proposed to individual members of their body."

The Committee instruct me further to say, that according to the best of their judgment, the conditions upon which competition was invited, have been most strictly adhered to. The objection urged against Mr. Noble, and properly characterised in the report as "ungenerous," was certainly not apparent to the Committee, and could not have been held valid by the Judges, who were expressly referred to the printed conditions before proceeding to their decision. The Committee, therefore, did not then consider, and cannot now admit, that the general intention and spirit of their second rule had been transgressed by the suggestion of two alternate figures, and they must declare their conviction that no attempt to invalidate the decision of the Judges can fairly be made on this ground, or would, in fact, ever have been thought of, if the private enquiries made by the Sculptors' Institute had not furnished them, as they imagine, with other suspected reasons for complaint.

There is no doubt that the whole of the models, equestrian as well as pedestrian, were taken into consideration by the Judges; and so far as the Committee have any knowledge, there is no pretence whatever for the gratuitous and most improper assumption, that in direct violation of the conditions upon which competition had been invited, all equestrian models were disregarded. Without presuming in any way to defend the conduct of those gentlemen, or to enquire either how often, or for what length of time the models may have been inspected, the Committee assume that the Judges occupied as much time in the examination as was necessary to enable them conscientiously to discharge the duty which, at the request of the Committee, and with the assent

and approval of the competing artists, they had reluctantly undertaken, and to decide to which, of all the models exhibited, upon their artistic merit alone the prize of two hundred guineas, in their opinion, was due.

Fully aware of the power vested in them by the ninth condition, the general Committee unanimously resolved to give the commission to the artist to whom the Judges had awarded the prize; and in closing this correspondence, the Committee may observe that it is to them a matter of sincere regret that the award of the tribunal, with which all parties had previously expressed themselves so well satisfied, has been received and treated by the artists in a manner which, to say the least, is not very respectful, nor calculated to encourage any parties hereafter to undertake similar duties.

I am, Sir, your most obedient Servant,
THOMAS WORTHINGTON.
Hon. Sec.

To E. B. STEPHENS, Esq., &c. &c.

REPLY OF THE SCULPTORS' INSTITUTE TO THE
LETTER OF THE HON. SEC.

SCULPTORS' INSTITUTE,
February 15th, 1854.

SIR,—I have to acknowledge the receipt of the letter you were instructed by the Manchester Wellington Memorial Committee to address to the Sculptors' Institute, and, having laid the same before them, I am directed to make the following reply.

With reference to the correspondence addressed by the Committee of the Sculptors' Institute to individual members of the Memorial Committee, I have to state that the Committee were induced to believe that any application to you for information would be futile, from a previous correspondence between the Memorial Committee and a member of the Institute, in which you represented that "as the Judges were entirely disconnected with the committee of subscribers, and as the latter have and can have no knowledge of the mode of their proceedings, or reasons for their decision, beyond those which stand recorded in the terms of their communication to the Committee, in which it is expressly stated that the decision had been taken on the ground of artistic merit, the Committee are unable to afford you any answer to the question, now for the third or fourth time addressed to them in the shape of a complaint against the justice of the decision." It therefore seemed needless to make inquiries which would only result in a declaration of the Wellington Memorial Committee's inability or unwillingness to afford information. The Institute consequently cannot see that their Committee was guilty of any impropriety in inquiring of individual members of the Memorial Committee, as well as in other quarters, for information upon the matters referred to them. The result of such inquiries was not assumed to be of a nature that would render it necessary to make any representation to the Memorial Committee; and the expression of "surprise and regret" would have been more emphatically called for had the Institute rashly, and without previous inquiry, taken so decided a step. To the refusal to sanction replies to such letters the Institute are indebted for the explanation given of its meaning, which without such explanation was sufficiently ambiguous to lead to the misapprehension. Having sufficiently answered these comparatively irrelevant matters, I have now to address myself to the real question at issue.

That the second condition was broken is unequivocally admitted, unless we differ as to the construction of that condition, or as to the number of models contained in "the suggestion of two alternative figures." Only premising that the conditions are the contract, and that their language ought to be read grammatically, and in the sense which is plainly expressed, in favour neither of one party nor the other, I will set out the material part of that condition, and let it speak for itself: "That all artists whose names shall have been approved by the Committee will be required to send in a model or models (not exceeding two) of their proposed designs." Unless the words "provided nevertheless they may send three" are to be inserted, if three models were sent, there has been as clear a breach of this condition as if the successful competitor had sent thirty. The letter and the spirit, then, of this condition have been broken, unless "the suggestion of two alternative figures," constitutes "a model or models not exceeding two." The Institute are, individually and collectively, ready to pledge their professional experience and knowledge, and all reputation for the possession of common sense, that "the suggestion of two alternative figures" makes three models, as certainly as one apple on a plate, and two apples beside the

plate, make three apples. The pedestal is altogether subservient, the figures are the models, and three figures are three models. Viewing the matter in this the only light in which it can be viewed, it is difficult to conceive how the Memorial Committee can have arrived at the opinion that this condition has been "most strictly adhered to." You say that this objection was "not apparent to the committee, and could not have been held valid by the judges." Had the objection been apparent to the Committee, it cannot be supposed that they would have commissioned one of the three models; it may be the third. And the Institute must, in the name of the profession, protest against what is implied in this passage, namely, that the decision of the judges upon the construction of the conditions is conclusive and binding. Whether or not the objection would have been held valid by the judges, the second condition has confessedly, clearly, and undoubtedly, not been observed. Artists as well as judges were referred to that condition, and they never doubted that the words "not exceeding two" prohibited the sending in of three models. Unless it can be said that the judges were at liberty totally to disregard the conditions, their choice is indefensible; because no construction, not even the most arbitrary, can ever make the second condition bear any other meaning, than that the models sent by one artist are not to exceed two. The Institute entertain the highest respect for the very eminent and illustrious men who composed the sub-Committee of judges, and for the gentlemen who constitute the Committee, and they preserve that respect while protesting that the second condition has in letter and spirit not been observed, and that the work commissioned had not any right to have been in the competition.

As to the question of equestrian models, the Committee of the Institute stated as a fact, that two of the three judges were in the room in which the models were exhibited, for the space only of twenty minutes. Whether that time was sufficient to enable the best critic that ever lived to say which was the best of thirty-seven works of Art, many of them of nearly equal merit, let any man judge. The facts upon which the assumption that the equestrian models were thrown out of competition was founded, remain untouched. Let the public from these facts draw their own conclusion.

With respect to the expression of regret upon the part of the Memorial Committee with which your letter concludes, the Institute beg most distinctly to avow, that they have not in any way whatsoever transgressed the bounds of what is right and becoming, as to express dissatisfaction with the award of the judges, further than to assert that the conditions had been violated. So far as this, they feel fully justified in courteously maintaining, as they will always maintain, that the decision was invalid. They fully admit that the judges had an unfettered discretion in choosing any work they pleased from those in competition; and with such decision no man would have any right to quarrel; but they had no right to choose a work not in competition, and against such choice the Institute on behalf of artists and of Art, must energetically protest.

If the conduct of the Institute required any vindication, it might be found in this their unanimous opinion;—for, as in this country, the Art of Sculpture is dependent mainly on national and public undertakings, so long as open competitions are the medium by which it is determined what the works shall be, the Art will progress or retrograde, flourish or decay, teach its humanising lesson in works of beauty, or hold up to the public eye mere imaginings of bad taste realised in bronze or marble, according as such competitions are conducted in a spirit of impartiality and fairness, with deliberation, the requisite knowledge of Art, and an earnest desire that the work which is to be dedicated to the uses of future ages may worthily represent the Art of the present. And it is only because the Sculptors' Institute desire that our public monuments may be made worthy the genius of a great and powerful nation, and of those they are meant to commemorate, that they feel it their duty to step forward where a competition, by the manner in which it is conducted, is rendered merely illusory.

The Institute were induced in the first instance to enter upon the investigation which has resulted in their report, and this correspondence, by communications from citizens of Manchester personally unknown to them: and they beg to intimate their intention to lay the whole matter before the public.

I have the honour to be, Sir, &c.,
EDW. B. STEPHENS.
Hon. Sec.

To THOS. WORTHINGTON, Esq., &c.

THE PROGRESS OF A PAINTER.*

WE have been very much pleased with a new book on Art well meriting attention. It is called 'The Progress of a Painter,' and is written by Mr. John Burnet, painter in oils and line engraver, critic on Art both in quarto and octavo volumes, and now we have to add,—'Novelist.' 'The Progress of a Painter,' though assuming the air of fiction, has more foundation in fact than commonly belongs to compositions of this kind. It is a portion of Mr. Burnet's life told as a novelist would tell it who adheres to history, while he attends to the charm of a fictitious narrative.

We have so recently been enabled to give Mr. Burnet's own matter-of-fact story in his own words (*Art-Journal* vol. 1850), that a repetition of the same facts though coloured and commented upon by another hand is not only unnecessary, but would prove no easy task; for what can be more readable than a man's account of his own life, when it is written without vanity, and with no other aim than to relate events as they occurred, and with that consequence attached to them which naturally belongs to their influence on the career of the writer. Mr. Burnet's own autobiography is a very readable piece of writing, and is written without vanity, or with any other air than that of truth.

Mr. Burnet is we believe the Nestor of our English school of living engravers in the line manner; if he has any competitor to such a distinction, that competitor must be Mr. John Pye. He has been before the world as a distinguished engraver for nearly half a century. He rushed into reputation as suddenly and as honourably as his school-fellow and friend Sir David Wilkie. Scotchmen both, they came to London much about the same time, and the earliest engravings from Wilkie's works were made by Mr. Burnet. Mr. Burnet's first engraving of any size or consequence was "The Jew's Harp" after Wilkie, and his second, "The Blind Fiddler." He was scarcely twenty-five years of age when he was bending over the large sheet of copper on which the Blind Fiddler is engraved—that extraordinary print, which taught English engravers to revert to the bold style of Woollett from which the over-finish of James' Heath (exquisite as it was) had for several years withdrawn the rising school of engravers in this country. An early impression of The Blind Fiddler is a print coveted by every collector of real taste.

Though 'The Progress of a Painter' is (as we have said) a portion of Mr. Burnet's own life, yet Mr. Burnet is not his own hero—but a certain Mr. Knox, a young gentleman from Edinburgh, related to his wife, an artist already and one anxious to improve his taste and skill in London. Any one who has read Allan Cunningham's 'Lives of the British Artists' will not fail in recognising Mr. Knox,—he is no other than the author's younger brother James, called, not inappropriately the Scottish Cuypp. James Burnet it will be remembered died young, and Chatterton and Michael Bruce were not greater losses to English poetry than was James Burnet to our English school of painting. He wrought with a full juicy pencil, a fine eye for nature in detail and effect, and would at times bathe his whole composition in a rich full sunshine, and one possessing almost actual warmth. Claude's sunshine is at times suffocating—Cuypp's never so.

Our author on his first arrival in London takes his young friend Knox to Wilkie's lodgings in Sol's Row, Hampstead Road. Wilkie was at work on The Blind Fiddler, and the conversation that occurred is described thus graphically and literally:

"But I," said Wilkie, "must finish the day's work before the colour gets tacky; if you will be kind enough to be my model for a short time, I will give our friend an opportunity of seeing my mode of painting. Now," continued he, "just sit down, and put this red nightcap on; you see I put

a red cap on the fiddler, for the purpose of giving what we call *point*, to balance the light side of the picture, and draw the spectator's attention to the principal figure; and for that purpose I have dressed him in cool grey colour to give the red greater force; but that rule, in guiding us in these matters, our young friend will soon acquire by the study of those masters who have excelled in colouring, particularly the paintings of the Dutch masters, where Reynolds says we ought to go to learn the grammar of the art, as others go to learn the rudiments of the English language."

I had scarcely been long seated with my red nightcap on my head, when the servant announced the arrival of a man with a dog.

"Well, well, send them up; that is the dog I have represented in the picture as having taken refuge under the chair of his mistress, but roused afterwards by the high notes of the fiddler's music."

Presently entered a rough-clad man like a Smithfield drover with a mongrel sheep dog, what Bewick calls in his Natural History a ban-dog.

"Now," added our painter, "as I have had more trouble with that part of the group than any other, I must just take advantage of his presence."

Putting down his palette, he asked Knox to take charge of the brute, who, sitting down on the floor, held him fast by the neck and shoulders. Selecting one or two *fitches* he commenced painting the head; but as it seemed difficult to catch the peculiar expression that dogs assume under the influence of music, he quietly took up his fiddle, and played a few notes of a Scottish tune. The brute turned round with a disturbed look on the artist, accompanied by a low growl afterwards terminating in a loud howl!

"I now have it," said Wilkie; "you may let Colie loose:" but, unfortunately, just at that moment the servant opened the door to announce the Honourable Lady Crumby, when Colie, seeing the coast clear, and regardless of having his portrait painted, rushed down stairs, nearly upsetting her ladyship on the landing-place.

"Oh! Mr. Wilkie," exclaimed her Ladyship, as she entered, "why do you keep such curs in your house? I have had a severe fright with a dog running against me on the stairs."

"I am very sorry, my lady, for the unfortunate circumstance, but the dog got frightened at my scraping on the fiddle."

"Ah, poor brute!" replied Lady Crumby, "there is every excuse to be made for him, unless, Mr. Wilkie, you handle the bow equal to your pencil."

"Ah, here is the picture I am so anxious to see! The fact is, as I am going down to Lord Mansfield, at Hampstead, I could not resist the opportunity of calling, *en passant*, as Lord Leven is to be there, who is a great admirer of yours, and I know his Lordship will be glad I have called to pay my respects to our Scottish Teniers, as his Lordship has christened you."

"I am proud to think his Lordship interests himself in so humble an individual," replied Wilkie, "and if your Ladyship sits down in the sitter's chair (wheeling round a large two-armed chair at the same time), I will explain the picture to your Ladyship."

"Oh, Mr. Wilkie, that is very severe; you are as bad as Sir Thomas Lawrence—he told me, when I sat to him for my portrait, that I must have a bishop's whole-length canvass."

Having seated herself in the large chair before the easel, Wilkie began an explanation of the picture, asking Knox and myself to stand behind her Ladyship.

"But only think," he said, "Mr. Thompson, you have been sitting all this time with the Fiddler's nightcap on your head."

"Well, I declare, Mr. Wilkie, I thought the gentleman was a lay-figure all this time."

"My Lady, painter's models never move; in that respect, artists are often highly honoured; for the first people in the country are often proud in mentioning that they sat to Sir Joshua Reynolds, and others, for their hands and figures. We are glad to avail ourselves of the assistance of our friends. But I will now give your Ladyship a description of the picture, though, as I may say with Canning in his Knifegrinder, 'there is no story to tell;' and, as this young gentleman is about to become a painter, I trust your Ladyship will excuse me going into detail."

"The subject of the picture is a Blind Fiddler, who, we suppose, is come into a cottage for a little shelter from the snow or rain, as I have endeavoured to indicate by the boy who leads him, warming his hands by the fire; his fiddle-case, stick, and bundle, are laid beside him, not only to give consequence to him as the principal figure, but to convey the idea of his passing from village to village, and, perhaps, which is very common in Scotland, taking

* THE PROGRESS OF A PAINTER. By JOHN BURNET. Published by D. BOGUE, London.

up his abode in a barn; next to him is his wife, who travels the country with him, and sells her laces, garters, trinkets, and other matters represented in the basket on the ground."

"Oh! Mr. Wilkie, she is an ill-far'd creature," exclaimed Lady Crumie, "I am afraid she beats her poor blind husband."

"Well, you see, I made her no bonny on purpose; for no angel would marry a blind beggar; and you ken the misery of Job was heightened by having a bad woman for his wife. The next figure is the boy who leads him, warming himself by the fire—as cold and hunger are often companions—and the auld grandfather, standing wi' his back to the ingle, is reflecting on the miseries of mankind, like another melancholy Jaques. As the picture is a commission from Sir George Beaumont, I introduced a portrait of Sir George's gamekeeper in that figure, at Sir George's request."

"Ah, how interesting it must be to Sir George!" exclaimed Lady Crumie.

"It happens very fortunate that he possesses a good head for an old man. I have endeavoured to vary the different ages of the group, from infaney to age," continued Wilkie, "the child on its mother's lap is pleased with the father snapping his fingers to the fiddler's music."

"And, dear me, there is their son imitating the poor blind man, with the bellows for a fiddle."

"Yes, my lady, I have considered him an imitative genius in embryo; that drawing over his head, wafered on the *amory* door, is a specimen of his pictorial propensity; it is a figure representing the Pretender, with his highland claymore."

We will not say that the whole work fulfils the author's intention; but in some parts (such as our extract) the leading idea (and it is a very good one) has been most happily carried out.

When Mr. Burnet entered on his distinguished career as an engraver, he found mezzotinto engraving (though most ably represented by Earle), in very little favour; and line engraving, as practised by William Sharp and James Heath, that branch of his art most in favour with the public and most esteemed by connoisseurs. He has lived to see mezzotinto revive under Mr. Cousins and others, copper exchanged for steel, and his own peculiar branch of his art viewed as a process generally too expensive for commercial success. The facile style of mezzotinto (to say nothing of its other merits) has superseded line engraving—a process of laborious translation, that leads however to effects not to be produced by mezzotinto. The plates of this journal might be produced with greater ease and at less expense by the process of mezzotinto—but would they have the same effect? would they be equally true to the picture? Assuredly not.

We cannot close our notice of Mr. Burnet's new volume without calling attention to the recent sale by Sonthege and Barrett "of the entire remaining stocks of engravings" of Mr. Burnet, together with the copper and steel plates of many of his choice works. The sale extended over four evenings, and exhibited in a very wonderful manner the amazing industry of Mr. Burnet, as well as his skill with the graver and the brush. His name cannot stand higher than it does as an engraver; but this sale will deservedly extend his reputation, and we trust add largely to the comforts of the years still in store for him. Nor should we be fulfilling our duties as reviewers, were we to part company from a very pleasant volume without some special reference to Mr. Burnet's long and useful efforts in the service of the Arts of this country. His "Practical Hints upon Painting," his works on "Light and Shade, and the Principles of Composition," his book on "The Education of the Eye," his illustrated volume on "Rembrandt," his "Letters on Landscape Painting and the Principles of Portrait Painting," and still more recently his "Turner and his Works," have one and all contributed usefully to our present school of painting, and to a true knowledge of Art among both professors and connoisseurs. Nor must we omit his many valuable services to the same cause in the essays from his pen to be found in this *Journal* from its commencement to the present time. Some of these have been collected into a volume—and what is more, a very agreeable and instructive volume.

ART IN CONTINENTAL STATES.

PARIS.—*The Palais de l'Industrie*.—During the summer and the mild season preceding the severe frosts we have experienced in Paris, the "Palais de l'Industrie" was forwarded with very great activity. The immense northern *façade* which develops itself parallel with the grand avenue of the Champs Elysées, proves that all hesitation or doubt on the subject of the plan has disappeared. The stono-work has arrived at its proper height, the iron girders, &c., are on the ground, and no doubt, now the cold weather which had stopped the works is gone, we shall shortly be able to see a complete view of the vast outline. The entrance to the Palace will be ornamented with friezes and statues, which have been put up to competition; the jury consisting of M. Visconti Questel, and De Gisors, architects; Seurre *ainé*, sculptor; Picot and Petitot, painters. The successful artists are M. Elias Robert, M. Diebolt, and M. Desbœufs. They had for opponents Messrs. Ottin, Oleva, and Villain: by an arrangement made between the artists themselves before the decision of the jury, each unsuccessful artist received the sum of one thousand francs; a very meritorious and fraternal arrangement. M. E. Robert is to execute the predominant group of figures which will represent "France distributing crowns to Arts and Industry," forming three colossal statues. The second subject, by Diebolt, is a basso-relievo of two figures of "Fame supporting scutcheons with the Imperial and the Paris Arms." The frieze of the pediment is confided to M. Desbœufs. The subjects to be competed for were left to the choice of the respective artists, who have fully justified the trust reposed in them. It is, however, thought, and that in high quarters, it will be quite impossible the Exhibition can take place in 1855 as expected; the reason is this. In the southern part of the building, which is parallel with the river, a portion of the ground has turned out to be a clayey soil, in other parts the ground seems to have been made; probably when the quay was built. The consequence has been that the high water of the river, common at this period of the year, has infiltrated itself, and the whole of the works have to be begun again, and most likely piles will be obliged to be sunk to make the foundation solid. This defect was not perceived when the weather was hot, and the river low, but seems now very serious. It is most likely this fact, joined to the uncertainty of political matters and the apprehension of war, may cause the Exhibition to be postponed for another year; we shall let the public know if any fresh news on the subject occur. The builders of the Palace have issued proposals for erecting a provisional gallery for the *Salon* of 1855, which will extend from the Bridge of the Invalides to the water works at Chaillot, on the Quai of the Conference; this is in consequence of the building consecrated to the Fine Arts not being finished in time.—The remains of the Castle of Anet, and of the Hôtel de la Tremouille, have been transported and rebuilt in the court yard of the Palais des Beaux Arts.

ROME.—Gibson, R.A., is busy at work completing his large statue of "Justice," intended to form one of the "supports" to the statue of the Queen in the House of Lords; it is simple and grand. B. E. Spence, whose charming figures have been occasionally made known to our readers through engravings, is about to commence a group of "Venus and Cupid;" he is also engaged in superintending the execution of a cast from his large statue representing "the Town of Liverpool," to be erected on the large terrace of the Crystal Palace, at Norwood. J. B. Pyne, the landscape painter, is here filling his portfolio with numerous beautiful sketches. Penry Williams, we regret to say, has been indisposed all through the winter with the fever to which the inhabitants of the "Eternal City" are periodically subjected; he is now somewhat better.

MUNICH.—The colossal statue of Jefferson, the distinguished American statesman, has just been cast here: it is thirteen feet in height, and consumed 104 tons weight of metal. Its ultimate destination is Richmond, in the state of Virginia, where it will form one of the five statues that are to surround the equestrian statue of Washington, erected by order of the American Government.

Great activity prevails in Munich at present in the erection of the building for the Industrial Exhibition of the Zollverein, which will be opened here on the 15th of July, and continue open until the 15th of October. The site of the edifice will be that of the conservatories, which must have given place to a new building; and now it is proposed ultimately to fit up as conservatories or forcing-houses a portion of the building erected for the ex-

hibition. The design is an oblong of 636 feet long by 170 feet broad, having a transept of 320 feet long and 170 feet broad, and two wings of 100 feet in length; the area of the whole is 131,400 square feet; the galleries measure 38,400 square feet; and the space for exhibition will be 80,000 square feet. The appearance of the building, the plan of which is evidently after that of the Crystal Palace of the London Exhibition, will be very attractive; the lofty transept and the wings will secure to the design a sufficient variety of effect. With the exception of six feet at the base, the whole will consist of glass and iron. The interior will be divided into five naves by four rows of pillars, the centre nave being 80 feet in width, and the same in height. The pillars, of which there will be 660, will be of cast iron, the whole of which will be hollow, in order to carry off the water into the reservoirs under the building. The roofing will be low, and supported by cross bars visible in the inside, without support, but rising from the sides to the middle at a slope of six inches, in order to give a fall to the rain water. The side naves are to be 37 feet high and 20 feet broad. The pillars between the two side naves support the raised wall, in connection with which is a gallery 20 feet broad running all round the building. Three fountains are designed for the ornamentation of the interior. In the east and west wings private rooms are set apart for the authorities and officials of the exhibition, and a special division is set apart for the productions of Munich. The three inner fountains will be supplied with water from the fountain in the small botanical garden, and the east iron tubing which runs beneath the building will facilitate an arrangement available in case of fire. The architect is A. Voit.

THE VERNON GALLERY.

A BACCHANTE.

G. Romney, Painter. C. Holl, Engraver.
Size of the Picture, 1 ft. 7½ in. by 1 ft. 3½ in.

THIS picture, or rather sketch, is a portrait of the celebrated Emma Lyon, better known as Lady Hamilton, whose history is associated with that of our great naval hero, Nelson, in an intimacy which proved the ruin of his domestic happiness. Romney was a great admirer of this lady's personal charms, and passed much of his time in her society before she was married to Sir William Hamilton; he painted as many as twenty-three pictures of her (some of which, however, were never finished) in a variety of assumed characters, as "Joan of Arc," a "Magdalen," "Iphigenia," "Cassandra," "St. Cecilia," "Calypso," "Sensibility," a "Pythian Priestess," &c., &c. That Miss Lyon was a beautiful woman there is little doubt, if the portrait before us be taken as evidence, though Nelson, according to Sonthege, speaks of her, after his first introduction to Lady Hamilton at Naples, only as "a young woman of amiable manners, who did honour to the station to which she had been raised." It would have been well for her own character, no less than for Nelson's, had she always truthfully sustained this enlgy.

The picture in the Vernon Gallery must not be accepted as an example of what Romney could do, for, as already stated, it is a mere sketch, without the least pretence to finish, and he was one of the most distinguished painters of the early English School, rivalling Sir Joshua Reynolds in patronage and popularity. "Reynolds and Romney," said Lord Thurlow one day to a friend, "divide the town: I am of the Romney faction." Reynolds used to speak of his rival as "the man in Cavendish Square." Northcote remarks, "certain it is that Sir Joshua was not much employed in portraits after Romney grew into fashion." But the labours of the latter were not confined to portraiture; he painted a number of historical and ideal subjects which sustained, if they did not raise, his reputation as an artist of varied and very considerable powers. The latter part of his life presents a melancholy picture; his mental powers proved unequal to the restless excitement to which they had been subject; in 1797 he renounced his pencil for ever; two years after he sold off all his effects in London, and retired to Kendal, where he lingered in a state of imbecility for two or three years, and died in 1802.



G. ROMNEY, PAINTER.

C. HOLL, ENGRAVER.

A BACCHANTE.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
1 FT. 2 1/2 IN. BY 1 FT. 3 1/4 IN.

LONDON, PUBLISHED FOR THE PROPRIETORS.

ART IN THE PROVINCES.

LEEDS.—We adverted in our last number to the steps taken to support the Leeds Academy of Arts: we may now notice a very gratifying recognition of its claims by one of its patrons; Lord Londesborough invited last month its principal members and those of the School of Design to a luncheon at his seat near Tadcaster, to give them an opportunity of inspecting the rare collection of enriched armour and other antiques which he has gathered within the walls, and which are all as remarkable for their artistic beauty as for their rarity and curiosity. The very sumptuous collection of mediæval jewellery and rings, the peculiar gatherings of Lady Londesborough, is certainly unrivalled for taste and variety. The accumulation of silversmiths' work and ivories is equally attractive, and includes works of Art executed from the tenth to the sixteenth centuries. The armour is even more remarkable for the gorgeous character of its decoration; as there are scarcely any of the very many articles of all kinds collected within the walls of this mansion, that are not most elaborately ornamented, and may be usefully studied by all who would instruct themselves in the applicability of Fine Art to the ordinary usages of life. It was with this idea that his Lordship invited his recent guests, and he himself pointed out the peculiarities of the objects, in which task he was assisted by Mr. F. W. Fairholt, F.S.A. who gave a running commentary on the general history of the entire collection, which has been in course of formation for many years; and although gathered at a very large cost, the utmost regard has been paid to the superior character of every object selected. The consequence is an assemblage of the most *recherché* order. The liberality with which the house was thrown open to the guests, while exceedingly honourable to his Lordship, is a noble example to other collectors, and one which is pregnant of good in every way; cultivating that sound taste and right feeling, which should ever be paramount considerations with all, and to preserve which intact is the greatest privilege our country possesses, and the surest source of its stability. In the course of the day, Mr. Waller, the President of the Leeds Academy, gave an interesting history of its early struggles and difficulties, which we hope are now passed, and a brighter day is dawning on its rise.

BATH.—The Bath Graphic Society commenced its fifth season on the 20th December. We have no knowledge of any other Society of Art in the provinces which has so entirely accomplished the object it had in view; and when we add that a sketching club of five Bath artists, have by their energy and devotion to the matter in hand, together with the valuable co-operation of friends judiciously selected, succeeded in forming an artistic *réunion* of nearly 400 persons in this fifth season, we feel it to be our bounden duty not only to award them their full meed of praise, but to hold them up as an example to be followed by other artists resident in provincial towns, where the population is quite as large, and where opportunities for collecting works of Art may be even greater in Bath. We hear that the sister city of Bristol contemplates the formation of another graphic society, and we trust it may be equally prosperous. We have received from our correspondent in Bath, a long list of contributions to the two meetings of the society which have already been held this season; but the press of other matters prevents the possibility of inserting it; a circumstance we greatly regret, as we are at all times ready to aid all such meritorious undertakings.

HANLEY.—The seventeenth annual meeting of those interested in the School of Design established in what is known as the "Potteries District," was held at Hanley on the 17th of January. The chair on this occasion was occupied by the Earl of Harrowby, who was supported by Earl Granville, the Hon. E. F. Leveson Gower, M.P., J. L. Ricardo, Esq. M.P., Smith Child Esq. M.P.; &c. &c. and among the numerous ladies who honoured the meeting by their presence were the Duchess of Sutherland, and the Countess Grauville. The Town Hall, in which the meeting was held, was filled with a large number of models and paintings executed by the pupils; these attracted great admiration, especially the copy of a head by Titian, painted by George Gray of the Hanley school: many of the best works of the student had been sent to London, for exhibition at Marlborough House. The reports of the general council and of Mr. Rice, the head master, were deemed entirely satisfactory to the auditory: they referred to the establishment and progress of elementary schools at Stoke, Hanley, Newcastle, and Burslem. The average number of pupils at the Hanley and Stoke schools are, respectively, 84 and 124.

MINOR TOPICS OF THE MONTH.

THE WINTER AND AMATEUR EXHIBITIONS.—Both of these exhibitions cease to exist. They owed their origin to the disinterested enterprise of, we think, one individual. We say disinterested, but the effort was not disinterested, it had at heart the interest of Art. The proceeds of the sales effected at the winter exhibitions were, without deduction, transmitted to the author of the work sold; there was therefore only the receipts for admission available for the liquidation of expenses, which, with the hire of the gallery of the Water-Colour Society, have left a deficit of some hundreds of pounds, to be paid by the promoter or promoters of this really generous undertaking. These exhibitions were interesting from their originality of character, independently of the sparkling materials of which they were constituted; and perhaps the most gratifying feature of the entire arrangement was the apparent reconciliation of every class and party of the profession. We are of opinion that these exhibitions were useful to the profession, and being so, it is clear that it must rest with the profession whether they be continued or not; we believe that the liberality of the management places at the disposal of exhibitors the frames which have hitherto been employed to give lightness and uniformity to the exhibition. The utility of the Amateur Exhibition has been questioned; for ourselves, we never hesitated to express our opinion of the benefits which must arise from it, and which have been felt. Amateurs express their regrets that this exhibition should cease; to their expressions of disappointment we add our own, but with the suggestion that the only hope of its continuance is by the formation of a committee among the amateurs themselves, with the all-important primary condition that each exhibitor shall subscribe one pound for the hanging of his or her contributions. This is the only ground of hope that such exhibitions can be continued; it cannot be expected that individuals who propose and establish institutions so valuable without advantage to themselves, can continue to support and administer them under very serious loss.

THE KENSINGTON CONVERSAZIONE was again held on the 9th of February, at Campden House, the princely residence of W. F. Wolley, Esq.: the guests numbered between five and six hundred. The evening was devoted exclusively to the productions of artists resident in Kensington or its immediate neighbourhood; these consisted of the works of Webster, Frith, Ansdell, Mulready, Cope, Horsley, Linnell, Egg, the late Sir Augustus Calcott, Cooke, Frost, Philip, M'Innes, Marshall, John Lewis, O'Neill, and others, whose names we cannot call to mind; it will be seen, however, that the treat was a large and rare one, indeed we have been seldom enabled to enjoy a collection of pictures so entirely faultless and without drawback. The company comprised a very large number of artists, and these were judiciously mingled with men of science and letters—the Kensington conversation being in this respect a vast improvement on "the Graphic Society," to which men of science and letters are not invited. It was certainly not the least part of the enjoyment of the evening to examine the house in which the reception took place—by the generous and liberal invitation of one of the members, W. F. Wolley, Esq. The mansion is of considerable antiquity; much of the internal arrangement and portions of the decoration date so far back as the reign of Elizabeth; taking these parts as his groundwork, Mr. Wolley has created a scene that carries the spectator at once to the sixteenth century. The whole of the furniture, nearly all the pictures, and, indeed, the entire of the decorations, being of that, or a still earlier period. The house is full to overflowing of objects rare, gorgeous, or beautiful; everything is in good taste and in admirable keeping. The mansion is indeed unique—a store-house of wealth to the artist.

HER MAJESTY THE QUEEN has been sitting to Mr. J. E. Jones for a bust; the artist received the commission from Mr. Dargan, for whom the

work is to be executed. We have in this fact another proof of the estimation in which any person is held who seeks to achieve a public benefit: Mr. Dargan's claim to this honour is, of course, solely based upon his efforts and sacrifices for the general good in originating and sustaining the Exhibition of Art Industry in Dublin. We feel assured of the success of Mr. Jones, he is at all times singularly happy in obtaining a likeness, and it is beyond question that his busts are always meritorious productions. We congratulate him on this fortuitous event, and shall look for the result with some anxiety, for at present there exists no bust of Her Majesty of a really high and interesting order.

STATUE OF RICHARD CŒUR DE LION, BY BARON MAROCHETTI.—This model was a marked object in the Exhibition of 1851. It stood outside the building at the west end. As a colossal picturesque equestrian group it divided attention with the much admired "Amazon" of Kiss, and the "Godfrey de Bouillon" of Simonis. Such works, on so large a scale, were new to England, and apart from their merit, their novelty attracted much attention. The model of Richard, in plaster coloured, is now temporarily raised in Palace-yard, opposite the entrance into Westminster Hall, and facing Cannoning—in order to test that situation for a bronze copy. It does not gain by its removal from a more open space to one so surrounded by building. The uplifted arm and sword, the principal feature of the composition, which was so striking when seen against the sky, is comparatively lost against the background of the architectural details of the New Palace. The pedestal, which is Gothic, to agree with these, does not, from the part that is completed, seem to harmonise with the group. It is not on these grounds alone that Palace-yard does not appear an appropriate place for this work. Richard Lion-heart was more a warrior and a knight-errant than a king. Altho' the "boast of England's early chivalry," he was a disobedient son, a bad governor, and for years (to fight the Paynim) left England to take care of herself. These are not reasons for placing him who may be supposed, we presume, to be marshalling his host to attack the Saracen, as the principal feature in front of the public entrance to our great deliberative assembly. The thoughtful, pious, and wise Alfred were a far fitter subject to illustrate the spot and usher in the associations of that pile. Our recollections of Richard are purely martial. They belong to war and not to government, and public statues should, if possible illustrate their positions. The neighbourhood of the Horseguards, in St. James's Park, might afford a more advantageous as well as reasonable site for the Baron's representation of our warrior king, with room enough around him for his mailed chivalry. The work in question, though incomplete in its present material and too much a colossal sketch, is unquestionably a vigorous and spirited example of the bravura class of sculpture.

THE ART-UNION OF LONDON.—The time for closing the subscription list of this society for the current year is rapidly approaching; the print to be issued "Wind against Tide," engraved by J. T. Willmore, A.R.A., after the picture by C. Stanfield, R.A., is now ready for delivery: it is the best work of its class that the Art-Union has issued. Mr. Thorneycroft's equestrian statue of the Queen is being executed in bronze, as prizes. We understand her Majesty and Prince Albert were much pleased with the model of this work, which was submitted to them a week or two since.

THE SOCIETY OF ARTS.—A printed copy of a letter, addressed to the Earl of Clarendon by the Council of the Society of Arts, has been forwarded. The object of the letter is to ask the assistance of Government to aid, more especially with reference to foreign powers, the following plan which the council proposes to carry out. It is intended to hold, at the society's rooms, in the month of June next, an educational exhibition, in co-operation with the various institutions for general instruction throughout the kingdom, which have already entered into union with the Society

of Arts: these bodies now amount to 335. The council is desirous of obtaining models of the principal continental schools, both European and American, with specimens of the articles and materials used in each school respectively, examples of the work done by the pupils, and copies of the code of laws regulating the school, and of the course of instruction pursued in each.

THE CRYSTAL PALACE AT DUBLIN.—This edifice has been opened as a winter garden; and on the evening of January 24th, a brilliant assemblage congregated within the glass walls to witness the effect of an illumination by electric light. The result was, we understand, most successful in revealing the beautiful exotic plants, groups of sculpture, and other Art-works, that were placed in the building. Nearly 8000 visitors were present on the occasion, to which some excellent vocal and instrumental music lent additional charms.

THE SPHYNX.—According to the newspapers, a Frenchman, named Mariette, has at last succeeded in discovering the long-sought-for entrance into the Sphinx. "The entrance leads into beautiful marble rooms, which are supposed to be connected by subterranean passages, with similar chambers in the adjacent pyramid."

EXHIBITION OF FRENCH ART.—We hear that the gallery of Mr. Griffiths, in Pall Mall, will be opened in the month of April with an exhibition of pictures by the most distinguished modern painters of France. The project, which, we are told, is receiving good support both here and abroad, is being carried out under the superintendence of Mr. Henry Mogford, F.S.A. We shall cordially aid this undertaking, believing there is no mode so truly beneficial to Art as the power of comparing the works of our country with those of another. We should state that a Committee of Superintendence is in course of formation in London, to consist of several gentlemen whose names are well known. This will afford an additional guarantee for the good faith of the transaction.

THE FRENCH INDUSTRIAL EXHIBITION.—There seems every probability that this great undertaking will not take place in 1855, as originally proposed. If so, the postponement will arise from the unsettled state of European politics, and from delay in the erection of the building; particulars of which will be found by our readers in our foreign correspondence.

THE ROYAL PANOPTICON in Leicester Square is to open under the direct patronage of Her Majesty, at the commencement of the present month. The busiest preparations have been made, and the interior exhibits manifold attractions to which we shall devote more particular attention in our next. There is one feature of the building to which we may call attention,—the formation of a gallery of modern pictures for sale; these will be exhibited on the walls free of charge; the moderate sum of fifteen per cent being deducted from sales when effected, as payment for space and agency.

MR. LAYARD, M. P., has received from the City of London the freedom of the corporation, as a testimony of his services in the cause of science. The box containing the document has been admirably designed by Mr. Alfred Brown, from the antique marbles which Mr. Layard has exhumed in Assyria. The compliment is a graceful tribute to his worth, and does honour to the citizens who thus show their regard to his labours.

MEMORIAL TO NEWTON AT GRANTHAM.—A second prospectus of this proposal has been issued. The village of Woolsthorpe, the birth-place of our greatest son of science, is within six miles of this town, at the Grammar School of which he received his early education. The prospectus truly says:—"All civilised nations may claim an interest in Newton, and there is no class of men to whom the proposal to do honour to his name may not fairly be addressed. It recommends itself to the beneficent, for he was one of the greatest benefactors to our species: to the philosopher, for he was, and must ever be, the pride of philosophy: to the scientific, for he is the glory of science. His was no mere flash of genius, but the steady process of untiring industry, which the laborious of every

class may appreciate. His was not the mere contemplation of wisdom, for he was the most practical of philosophers." We regret, however, to see Pope's false image quoted:—

"Nature and Nature's laws lay hid in night,
God said, 'Let Newton be,' and all was light."

These lines are abhorrent to us; they place too closely the Creator and the creature. Far higher were the feeling and poetry displayed by the philosopher himself in his response, noble in its humility, to the laudation of his discoveries: "I have been but gathering a few shells on the shore by the ocean of truth." "The monument is proposed to be a single figure of bronze, of a size commensurate with the extent of the subscription, and to be placed on a lofty pedestal of four sides without further decoration. It is intended to offer the design to a competition of a limited number of artists, in which foreigners shall be included." The amount of the subscriptions already announced is nearly 1200*l*. We doubt not this will be much increased both here and abroad if measures be taken to render the proposal widely known. As a very colossal scale, however, in a portrait statue defeats its own object, we do not see the advantage, at this early stage of the undertaking, of so closely restricting the nature of the monument. The proposed memorial evinces an appreciation of science and a recognition of Art. We trust that a worthy work will be the result.

THE SECOND CONVERSAZIONE OF THE PHOTOGRAPHIC SOCIETY was held on the 14th July, at the rooms of the Society of British Artists: it was largely attended: and the walls were hung with examples of the art. Having in our last number treated the subject at length, it is unnecessary for us on this occasion to do more than record the "evening." The portions of the collection that seemed to attract most attention were the tables which contained stereoscopes: these presented delicious treats: those exhibited by Mr. Williams, of 236, Regent Street, were especially good. The Society provided liberally for their guests; and the conversazione must have given universal satisfaction.

THE CITY MEMORIAL TO WELLINGTON IN GUILDHALL.—The models in the second competition for this work are to be received on the 4th of this month. The original competition was open to all British sculptors, and took place some months since. From this six artists were chosen, according to the proposal put forth to the profession, to receive each 100*l*. for their models; and to compete again among themselves with an additional individual remuneration of 50*l*. Each of the six will therefore receive 150*l*. for his labour of thought and hand. In the case of the successful artist, however, this sum will form part of the 5000*l*. which is to be paid for the work. These regulations are considerate of the great labour and expense of such professional exertions, and were conceived in a worthy spirit. The memorial is to be mural. It is proposed that it should occupy one of the arches of the Hall, and pair with that of Nelson on the opposite side of the doorway facing the entrance. For this purpose, however, it will be necessary to remove the memorial of a loyal citizen of former times, which now occupies that position. The work is to be in Carrara marble.

"CONSTANTINOPLE" AT THE EGYPTIAN HALL.—This is an age of pictorial illustration. The brush, the pencil, and the graver are on all sides called in to aid the ear by the eye. Among such combinations few are more remarkable and none more attractive to the public than the union of the panorama and the lecture. Side by side with "Mont Blanc" is now exhibited "Constantinople," done into paint and English by the same artists. The panorama is by Mr. Beverley. He directs your tour through the city, and is your pilot in the Bosphorus. He has selected many objects of great interest, and has, for the most part, painted them well. He affords even a glimpse of the Black Sea. Music lends her aid. The room is prettily fitted up, and a pierced edging of lattice work round the moving scene helps its oriental character and enhances its effect. You sit

gazing for an hour and a half in a pleasant dream. You have not to think much. Mr. Albert Smith does that for you, for his words are conveyed to you by an attendant genius. For the time you may even lazily acquiesce in his volatile view of the subject. You probably, however, find afterwards that you have learned something, and that you have acquired through the eye in a few minutes some knowledge which books could not have conveyed to you in as many hours. The exhibition is well-timed, and forms part of the current popular education of the day.

THE JURY OF THE NEW YORK EXHIBITION have awarded to Mr. W. G. Rogers, the eminent wood-carver, one of the ten silver medals awarded to English exhibitors, for what the jury have been pleased to term, his "superb specimens of carving in wood."

CATALOGUES were, in the days gone by, nothing more than mere lists of articles for sale printed in the cheapest form, and on the very worst paper. In the present day there is a marked improvement in this as in all other matters connected with the press. We have recently seen the third edition of a catalogue of coins and antiquities on sale by Mr. Chaffers of Bond Street, which is a step in advance of such things in general. It contains a priced list of coins (a novelty in itself), and many good wood-cuts of the rarer examples; forming altogether a good reference book for a young collector, and creditable to the spirit and taste of the vendor.

THE TOUR OF EUROPE.—If the present generation lack information about the world they live in, it is certainly their own fault. We have made another "Tour of Europe" in Leicester Square, with Mr. J. R. Smith, the painter of a panorama of the Mississippi. This picture, or series of pictures, presents novelties at once interesting and exciting: one of them is an ascent to the crater of Mount Vesuvius, showing very intelligibly the extreme summit of the mountain, and the mode of ascent and descent. This panorama comprehends a view, or views, of almost every picturesque capital in Europe, commencing the tour at Dover, and proceeding thence to Rouen and Paris, and terminating at the Grotto of Antiparos, after a set of subjects so numerous as to constitute the largest of existing panoramas.

EXHIBITION OF JAPANESE WORKS.—An exhibition of works imported from Japan is now open in the Gallery of the Old Water-Colour Society in Pall Mall East. The articles consist of pieces of furniture,—as tables, cabinets, toilet-tables, various kinds of boxes, marquetry, china, bronzes, and curiosities. We may say that these are the best examples of Japan lacquer we have seen; and some of them, where there is no attempt at excursive design, where simplicity of form is observed, and the work is the old style of Japan work, are good. We observe that many of these objects are executed in imitation of European design; this is a fallacy which brings them at once into comparison with our own and continental works, much to the disadvantage of the former. We may instance the supports of some of the tables; one is supported by monkeys, another by fish; the conceptions are extravagant, and the imitations extremely imperfect: some of the bronzes are curious; of these, the vases are the best. The china-ware is small, but of delicate fabric. Some of the tables are remarkable in colour; but those works generally, where European design is attempted, are surpassed by our own manufacturers of the same class. The exhibition is of course merely a sale-room; the prices are certainly very large, and as a general result of the inspection, we may say that such manufacturers as Messrs. Jennens and Bettridge not only need not fear any comparison that can be instituted, but may feel justly proud that they have infinitely surpassed the merit of their prototypes.

THE COSMOS INSTITUTE.—On Saturday, February 4th, a conversazione was held at the Great Globe in Leicester Square, upon which occasion were exhibited the plans for the museums and collections which it is intended to form on this site. It is proposed to enlarge the premises, inasmuch as to construct an edifice suitable for

the reception of collections of objects and productions, illustrative of the habits, manners, and general condition of the various parts of the earth, respectively; whereas, generally, such collections are classed in museums and collections of curiosities. The establishment, therefore, of such an institution appears to us unique; and the proposal will, doubtless, meet with the support which it merits; for not only are our opportunities extensive for giving effect to such an institution; but to ourselves, beyond all other nations, a public geographical museum ought to be interesting.

MAGNIFIED PHOTOGRAPHY.—There are exhibited at the Polytechnic Institution many beautiful examples of photography enlarged by means of the lens, and thrown on to the disc as a dissolving view. In some, the effect of sunlight is perfectly realised, and the depth and beauty of the shadows is more positively felt than in the small photograph. One of these was a portion of the Knights' Hall in the Castle of Heidelberg; this was a picture of exquisite truth, but perhaps the most beautiful was the porch of the cathedral of Rheims: here, in the crumbling Gothic, the wondrous imitation of photography was fully appreciable.

PICTURE SALES OF THE SEASON.—Nothing of importance has yet been announced by the leading auctioneers of the West End except the small collection formed by Mr. Capron, of a few small but true specimens of the ancient Dutch and Flemish masters. The sale-rooms are not the less actively occupied in dispersing the most wretched specimens, to which, as usual, the greatest names are attached with continued unblushing confidence. The good sense of the frequenters of public sales, is however, working the cure of this evil. The prices have found their level, and a few shillings will procure for an uninitiated amateur the possession of an illustrious name in Art, according to catalogue. East of Temple Bar, sales are of almost daily occurrence by A., B., and C., under ever-varying assertions; and the sharp men of the East—the *élite* of the trading community—are regularly victimised, forming a strange contrast to the unoccupied *habitués* of the West End. The sales of guaranteed works of Modern Art are regularly continued by Mr. G. Robinson, of Bond Street, under all the imaginable difficulties of pretension to price, inherent in young artists. However, the plan is deserving of success, and will not fail to obtain it eventually as confidence increases, and the more agreeable contemplation of perfect condition and brilliant hues become contrasted with dirty and decayed canvases called Ancient Masters, acquired for trifling sums.

THE FRENCH COLLECTION OF NATIONAL ANTIQUES has recently obtained an important addition from this side the channel; which, while it illustrates English apathy most forcibly, shows also the way in which antiquities may be tossed about for years unregarded, although their claims on attention are great. At Lillebonne on the banks of the Seine, a city known as Julionna by the Romans, there was exhumed a statue of bronze gilt, standing more than six feet in height, representing Apollo, or possibly Antinous; it is of exceedingly fine work, and altogether remarkable for the originality and beauty of its design. This statue, soon after its discovery in 1823 was brought over to England, and became the property of Messrs. Woodburn in St. Martin's Lane, and there it was located for nearly thirty years, unsought and neglected, until a few months since, when the French government secured it for themselves; and re-conveyed this fine work to the country from which it was severed. In Paris it has excited the utmost interest and attention, indeed it may be safely predicted that in no country in Europe, but our own, would such a precious masterpiece of Art have been allowed to remain so long in obscurity and ultimately permitted to be transferred to a foreign museum. We are certainly not sorry that our Gallic neighbours have saved from obscurity, and given a place of honour to so important a monument of Roman art, during the Roman occupancy of Gaul; but we must confess to a feeling of shame at our thirty years' neglect of such a work.

REVIEWS.

LECTURES ON THE TRUE, THE BEAUTIFUL, AND THE GOOD. By M. V. COUSIN. Increased by an Appendix on FRENCH ART. Translated by O. W. WIGHT. Published by T. & T. CLARK, Edinburgh; HAMILTON, ADAMS, & Co., London.

The schools of philosophy attached to the *Quartier Latin* of Paris, some years since had in M. Cousin one of their ablest and most popular instructors; a teacher who charmed his auditors as much by the poetical beauty of his language, as he inducted them into the knowledge of what was excellent by his depth of learning, and by his masterly exposition of the laws and constitution of mind in relation to the physical sciences. But not only as a lecturer from the chair of philosophy in the *Faculté des Lettres* is his name famous: his published writings have spread his reputation on both sides of the channel, and have placed it among those of the most distinguished authors of modern times on the subjects he takes in hand. He reasons and writes not only as a philosopher but as a Christian, and hence the popularity he has achieved here, especially among those who cannot separate reason from revelation in any system of ethics.

The course of lectures which now make their appearance in the English language was delivered nearly forty years ago, the first having been read in 1817. The estimation in which, even after so long a lapse of time, they are held, may be gathered from the reasons assigned by the author in his preface for again placing them before the public:—"For some time past," he says, "we have been asked, on various sides, to collect in a body of doctrine the theories scattered in our different works, and to sum up, in just proportions, what men are pleased to call our philosophy. This *résumé* was wholly made. We had only to take again the lectures already quite old, but little known, because they belonged to a time when the courses of the *Faculté des Lettres* had scarcely any influence beyond the Quartier Latin; and also because they could be found only in a considerable collection, comprising all our first instruction from 1815 to 1821.* These lectures were there, as it were, lost in the crowd. We have drawn them hence, and give them apart, severely corrected, in the hope that they will thus be accessible to a greater number of readers, and that their true character will the better appear."

The lectures are seventeen in number; five of these are devoted to the consideration of the TRUE; five to that of the BEAUTIFUL; and the remaining eight to the discussion of the GOOD. In treating of these subjects, M. Cousin admits that *eclecticism*, with which system men have allied his teachings, is one of the most important and most useful applications of his philosophy, but it is not its principle: his true doctrine is *spiritualism*, "that philosophy, as solid as generous, which began with Socrates and Plato, which the Gospel has spread abroad in the world, which Descartes put under the severe forms of modern genius, which in the seventeenth century was one of the glories and forces of our country, which perished with the national grandeur in the eighteenth century, which at the commencement of the present century M. Roger Collard came to re-establish in public instruction, whilst M. de Chateaubriand, Madame de Staël, and Quatremère de Quincy transferred it into literature and art. To it is rightly given the name of *spiritualism*, because its character, in fact, is that of subordinating the senses to the spirit, and tending, by all the means that reason acknowledges, to elevate and ennoble man. It teaches the spirituality of the soul, the liberty and responsibility of human actions, moral obligations, disinterested virtue, the dignity of justice, the beauty of charity; and beyond the limits of this world it shows a God, author and type of humanity, who, after having evidently made man for an excellent end, will not abandon him in the mysterious development of his destiny."

We have, in the above quotation, allowed the author to propound his own theories, as it were, rather than give our own analysis of his teachings; these have for their object a desire to inculcate in his hearers a spirit of free enquiry, recognising with joy the truth wherever found, profiting by all the systems that the eighteenth century has bequeathed to our times, but confining itself to none of them. That period has left us three great schools which are still in existence; that of which

* [The collection referred to has been translated by Mr. Wight, and published by Messrs. Clark, under the title of "Course of the History of Modern Philosophy."—Ed. A.-J.]

Locke was the founder in England, followed by Condillac, Helvetius, &c. in France; the Scotch school, with which are associated the names of Hutcheson, Ferguson, Reid, Dugald Stewart, and others; and the German school, of which Kant and Fichte were the most illustrious disciples. On the doctrines taught by these philosophers respectively, M. Cousin founds, more or less, his creed of eclecticism.

Possibly some of our readers who may not have considered what philosophy really is, will be inclined to think that such a subject can have little relation to the matters with which the *Art-Journal* is more immediately connected: but this would be altogether a mistake. Art, whose direct mission is, or ought to be, the representation of the True, the Beautiful, and the Good, by forms that speak to the soul rather than to the senses, and that awaken deep and earnest thought by the noblest and most glorious images, can never be separated from such philosophy as M. Cousin teaches. Hear what he says of Painting—"Tell me, what sentiment does not come within the province of the painter? He has entire nature at his disposal, the physical world, and the moral world; a churchyard, a landscape, a sunset, the ocean, the great scenes of civil and religious life, all the beings of creation—above all, the figure of man, and its expression, that living mirror of what passes in the soul. More pathetic than sculpture, clearer than music, painting is elevated, in my opinion, above both, because it expresses beauty more under all its forms, and the human soul in all the richness and variety of its sentiments."*

These lectures are intended for general application; there is not one of them which can be perused without profit and pleasure; to the artist, perhaps, those on the "Beautiful" will be found most attractive, because they speak of those things in which his thoughts and feelings are most interested. Of the French school of painting, especially in the works of Nicolas Poussin, "the painter of thought," and of Lescure, "the painter of sentiment," M. Cousin speaks with national pride, but with no inordinate boasting; he knows what good Art is and should be—this is evident by his discriminating remarks upon the several painters of his country. In a word, we cannot too highly recommend this book—which, by the way, is published at a very moderate cost—to all, whether artists or not, who desire to have their minds elevated, and their thoughts rightly directed, by sound logical reasoning and noble sentiments. It is very long since we had a volume in our hands that has afforded us so much gratification in the perusal; to use the author's own words, though he does not so apply them, it will be found "as a faithful and generous companion wherever fortune shall lead you; under the tent of the soldier, in the office of the lawyer, of the physician, of the *savant*, in the study of the literary man, as well as in the studio of the artist."

Mr. Wight's translation is rendered in graceful and eloquent language, with every allowance for the difficulties with which he had to contend in giving a clear and lucid meaning to the original phraseology that such a subject would naturally express.

EXPOSÉ OF THE ROYAL ACADEMY OF ARTS. By THOMAS SKAIFE. Published by PIPER & Co., London.

The publication of such a work as this can do no possible good; little harm, perhaps, because the spirit is obvious to the most casual observer; manifested indeed by the frontispiece which represents an "assembly of asses." Whether the name or the author be a *nom-de-guerre* merely, or that of a real and *bona fide* "rejected," we cannot say, but if he had intended to do service, instead of injury, to the Royal Academy, he could not have adopted a better mode. It is full of coarse and unmeaning vituperation; the language is low to the last degree, and the "charges" (if they are to be so considered) are such as might be easily and at once disproved. To enter into any argument upon the subject is needless, or would be absurd, in dealing with an author so unworthy. That the Royal Academy requires "reform," no sensible person can doubt; an institution unchanged during eighty years cannot be in unison with the spirit of the age; changes have become necessary, and they ought to be made. Of late years indeed the Academy has made several wise and important moves in the right direction, and we feel assured that it is not now deaf to the voice of salutary warning, for so long a period unheeded.

As public journalists we have repeatedly discharged our duty by pointing out to the Royal Academy such matters as we thought (and as

* This passage may be taken as a motto for a Royal Academy Catalogue.

better judges thought) required alteration; yet we have always contended and still contend, that but for the Royal Academy there would be no professional *status* in England. It was this Institution only that kept the vital spark of Art alive in this country. Of the personal characters and the talents of its members there can be no second opinion; both are of the highest; both demand and receive large and general respect.

It is amusing, if it be not revolting, to find an obscure and incompetent ignoramus, denying to the Royal Academy not only truth and honour, but skill and talent; characterising "the 40" as in all respects, and for all purposes, worthless.

We repeat, such publications can do no possible good; the ignorance and impudence they manifest effectually deprive the "facts" quoted from having any weight, and if the Royal Academy had hired this wholesale abuser as their most desirable advocate, he could not have taken a wiser plan to serve them than that he has adopted under the idea that he was an enemy armed from head to foot.

QUITTING THE MANSE. Engraved by T. L. ATKINSON, from the picture by G. HARVEY, R.S.A. Published by H. GRAVES & Co., London.

About ten years since, in consequence of some disagreement of opinion among the ministers of the Scottish church, a very large number of these worthies, to the extent of some hundreds, resigned the cure of their respective flocks, and with it, of course, their stipends, manse, and their worldly position, from what they believed to be a conscientious regard to truth and righteousness. This circumstance suggested to Mr. Harvey the subject of the capital picture which Mr. Atkinson has engraved. The composition of this work is in the artist's usually poetical manner; we do not think he could paint a picture, where the subject admits of such treatment, without some touch of pathos or beautiful sentiment, and this contains many. The right side of the work shows the porch of the manse, which the minister is leaving, with his aged mother leaning on his arm; his children are behind them, each carrying some cherished object of home attachment: the wife, whose face is "fair as an angel's," looks the door after the voluntary exiles. The foreground of the picture is filled with groups of the parish inhabitants—of all ranks and ages, from the laird to the peasant—who have congregated to take a final farewell of their spiritual adviser and his family. Among these groups will be found several very charming figures sketched with much natural truth, and with the poetical feeling to which we have adverted. In the distance is the deserted Kirk, and on the road running past the churchyard is a waggon laden with the household goods and chattels of the retiring minister. A pretty and effective bit of poetical sentiment is derived from the time of day in which the departure occurs; it is evening, as if signifying that the day of the good man's usefulness was drawing to a close; but, indeed, the entire picture is full of subject that must rivet the attention of the spectator, and fill him with mingled thoughts of pleasure and sadness.

WANDERINGS OF AN ANTIQUARY; CHIEFLY UPON THE TRACES OF THE ROMANS IN BRITAIN. By T. WRIGHT, M.A., F.S.A. Published by NICHOLLS & SON, London.

The claims of antiquarian investigation on the historic student are now fully allowed, and the utility of that branch of study vindicated from the contumely with which it was once assailed, by the earnest research and sound common sense of a few enlightened men. The mere twaddling collector of old china and knick-knacks, the pseudo-antiquary of the last century, exists but in farces or novels; or if he does exist, his claim to be enrolled among the lists of the worthy would be questioned. Mr. Wright's wanderings may be accepted as a good itinerary of a modern student, who goes to his investigations at distant spots, versed in their history real or fabulous, and armed with learning and experience, to examine how far their existing remains are in accordance with that which is written of their past grandeur, and to resuscitate things long forgotten. This volume contains much pleasant reading, in a familiar strain, concerning the "old time before us," the volume being intended to give in a popular form a few archaeological truths relating to this country, and thus to foster a love of national antiquities, among those who are less likely to be attracted by dry dissertations. The Roman iron district of the forest of Dean, their cities on the Welch border, Ancient Verulam, the Kentish and Sussex coast, Goodmanham, Aldborough, Stonehenge and Old Sarum,

are all pleasantly descanted on and illustrated by pleasing woodcuts, and the volume is altogether calculated for the drawing-room table. Our readers are already familiar with Mr. Wright's style in the series of papers we have published on the "Domestic Manners of the English," and the same agreeable way of imparting information characterises his "wanderings."

TILBURY FORT: WIND AGAINST TIDE. Engraved by J. T. WILLMORE, A.R.A., from the Picture by C. STANFIELD, R.A. Published by the ART-UNION of London.

This print is now being issued to the subscribers of the Art-Union of London of the current year. We well remember the favourable impression which the original picture made on our minds, when it was exhibited at the Royal Academy three or four years since: it is one of the most successful works of Mr. Stanfield, so vigorous, fresh, and truthful. When looking at it, one almost feels the breezes which blow around old Tilbury Fort, and stir the river into long waves that sparkle under the sunbeams: it is a most masterly production, and has lost none of its excellent qualities in the hands of Mr. Willmore, who has most ably engraved it. The Art-Union of London has issued none but figure-subjects for some time past; we think it does wisely now and then in "ehanging the venue," as lawyers say; and a better subject than this could not have been chosen, nor one more likely to add to the subscription-list.

A DICTIONARY OF TERMS IN ART. Edited and Illustrated by F. W. FAIRHOLT, F.S.A., with Three Hundred Engravings on Wood. Parts I, II, and III. Published by VIRTUE, HALL, & VIRTUE, London.

The nucleus, so to speak, of this Dictionary appeared not very long since in the *Art-Journal*; circumstances, however, over which we had no control, compelled us then to scatter it over a much wider range of our monthly parts than we had originally intended, as well as to restrict it to a far narrower catalogue of words and subjects than such a work should have, to make it completely useful. Under these circumstances it has been thought desirable to republish it as a distinct book, making such additions to the original list of words (in fact, doubling in quantity the original matter) as Art, in all its various ramifications, may supply, so as to make it of practical utility for reference to the student and amateur, by whom such a work, we know, has long been wanted; this will adequately meet their requirements. For instance, the words "Armour," "Art," and "Costume," in the number already published, take almost the form of essays; the last word gives a list of an entire series of books on the costumes of all nations, ancient and modern, thereby supplying much valuable information to the artist. It is of a most convenient size, is very carefully printed, and is announced to be completed in twelve parts. The name of Mr. Fairholt is extensively known and largely respected; it will be accepted as a guarantee for the care and accuracy of the compilation.

RETURN FROM DEER-STALKING. Engraved by H. T. RYALL, after the picture by SIR E. LANDSEER, R.A. Published by the ART-UNION of Glasgow.

Often as we have found occasion to notice the spirited exertions of the Committee of the Art-Union of Glasgow to promote the objects of this society, these exertions have never been more strikingly displayed than in the engraving before us, which is to be issued to the subscribers of the current year. The subject is not altogether unfamiliar to the public, from a comparatively small print which appeared a few years since, but it comes out with remarkable effect in Mr. Ryall's large and fine engraving, which may most worthily take its place beside the best that have been published from the works of Sir Edwin Landseer. We can only say that the subscribers will have a marvellously cheap guinea's worth who only have one of these prints coming to their share; it ought to, and doubtless will, gain a vast accession to the subscription list.

While on the subject of this society, we may mention that the committee have decided on exhibiting in London, during the present month, the pictures already selected as prizes for the present year. Up to this time about 3000*l.* worth have been purchased, and it is intended to add considerably to these when our London exhibitions open. The Glasgow Art-Union carry on their proceedings both wisely and well, meriting all the success they meet with.

MODERN HUSBANDRY: A PRACTICAL AND SCIENTIFIC TREATISE ON AGRICULTURE, ILLUSTRATING THE MOST APPROVED PRACTICES IN DRAINING, CULTIVATING, AND MANURING LAND; BREEDING, REARING AND FATTENING STOCK. By G. H. ANDREWS, ESQ., C.E. With Illustrations drawn by E. DUNCAN, and HARRISON WEIR. Published by N. COOKE, London.

We confess frankly that we should be better judges of the pictorial beauty of a farm than of the care and management of the farm itself, but the farmer and the farm hold very different positions from what they did some years ago, when the farmer was considered a "clodpole," and the farm was cropped and dressed without any appeal to, or even knowledge of, the great laws of chemistry which now regulate all the operations of the farmer—who, nowadays, must be a well-informed and well-educated man; and though we should be sorry to see him remunerated according to the old war prices, we hope the "tide is on the turn" for his advantage. Mr. Andrews' book is full of that *modern* information which is especially useful to the farmer, and we ourselves became so thoroughly absorbed by its pages, that we read on and on as if we had a much stronger stake in the agricultural prosperity of the island than is conferred by the possession of a few pale geraniums and two China hedgehogs with yellow crocus spines. We can conceive no more valuable volume in a country house. It is lavishly and accurately illustrated by excellent engravings.

POEMS BY JOHN FRANCIS WALLER, LL.D. Published by J. MCGILSHIAN, Dublin; W. S. ORR, London.

The poetic population of Dublin are very proud of Doctor Waller. He is *their own*, born among them, and, what is rare, living among them. He is an accomplished scholar, and has for some years been to the "Dublin University Magazine" what "Delta" was to "Blackwood." Many of the lyrics in this charming little volume breathe the very soul of poetry—pure, tender, yet impassioned. Many convey suggestions which the painter could render effective; for instance, "The Spinning-wheel Song," which is as playful and graceful as it is pictorial.

THE LIVES OF THE BRITISH POETS. Published by N. COOKE, London.

Mr. William Hazlitt has in these volumes undertaken to complete JOHNSON'S LIVES OF THE BRITISH POETS. Mr. William Hazlitt tells us that, while omitting no portion of Dr. Johnson's labours, he has, in the preparation of new matter, done little more than arrange, as lucidly and efficiently as he could, the chief incidents of each person's life and literary progress; with such cursory notices of the nature and character of his principal productions as the space at his disposal permitted. Only the first of the four volumes is published, but it promises to be a valuable addition to our libraries.

ILLUSTRATIONS FROM ANCIENT ART. Selected from objects discovered at Pompeii and Herculaneum. By the REV. E. TROLLOPE, F.S.A. Published by G. BELL, London.

A volume of little pretension, but carefully executed in all points; it contains forty-five sheets of plates, classified in subject, each plate exhibiting numerous well selected examples of the ancient treasures exhumed from the long buried cities. The engravings are little else than outlines, but they answer every purpose of shading, form, and ornament. The descriptions are concise, yet sufficiently explanatory. Many of the subjects introduced are from original sketches made by the author, others are from previously published works, such as the *Museo Borbonico*, &c.; the cost of which excludes them from the libraries of all but the wealthy; Mr. Trollope's condensed and well-arranged volume may be used as an efficient substitute for the larger and more expensive books.

THE APPLE BLOSSOM. Executed on Stone by J. COVENTRY, from a Drawing by W. HUNT. Published by E. GAMBART & Co., London.

Save and except for the pleasure of possessing a work which no one else has, we should scarcely care to buy an original drawing or picture, when we can purchase such prints as this at a comparatively trifling cost. It is another of the very clever fac-similes of drawings printed in chromo-lithography by Messrs. Hanhart; the composition, a sprig of apple-blossom and a bird's nest, is in Mr. Hunt's well-appreciated style; the print so closely resembles the original in colour, texture, and handling, as to deceive the practised eye.

THE ART-JOURNAL.



LONDON, APRIL 1, 1854.

THE ROYAL GALLERY OF ART
IN THE ART JOURNAL.

SUBSCRIBERS to the *Art-Journal* are informed that Her Majesty the Queen, and His Royal Highness Prince Albert, have graciously accorded permission to

be issued in that work a series of engravings from the pictures at WINDSOR CASTLE, BUCKINGHAM PALACE, and OSBORNE.

This permission has been graciously and munificently conferred in order that the public may be supplied with fine and valuable examples of Art, on such terms as shall bring them within the reach of all classes: and it will be the duty of the editor to discharge the task with which he is thus entrusted, for the public benefit, by producing the several works in a style of excellence commensurate with their importance.

In according this grant, His Royal Highness is pleased to consider the *Art-Journal* as a work "calculated to be of much service," as "extremely well conducted," and his "patronage of which, it has given him much pleasure to afford."

The pictures from which a series has been selected, (in all cases of living artists with their sanction and approval) comprise the works of a large proportion of the great Masters of the Italian and Dutch schools, together with those of the most eminent Painters of the existing age—of England, Germany, Belgium, and France.

The editor of the *Art-Journal*, in announcing the munificent gift which is thus destined to add so much attraction to—and so greatly to increase the value of,—that publication, cannot omit some notice of the very large extent, and the surpassing interest, of the collections which are the private property of Her Majesty and the Prince Consort; and which so emphatically mark the liberal patronage that modern Art has received at their hands. The PALACE which is more peculiarly their "home," is literally filled with the productions of living artists: not only of those who have achieved fame, and hold foremost pro-

fessional rank, but of those who—thus assisted, and under such patronage—receive that encouragement which is the surest stimulus to honourable distinction. The following list of Painters whose works adorn the Palace at Osborne will speak strongly of the support that modern Art has there obtained: Bright, Callcott, R.A., Callow, Chambers, Cooper, A.R.A., Cope, R.A., Corbould, Dyce, R.A., Sir C.L. Eastlake, P.R.A., Fielding, Fripp, Frost, R.A., Grant, R.A., Haghe, Sir Geo. Hayter, Hering, Herring, Horsley, Jenkins, Jutsum, Knell, Sir E. Landseer, R.A., Leitch, Le Jeune, Rayner, Richardson, Roberts, R.A., Sir W. C. Ross, R.A., Stanfield, R.A., F. Tayler, Townsend, Uwins, R.A., Wingfield, &c. &c.; together with the productions of the foreign painters—Berg, Berkel, Delaroche, Ellendrieder, Foltz, Hamman, Hersel, Herman, Jacobs, Jager, Koekkoek, Krauss, Morenhont, Ary and J. Scheffer, Steinle, Tanneur, Van Eycken, Van Lerius, Wappers, Winterhalter, &c., &c.; a collection of rare value, chosen not alone for their intrinsic merit, but for their interest of subject, as sources of refined pleasure and profitable instruction.

The Collections at BUCKINGHAM PALACE and at WINDSOR CASTLE are to some extent known. At BUCKINGHAM PALACE are those famous examples of the Dutch and Flemish Schools which are unsurpassed in Europe; and at WINDSOR CASTLE are the rare and beautiful productions of the Italian Schools; together with the renowned Vandykes, and the choicest of the works of Rubens, in the salons named after these great masters.

Scattered through the various Galleries will also be found pictures by Reynolds, P.R.A., West, P.R.A., Lawrence, P.R.A., Collins, R.A., Hogarth, Wilkie, R.A., Gainsborough, Mulready, R.A., Allan, R.A., Harding, Armitage, Gallait, Verboeckhoven, Grenze, Claude, Berghem, Q. Matsys, Pater, Mignard, &c. &c.

It is not too much to say that no other collection in the kingdom contains so many examples of modern Art—the productions of living artists: and it is to be remembered that it has been entirely formed within little more than fourteen years, since Her Majesty's happy accession to the throne, and her auspicious union with a Prince who so ardently and continually devotes his energies to promote the valuable institutions of the country, and under whose judicious and liberal patronage the progress of Art, Fine and Industrial, has been so encouraging and so prosperous.

From this extensive and most attractive collection, the editor of the *Art-Journal* has been permitted to select such as he considered would best advance the interests of Art, and do honour to the several artists, while advancing popular taste.

The gracious and honourable recognition his work has thus received, will naturally lead to the utmost exertion to discharge

worthily the trust committed to him. The engravings shall be executed in the best style of which the Art is capable: and in every other department, arrangements shall be made with commensurate care and fidelity. With respect to the engravings, the co-operation of the most eminent Engravers of Germany, Belgium, and France, as well as of England, has been secured.

The editor of the *Art-Journal*, in expressing his earnest gratitude to Her Most Gracious Majesty, and His Royal Highness Prince Albert, would fail in duty if he did not, at the same time record his sense of the cordial aid he has received from all the artists—whose consent and co-operation were a necessary accompaniment of the grant. Not only from British Painters, but from those of the Continent, he has received kind, and ready, and most liberal, assistance. This recompense of his labours (for upwards of fifteen years and from its commencement) as conductor of the *Art-Journal*, cannot be otherwise than a source of the truest gratification—a large reward for efforts often very onerous and difficult. The aid of the artists is indeed a benefit, second only in grace and value to that which Her Majesty and His Royal Highness have conferred.

Previous to the publication of this series in the *Art-Journal* they will be issued as a *separate and distinct work*—such work however to consist only of PROOFS ON INDIA PAPER. This permission has been accorded by Her Majesty and His Royal Highness under the conviction—which will at once occur to every subscriber to the *Art-Journal*—that only by such auxiliary aid could the Proprietors meet the necessarily large cost of the series.

Those, therefore, who require *fine and early impressions* of these very beautiful and attractive engravings, may have them supplied, in accordance with the Prospectus furnished herewith: while our subscribers will obtain them as successors to the Vernon Gallery, to be brought to a close at the end of the present year.

Inasmuch as our pledge to the late Mr. Vernon was to engrave *the whole* of the pictures presented by him to the nation, many works have been of necessity engraved, which were not calculated to make effective engravings: with the Royal collection it will be otherwise: Her Majesty and His Royal Highness having graciously permitted the editor to select from their very large collections only such as he considers will most gratify and improve popular taste.

We presume very respectfully to hope that in the work we are preparing, we shall receive the support of many of the subscribers to the *Art-Journal*, who will unquestionably desire a publication in all respects so perfect as "THE ROYAL GALLERY OF ART," and willingly meet an increased outlay to procure it.

4, LANCASTER PLACE, STRAND.

CHEMISTRY AS APPLIED TO THE FINE ARTS.

BY DR. SCOFFERN.

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NO. I.—ON THE PIGMENTORY AND TINCTORIAL MATTERS OF THE ANCIENTS.

THE imperishable forms of beauty which have come down to us from classic ages—monuments of the perfection to which Grecian sculpture had arrived—awaken in us a natural desire to become acquainted with some particulars relative to the sister arts of painting, dyeing, and general chromatic ornamentation. More perishable than the records of sculptured marble, the traces of these sister arts are almost lost. The masterpieces of antiquity in these departments have crumbled before the ravages of time. The pictures of Zeuxis, Polygnotus, Euphranor, Ætion, and other bright ornaments of the best Hellenic epoch, have totally disappeared. The woven coloured textures of the Greeks and Romans might never have existed, for aught that we know of them by inspection at the present time.

Nevertheless, the inquirer is frequently enabled by a diligent study of antiquity, to arrive at positive deductions by the application of collateral facts; enabled to recall before the mind's eye a representation of a Grecian or Roman house and household at any particular epoch, as they then were; to reproduce paintings which have disappeared, tints which have faded away; and even when this endeavour is fruitless, when the most diligent study of ancient testimony is insufficient to contribute the knowledge we require, that study is useful still. When, closing our perceptions for a brief period to this feverish age of startling effects and season fashions, thoughtful only of the present, unheeding the ravages of time, we wander mentally back some two thousand years, the imagination depicting to itself the beautiful productions of high Grecian Art—a feeling of regret will arise that such masterpieces of pictorial genius should have been so entirely lost. It is then that the thoughtful inquirer will ask himself whether we, the moderns, with the desolating ravages of time made manifest to us, are profiting by experience of the past? This is a thought of grave import, and one that must arise in the mind of every individual duly impressed with a feeling of the responsibilities of Art. Those who draw invidious distinctions between ancient and modern Art, to the disparagement of the latter, will perhaps say the evanescent character of much that is now produced, bears an impress of durability proportionate to its deserts, that it is unfitted for the gaze of posterity, and may be consigned to the ravages of time without regret. In this sentiment, now so current, there is great misapprehension and some amount of bad feeling. For our present purposes we may concede this modern inferiority; not necessarily as a fact, but as the basis of an argument, for the purpose of narrowing an issue; still the most utterly worthless productions of Art, considered absolutely, become endowed with a comparative value, when examined in connection with the productions of another epoch. The record of failures is amongst the most valuable testimony man can hand over to posterity; showing, as it does, the fallacious paths chosen for arriving at the goal of excellence. Success in any art is not more likely to be achieved by our making direct for the pharos of safety, than

by a careful avoidance of those beacons of danger which beset our course; pity then the pride of human nature so frequently prompts the removal of the latter—exposing the voyager to the danger of those rocks and quicksands on which so many adventurers have been stranded before!

If the pictorial treasures of antiquity were displayed to us in the aggregate, we should scarcely regret for themselves alone the loss of even the best of those which have been exhumed from Herculaneum and Pompeii. Generally considered these pictures are of inferior pretensions; they were executed in a declining era of pictorial Art, and can by no means be accepted as a fair representation of classic pictorial acquirements. Yet, preserved to us as they are, sole monuments of their era; reflecting as they do, imperfectly, the glories of an earlier and a purer age, studied in connection with contemporary records, what a valuable mass of testimony do these pictures not convey? Who would not regret the loss of these inferior works of Art?

The subject of ancient painting I shall defer in all its details to a future occasion; my object being to treat not of that Art alone, but of chromatic or coloured ornamentation, as known to the ancients in its widest sense. This subject admits of being arbitrarily classified under the heads of 1. dyeing, including tissue-printing, also the coloured embellishment of ceramic ware, and glass; and 2. painting. Were it imperative to discuss these matters according to a strict chronological description, beginning with the people who first excelled in these Arts, as testified by undoubted records, we should be carried back into the early historical periods of China and Hindostan. Practically, however, there is no necessity for this treatment; I shall therefore at once proceed to give a sketch of the chromatic Arts, of ancient Greece and Rome. I shall begin with the dye-stuffs employed by the classic nations; first of all with the celebrated Tyrian purple with which the robed vestments of the emperors were dyed, and the use of which was forbidden to all others under pain of death, as we learn from classic history. Before however entering upon the consideration of any specific dye, it may be well to take a passing glance at the nature of dye-stuffs in general, and of the principles on which their fixation depends.

It needs no great technical knowledge of the dyer's Art, to be aware that not every agreeable colour is a dye. The colour must be soluble when applied; becoming insoluble in the dyed tissue, and unalterable by all ordinary agents. Such are the primary qualities indispensable to the constitution of a dye. Now it so happens, that whilst certain dye-stuffs are self-fixing, that is to say, capable of becoming so firmly attached to textures that ordinary agents cannot remove them, certain other dye-stuffs only admit of being fixed by the intervention of a second body, technically known as a mordant (from *mordere*, to bite), on the fanciful supposition that it bites in the dye. This fact at once furnishes the basis of distinction between dyes; which admit of being divided into substantive, or those which fix themselves, and adjective, or those which require for their fixation the intervention of a mordant.

The statement will not now appear extraordinary, that by far the greater number of dyes known to the ancients were substantive, or self-fixing; at least, the dye-stuffs of the Greeks and Romans were chiefly of this character. The tinctorial resources, however, of the Egyptians, Hindoos, and Chinese were greater, as we shall discover hereafter.

The operation of mordants is occasionally even more important than that of fixing colour; in many cases the colour cannot be said to exist until the mordant has been applied. This property is strikingly illustrated in the operation of dyeing Prussian blue. Every lady knows that an ink stain soon becomes an iron mould, which latter is fixed under the application of all ordinary agents. Now if a piece of tissue stained thus with an iron mould be dipped into the yellow solution of prussiate of potash, the red iron mould is at once converted into a blue patch of corresponding form and dimensions. This indeed is the exact process practically followed in the dyeing of Prussian blue. If instead of prussiate of potash it be dipped into infusion of oak bark, or nut galls, then the resulting colour is black.

The ancients were very devoid of chemical knowledge; their list of adjective dye-stuffs was therefore restricted, and all the most celebrated dyes of antiquity belonged to the substantive division, of which Tyrian purple was undoubtedly the chief. The



THE TYRIAN PURPLE SHELL-FISH.

purple dye of Tyre, which admits with great propriety of being included amongst the dyes of Greece and Rome, was discovered about fifteen centuries before the Christian era, and the art of using it did not become lost until the eleventh century after Christ. It was obtained from two genera of one species of shell-fish, the smaller of which was denominated *buccinum*,

the larger *purpura*, and to both the common name *murex* was applied. The dye-stuff was procured by puncturing a vessel in the throat of the larger genus, and by pounding the smaller entire. Having been thus extracted, salt was added, also a certain amount of water. The whole was then kept hot about eight or ten days in a vessel of lead or tin, the impurities as they rose being

assiduously skimmed off. The dye-stuff was now ready to receive the texture to be dyed (wool, universally), and the operation of dyeing was simple enough; nothing further being required than the immersion of the whole for a sufficient time, when at the expiration of a certain period the whole of the colouring matter was found to have been removed, and to have combined with the textile fabric.

The tints capable of being imparted by this material were various—representing numerous shades between purple and crimson. Amongst these a very dark violet shade was much esteemed, but the right imperial tint, we are informed, was that resembling coagulated blood. The discovery of Tyrian purple dye I have referred to the fifteenth century, B.C. That it was known to the Egyptians in the time of Moses is sufficiently obvious from the testimony of more than one scriptural passage. Ultimately in latter ages a restrictive policy of the eastern emperors caused the art to be practised by only a few individuals, and at last about the commencement of the twelfth century, when Byzantium was already suffering from attacks without, and dissensions within, the secret of imparting the purple dye of Tyre became lost.

The re-discovery of this art during the reign of our Charles II. is interesting under more than one aspect. It not only affords the interesting example of a curious discovery made near the same time by four individuals, each being to some extent unconscious of the other's investigation—but it is remarkable as being one of the first indications and first results of an inductive philosophy, just then come into operation, and destined henceforth to work such mighty changes in Art and science.

The re-discovery of Tyrian purple as it occurred in England was made by Mr. Cole of Bristol. About the latter end of the year 1683, this gentleman heard from two ladies residing at Minehead, that a person living somewhere on the coast of Ireland supported himself by marking with a delicate crimson colour the fine linen of ladies and gentlemen sent him for that purpose, which colour was the product of some liquid substance taken out of a shell-fish. This recital at once brought to the recollection of Mr. Cole the tradition of Tyrian purple. He, without delay, went in quest of the shell-fish, and after trying various kinds without success, his efforts were at length successful. He found considerable quantities of the buccinum on the sea-coast of Somersetshire and the opposite coast of South Wales. The fish being found, the next difficulty was to extract the dye, which in its natural state is not purple, but white, the purple tint being the result of exposure to the air. At length our acute investigator found the dye-stuff in a white vein lying transversely in a little furrow or cleft next to the head of the fish.

I need not follow Mr. Cole in all the minute details he gives as to the proper method of using this dye; suffice it to say that a piece of fabric having been imbued with the white liquid, and exposed to air and light, evolves a nauseous odour, and passing through many tints of blue, at length assumes a permanent shade of purple. Exposure to air and light is absolutely essential to the effect; for a texture imbued with the material, and then preserved between the leaves of a book, does not become coloured. Some of the first specimens of linen marked in this way by Mr. Cole he forwarded to Dr. Plot, who was at that time one of the secretaries of the Royal Society. Towards the latter end of 1684,

the discovery had attracted the merry monarch himself. He examined the dyed textures, and admired them greatly. He is even said to have worn a pair of stockings thus dyed. Finally, he desired that some of the shell-fish might be brought, the tinctorial matter extracted, and the process of dyeing gone through all in his presence. Measures were taken to gratify the king's laudable curiosity, but before the necessary arrangements were complete, the monarch died.

Such is a slight sketch of the discovery of Tyrian purple in England. In France, after the lapse of an interval of about twenty-four years, counting from the discovery of Mr. Cole, M. Jussieu discovered large quantities of the buccinum on the Atlantic portions of the French coast, and shortly after another Frenchman, M. Reaumur, found large quantities of the buccinum on the coasts of Provence. Hitherto it will be remembered that the discovery of only one genus, the *buccinum*, had been made. That of the other genus, the *purpura*, followed in the year 1736; the discoverer in this case being M. Duhamel. All these gentlemen agreed in their statement of the remarkable change of colour which tissues dyed with this substance underwent, but the phenomenon in question had not been circumstantially detailed by any classic author. Some doubts, therefore, might exist as to the identity of Tyrian purple with the newly-discovered product. At length, however, very curious testimony, altogether conclusive as to this question, transpired. In the eleventh century, whilst the art of purple-dyeing still existed at Tyre, a Grecian princess, *Eudocia Macrembolitissa*, daughter of Constantine VIII., saw the process, and wrote a description of it. This description takes cognizance of the peculiar change of colour, and consequently removes the last trace of doubt as to the identity of ancient Tyrian purple with the material of Mr. Cole, M. Jussieu, Reaumur, and Duhamel. The narration of the Byzantine princess is to be found in a collection of *Anecdota Græca*, published by M. D'Ause de Villoisii.

Having thus rediscovered the celebrated dye, so valued in former ages that emperors alone might be robed in vestments tinged with it, perhaps the question may occur to the reader why people of this age do not avail themselves of such a right regal dye? No longer protected and restrained by sumptuary laws, the far-famed purple might now be used, if popular taste so willed, for the most humble of purposes. Second class railway travellers might swathe their nether limbs in woollen fabrics of that imperial tint on which a Cæsar would have gazed with envy; and our cooks and housemaids might display themselves in cotton garments printed with the same. There is no reason, in short, wherefore the Tyrian dyeing process should not at this time be prosecuted, except the simple one that modern dyers have many cheaper, better, and more elegant purple dyes. Alas for the credit of antiquity, but so it is!

I have already stated that the first discovery of Tyrian purple is referred by the greater number of authors to a period so remote as fifteen centuries before Christ. Vague accounts of the history of its discovery have been handed down to us, enveloped in a great deal of mystery, and veiled in allegory, as is so usual with traditions of early date. Yet out of this vague allegory one fact seems consistent enough; namely, that the tinctorial power of the buccinum and purpura was discovered accidentally by (if I may thus express myself)

the humble agency of a dog. The tradition is variously shaped, but its most consistent form is this:—the Tyrian Hercules being found wandering along the sea-shore in company with his favourite nymph Tyra and the dog—the latter, whilst gambolling amongst the rocks, seized a shell-fish and crushed it in his mouth; whereupon the lips of the animal became of a purple hue. The lady was the first to observe this change of colour. Nothing so brilliant as this purple had she ever seen. She expressed a desire to have a robe of precisely similar tint; and imperiously told her lover that he should be banished her presence until he presented himself the bearer of such a robe. Thus, the Hercules of Tyre, being stimulated to invention by the powerful incentive of love, did that which was by no means fashionable in his time;—he became manufacturing-chemist, he established a laboratory, and ended by discovering the method of using the celebrated dye as a tinctorial matter for woollen fabrics. Unfortunately for the lady whose imperious command brought about the discovery, and whose admiration of the tint was such, that she desired all her garments to be dyed of that colour—she had a rival in the King of Phœnicia. His majesty no sooner viewed the lady's robes, than thinking their colour too beautiful for persons in her station, he caused an enactment to be made, that no individual should presume to wear purple garments save himself. Without claiming too much credence for the story of the Tyrian Hercules, his lady and his dog, or endeavouring to strike a balance of probabilities between more than one version of the tale, one may at least concede that the circumstance of the discovery of the dye through the agency of a dog was probable enough; and even if the majestic Hercules should turn out to have been a mere shepherd, and the imperious nymph Tyra the shepherd's wife, still the interest of the discovery would be, chemically regarded, the same—although a certain antiquarian charm would fade away before the matter-of-fact version of the chemical historian, as the regal purple itself has faded under the relentless touch of many centuries.

The tale—the fable if the reader pleases—has another significance beside the point of discovering the purple dye. For the credit of his Tyrian Majesty, we of a politer age may well express a hope that he was not so ungallant as to interdict the wearing of a fancy colour by a lady, that lady in one sense its discoverer; but be this as it may, there is no room for doubt that robes dyed with Tyrian purple were deemed, from the period of the first discovery of the dye to its oblivion in the twelfth century, only adapted for persons of the very highest station. They are represented by Moses as having been used for the vestments of the high Priests and the ornaments of the tabernacle; they are mentioned by Homer, that accurate delineator of men and things—that Shakespeare of antiquity, who held the mirror to the nature of his age, and has reflected its very image through the long vista of fifteen centuries into the field of our own vision—they are mentioned by Homer as being employed as the vestments of his heroes when dressed in state. Nor was the love of the imperial tint less deeply impressed amongst the luxurious people of Assyria and Babylon; who robed their idols in the purple cloth of Tyre. Such of us who contemplate the mutations of taste to which modern dyed materials are subject, may contrast that fickleness of modern races with the persistent admiration of the ancients for robes of Tyrian dye. Not only

was this admiration long enduring, but instead of diminishing with the progress of time it increased. When first discovered, as we have already seen, the Tyrian king, considered the monopoly of wearing the purple robes should exclusively belong to himself. It does not appear, however, that his majesty enforced this opinion by any stringent measures. History does not state that he made the crime of wearing a purple robe punishable by death, and in subsequent ages the Tyrian purple was worn by such of the better classes, Greeks and Romans, as chose to incur the expense; but in imperial Rome this cherished colour was restricted exclusively to the emperors. The wearing of a purple garb by any other was a crime punishable by death, and, as if this were not stringent enough, it was furthermore enacted that death should be equally awarded even though the imperial tint were disguised by the simultaneous presence of another colour.

As regards the beauty of this celebrated tint much cannot be said; and the extreme admiration in which it was held for so long a period, demonstrates very strikingly the poverty of Greek and Roman resources in this department of Art. What else could be expected of people who looked down on all industrial arts with feelings of contempt, regarding them only as befitting the occupation of slaves? Even Pliny, entertaining as he naturally did a strong bias in favour of applied science, could not entirely forget the prejudices of his age. This is demonstrated plainly no less than painfully by some remarks of his in reference to the very subject of dyeing. He might have communicated a far greater amount of information than he did on this important subject, but he refrained out of deference to the prejudices of his epoch, very coolly giving us to understand that he had neglected the description of operations which are unconnected with the liberal Arts!

Although, then, robes of Tyrian dye would not come commended to our modern tastes with any great amount of beauty, they unquestionably possessed one quality of aristocratic exclusiveness:—they were exceedingly dear. During the reign of Augustus, wool having been twice dipped in the Tyrian dye sold for 1000 Roman denarii, equal to about 36*l.* sterling of our money, per pound; and no wonder—considering that fifty pounds of wool required to be steeped in no less than two hundred pounds of the buccinum liquor, and one hundred pounds of the liquor of the purpura—a ratio of about six pounds of liquor to one of wool! Now when we reflect that each fish yielded only one or two drops of fluid, astonishment ceases that the dyed material was so expensive.

Viewed in respect of its durability the Tyrian dye occupies no very distinguished position. It would be improper to denominate it a rapidly fleeting dye, but still its power of resisting atmospheric and luminous influences would not seem to be great, if we may judge from the wonder expressed by Plutarch, that some purple raiments found in the treasury of the King of Persia had not lost their beauty, although they were a hundred and ninety years old. Doubtless the specimens in question, belonging as they did to a luxurious king, were of the best. The probability also is that they had been well preserved. Under these circumstances the preservation of original beauty by a moderately permanent dye is no great subject of marvel, and only leads us to suppose that vestments of Tyrian purple in the aggregate did not retain their splendour for any great length of time.

Although there can be no doubt whatever that the buccinum and the purpura furnished the staple material for the production of this tint, yet ancient manufacturers occasionally developed shades and *nuances* by the addition of other matters, such as wood ashes, and what they termed “alum,”—though the real nature of the material denominated alum by the Greeks and Romans has not yet been well made out. That it was not what we understand by the term alum is sufficiently plain. However the most interesting adjuncts to the shell-fish liquor were a sea-weed called “fucus,” and the “Kermes” insect; the latter being a poor substitute for our modern cochineal. It would be unnecessary to indicate that true cochineal must have been altogether unknown to the ancient Greeks and Romans, seeing that it is indigenous to America—had a contrary opinion not been advocated by Bruce, who strenuously maintained it (cochineal) to have been the sole agent employed by the Tyrians for dyeing purple, and that the Tyrian artificers testified to the use of the shell-fish liquor to guard their secret. This assertion, I need hardly repeat, is diametrically opposed to the most satisfactory evidence. Kermes however seems to have been pretty extensively used by the ancient Greeks and Romans as well as their dyers in ordinary—the Tyrians—not only as an adjunct to the shell-fish liquor, but as a separate agent. Scarlet, indeed, seems to have been a favourite colour with the Greeks; most of their specimens of purple verged on scarlet, and one word was not unfrequently employed to indicate both varieties of tint. Even under the best of circumstances, kermes, as a dye-material, is very inferior to cochineal; that is to say even when the natural tint is heightened, and intensified, according to the practice of modern dyers, by a mordant of tin. The natural tint of both cochineal and kermes is dull and uninviting; but of the two, the latter holds out very inferior pretensions. The dye-stuffs extracted from fucus, doubtless, resembled our modern orchil, and would have imparted a tinge of violet or blue. We moderns, I need scarcely indicate, produce all our magnificent purples from cochineal as a basis. Were we deprived of this valuable insect, then most probably we should appeal to its European substitute kermes; heightening the colour by proper mordants, but under no circumstances should we find it worth our while to have recourse to the fish liquors of old Tyre.

When treating of the process of dyeing amongst the ancient Greeks and Romans, it may perhaps be well to indicate that the substance dyed was almost invariably wool. Silk, even so late as the imperial sway of Augustus, was very rare at Rome; cotton fabrics were sparingly brought from Egypt and the east, but they too were rare; wool and linen, especially the former, were the principal staples of Greek and Roman woven textures; the latter, we all know, is unfavourable to the manipulations of the dyer; nevertheless, the Greeks attempted the art, in imitation of certain Egyptian artisans. We are informed that Alexander the Great having sent to Egypt a fleet bearing white sails, when the fleet returned, the sails had been dyed after the Egyptian fashion. The Egyptians indeed were very far in advance of the Greeks and Romans in all matters relating to the application of dyes, as we shall discover by and by, when discussing the chromatic resources of that celebrated people.

Next to the Tyrian purple in all its various *nuances*, and kermes—scarlet, per-

haps yellow, was the dye next best esteemed by the ancient Greeks and Romans. We learn, however, by collateral testimony, that the antiquity of the yellow dye-materials, supposing them to have originated in Greece, (there were several) must have been inferior to that of the purple of Tyre. All these yellow dyes—of which the most celebrated was termed “elychryson,” from its similarity to the tint of a golden yellow flower of that name,—bore, in the time of Pliny, Greek designations; nevertheless, we are informed by Pliny, that they were unknown, or at any rate not in request, in the time of Alexander the Great. This was about 300 B.C., whereas the discovery of Tyrian purple dates twelve centuries back from this epoch. As there was a sumptuary law in reference to Tyrian purple, so was there one also in reference to yellow. It was only permitted to women, and was the colour especially affected by Grecian brides. This, I presume, on the supposition of moderating the power of their charms, for if a court martial of ladies were to sit in judgment on the question, they would hardly arrive at the conclusion that yellow is a tint of any great excellence for wearing apparel. True it is that modern ladies do set great store on ancient lace, yellowing it by coffee, tea, and other weak dyeing matters, yet all this is not because of any beauty associated with the colour, but to imitate the effects of age.

In this article I shall not enter farther upon the subject of ancient tinctorial matters. The principal have been detailed, and with the information now before him, the reader will be able to form an opinion concerning the wardrobe of a Grecian or Roman lady. Let us, for example, carry ourselves back to the age of Sappho. This lady we know had certain refined tastes, although not altogether irreproachable in others; doubtless she was fond of nice things; and such her many admirers would vie in presenting to her. What sort of appearance, then, does the reader imagine her wardrobe would display? Perhaps she had a good store of thin white flannel robes, for common wear in the morning—Welch flannel, bleached, will give us no bad idea of the material. She had another robe, perhaps, of Tyrian purple, or it might be two:—these were her best. For a second best she had probably one of rusty scarlet tint, the produce of the natural juices of the kermes. In fine linen she was unquestionably deficient; nor was any portion of it adorned with those delicate blandishments, the very poetry of flax, if I may use the term—“lace.” It may be that some imperial candidate for her love had given her a robe—or, at least, trimmings of some mystic gold-hued material which, according to the ancient tale prevalent in her time, “the far-off people of the Seres do comb from trees.” Finally, it may be that some admirer, determined to outdo all his predecessors, had presented her with a garment of Persian chintz, or printed Egyptian calico; the former a coarse imitation of a modern bed curtain, the latter more vile than the meanest print that ever left Manchester for Timbuctoo. Nor could any of the natural imperfections of her wardrobe have been veiled or idealised by the process of “getting up.” How the laundresses managed with their fine linen in those days I cannot tell! seeing they were totally ignorant of soap: an invention indeed of so late a date that even at Rome at the time of Augustus it was sparingly used, being imported from Gaul; not employed even then as a detergent, but as a pomatum. Alas! Sappho must have been a coarse looking lady in all that relates to dress and toilette.

WHAT IS HERALDRY ?

OR,
AN ENQUIRY INTO THE ORIGIN AND NATURE
OF ARMORIAL ENSIGNS,

IN CONNEXION WITH
HISTORY, BIOGRAPHY, POETRY, AND THE ARTS.

BY WILLIAM PARTRIDGE.*

FROM the practice of the tournaments, then, several important features in Heraldry, although in existence long before, became either more accurately defined, or more stringently carried out. The crest, which previously was but an occasional appendage to the arms of a very few individuals, became a constituent feature of the blazoury, and was added to the shield of every gentleman bearing arms. Again, the colours of the torse or wreath, which before were arbitrary, became fixed upon a well-defined principle, drawn from the metal and colours in the shield. The same law was also applied to the colours of the *lambrequin* or *mantelet*, and those laws are not only still binding, but where good taste prevails the same rules also guide the choice of colours for the attire of the liveried attendants. The usages of chivalry thus induced among the gentry of the middle ages an ardent attachment to their armorial bearings, and a most vigilant tenacity in the accurate emblazonment of them, so much so, that any attempt to infringe or tamper with a gentleman's coat of arms was resented as strenuously as a personal insult, or an encroachment on his real property. A knowledge of the "gentle science of armorie" was then a part of the education of every gentleman, and of every prince; and although we are sometimes told the age of chivalry is gone, yet there can be no question that to the prevalence of these feelings among our ancestors in bygone days, may be traced in a large degree that high sense of honour and gallant bearing which still marks the true English gentleman.

Although we have seen that the crest was brought more prominently into use by the tournaments, yet there are proofs that some of the crests borne by many of our ancient families have had their origin in the striking events of the olden times in which they lived. I only cite one as an example, out of many which could be given.

In the great struggle for the throne of Scotland, Robert the Bruce happened to meet the Red Comyn, in the Grey Friars' Church, at Dumfries, in the year 1340, and in a conference between them they came to such high words, that at last, in a high state of excitement, Bruce drew his dagger, and stabbed Comyn in front of the high altar, and then rushed out of the church to take horse, but one of his retainers, named Kirkpatrick, asked him the cause of his agitation, Bruce replied, "I doubt I have slain Comyn." "You doubt," cries Kirkpatrick, "I mak sicker,"

I MAK SICKER.



KIRKPATRICK, OF CLOSEBURNE.

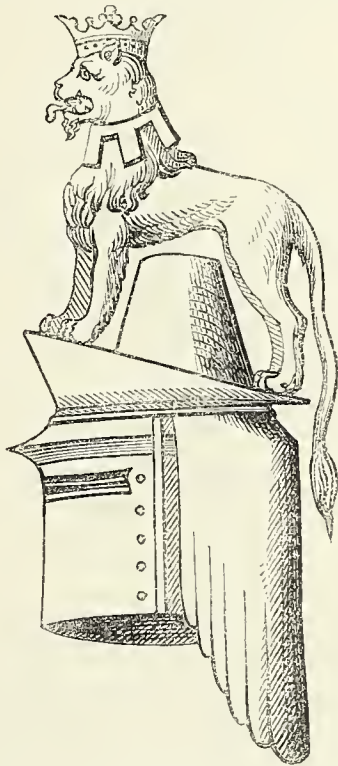
"I'll make sure," thus saying, Kirkpatrick went back into the church, and stabbed Comyn again to the death, and then joined Bruce; thus—

"Vain Kirkpatrick's bloody dirk,
Making sure of murder's work."
SCOTT.

* Continued from p. 68.

In memory of this event, this Roger de Kirkpatrick, of Closeburne, assumed for his crest a hand grasping a dagger, dropping drops of blood, and the motto, "I mak sicker," or "I'll make sure," and it is an interesting fact that the present Empress of the French, Eugénie, is a direct descendant of this Roger de Kirkpatrick, of Closeburne. The crest and motto are here given.

Of royal crests, the first example we have of a crest borne by the monarchs of England is that of King Edward III., who bore for his crest a lion *passant*, but placed on a *chapeau*, or cap of estate, above the helmet; the same crest was borne by his son, Edward the Black Prince. His grandson, Richard II., placed the lion on the top of the imperial crown, and it has continued to be thus borne from the time of Richard II. down to the present, a period of four



CREST OF EDWARD THE BLACK PRINCE.

hundred and fifty years, without variation. A sketch of the crest of Edward the Black Prince, as borne upon the *chapeau*, with the helmet and *lambrequin*, from his tomb at Canterbury Cathedral, is here given, as also a sketch of the royal crest as now borne.



THE ROYAL CREST.

The subject of family mottoes is a highly interesting one, and presents a rich variety of curious and diversified topics. What the motto originally was, does not appear a very difficult question, although a considerable amount of learning has been written upon the subject, but all scholars now tolerably well agree in pointing to one source for the origin of the motto in connexion with armorial ensigns, namely, that it

originated with the war cry of the ancients. In the early history of almost every country, we find it to have been the custom at the outset of battle, for the general to give out some short and pithy expression, which was echoed through the ranks when they rushed upon the foe, and was supposed to answer two purposes, first to animate the courage and feelings of the combined forces, by attacking, all at the same instant, all with the same expression on their tongues, all, in fact, shouting out the same words, and to strike terror into the foe by this simultaneous shout. The very nature, then, of the war-cry, would seem to imply that it should be a short and expressive sentence, containing a meaning in few words, as anything like an elaborate speech would be evidently quite out of place on such an occasion. In fact, the subject of family mottoes might be not inaptly compared to the Book of Proverbs, where every sentence contains some valuable truth, complete in itself, and unconnected with any other matter. Camden calls the motto, "Inscriptio," the inscription; some writers have termed it the "Epigraphe," others again have given it the name of the "Dictum," or "Saying," and another proof that the war-cry gave rise to the motto is, that the French writers, to this day, call the motto the "cri;" and thus that which was the war-cry in ancient times, became afterwards, in the altered mode of warfare, a memorable expression or a favourite sentiment, attached to the shield of arms, and was thus handed down to their descendants, and became their family motto.

When Gideon and his little army rushed on to battle against the Midianites, they shouted out, "The Sword of the Lord, and of Gideon!" this was their war-cry. In the great battle of the Standard in 1138, between the forces of King Stephen of England, and David, King of Scotland, the Scots came rushing on, with the war-cry of "Alban! Alban!" but Alban does not seem to have rendered them much assistance, for the long thin pikes of the men of Galloway were soon shivered against the armour of the Norman knights, and then came up the Highland clans with their claymores, and the same shout or war-cry of "Alban! Alban!"

When Eberhard II., Duke of Swabia, the ancestor of the Kings of Württemberg, began his military career, in 1279, he took for his war-cry, "God's Friend, everybody's Enemy."

When our English soldiers rushed into the battle, in the Middle Ages, their war-cry was "Saint George for England;" and so with every other nation, tribe or clan, who had each its war-cry; and these war-cries first used by nations and tribes, and afterwards by the most distinguished leaders in war, were transmitted, like their armorial ensigns, to their followers and descendants, and in time became a very general accompaniment to their heraldic ensigns as the motto of the family. Mottoes are of almost endless variety in their style and character; sometimes they form an evident allusion to the family name, or a play upon it; sometimes they have reference to a remarkable event which has occurred in the family to which they belong; at other times they express some favourite sentiment of the person who originally assumed it; sometimes it is an expression of piety, at other times of patriotism, and not unfrequently a great amount of point and wit, connected with the most refined ideas. As an allusion to the family name we may notice the Vernou motto, "Verou Semper Viret," where the motto is capable of two meanings by changing the orthography; thus, "Vernon Semper Viret," "Vernon always flourishes," gives a compliment to the family name; but divide the Vernon, it then reads "Ver Non Semper Viret," "The Sprig does not always flourish;" a moral truth.

Sometimes the motto conveys a pious expression formed upon the family name and arms: as in that of Corbet, the ensign being a raven, and the resemblance of the name Corbett to Corvus a crow, and the motto, "Dens Pascit Corvus," "God feeds the Crows." This has been beautifully paraphrased by Shakspeare, in the expression of Cardinal Wolsey in his declining greatness, "He that doth the raven's feed, yea,

providentially eaters for the sparrow, be comfort to my age." Corbett is here given. The motto



CORBETT.

of the Duke of Buckingham affords some interesting reflexions, "Templa Quam Dilecta." The family name being Temple, besides the evident play on the name, it has been understood by some as a paraphrase of the beginning of the eighty-fourth Psalm, "How delightful are thy Temples," or "How amiable are thy Tabernacles." But the true origin of the expression is supposed to be taken from a part of the epitaph to the Abbot of Crowland, who had been in his time a great benefactor to his church, and had expended the income of his Abbey in repairing and richly gilding the roof, and in other embellishments, and in his epitaph, written about the year 1475, these words occur, "The richly gilded roof, a monument of this holy man's piety and worth, shows how great was his delight in the sacred Temple of his God," or as the words are "Templa Quam Dilecta."

Again, the Duke of Northumberland's motto, "Esperance en Dieu," "Hope in God," has been the subject of some excellent reflexions. The fiery Harry Hotspur made a distinguished figure in the war of the Roses, and Shakspeare alludes to the Percy motto in the passage, "Now Esperance Percy and set on," and a writer in the "Quarterly Review" has remarked, in allusion to the Percy motto, "At one time the Percy was the provincial monarch of unmeasured lands, the lord of impregnable fortresses, and the chief of countless vassals. At another time he was the tenant of a prison, from which there was seldom any exit but that of death. These vicissitudes must have taught the Percy the instability of all human greatness, and that there is no real security, but in 'Esperance en Dieu,' 'Hope in God.'" The family of Cobbe of Newbridge, bearing swans in their arms, and the motto "Moriens Cano," "I Sing in Death," serves to illustrate a fiction of the poets, that swans always sing when they are dying, and Shakspeare has beautifully embodied the thought in the passage

"He makes a swan-like end,
Fading in music."

The arms and motto of Cobbe of Newbridge, County of Dublin, are here given.



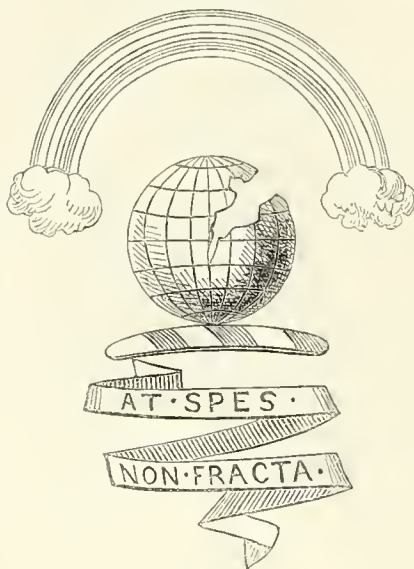
COBBE, OF NEWBRIDGE.

One more motto is deserving of special notice from its singularity and piety of character. The crest of the Hope family is a terrestrial globe,

with a piece broken out of the side, and over it, between two clouds, a rainbow extended in proper colours, and the motto "At Spes non Fracta," "But our Hope is not broken." Now if we observe the beautiful allusion to the family name and the highly impressive lesson conveyed by the symbolical crest, whether viewed in the expressive words of Shakspeare, "The great globe itself, and all that it inherits, shall dissolve;" or in the prediction of the inspired prophet, Isaiah, xxiv., 19.

"The foundations of the earth do shake,
The earth is utterly broken down,
The earth is clean dissolved,
The earth is moved exceedingly,
The earth shall reel to and fro;"

yet there is the Rainbow above, the Covenant of Peace, and "Our Hope is not Broken." The crest and motto are here given.



HOPE CREST.

These few examples are sufficient to show the nature of mottoes; they might be multiplied almost *ad infinitum*, some having reference to the family name, or some fact in their history, some of a pious character, some political or patriotic, but almost in every case conveying an important moral truth.

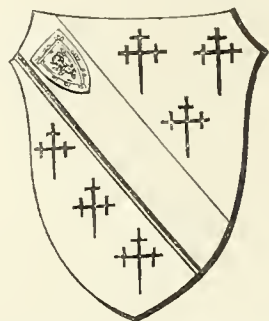
Of royal mottoes, the first example we find of a motto borne by the sovereigns of England is that of Richard Cœur de Lion who, in the year 1198 gained a victory over the French at Gisors, in Normandy, and the king's parole, or military password, for the day had been "Dieu et mon Droit," "God and my Right;" and when success had crowned his arms, the king, in memory of his triumph, adopted these words as the royal motto, and with a few variations, this same motto has continued ever since. From Richard the Lion Heart down to Edward VI., the same motto "God and my Right," was borne by all the kings. But Queen Mary took the words "Veritas Temporis Filia," "Truth is the Daughter of Time;" Elizabeth used the words "Semper Eadem," "Always the Same;" King James I. adopted the expression "Beati Pacifici," "Blessed are the Peace-makers," though he frequently used the original motto, "Dieu et mon Droit," as did the remaining kings of the House of Stuart. The royal consorts William and Mary, adopted the motto of the House of Orange "Je Maintiendrai," "I will Maintain." Queen Anne again took the motto of Elizabeth, "Semper Eadem," "Always the Same;" but with the accession of the House of Brunswick in 1714, King George I. reverted to the original motto "Dieu et mon Droit," and from that time down to the present, a period of one hundred and forty years, "God and my Right" has been the motto of all the sovereigns of England. In the new buildings at Lincoln's Inn, the same sentiment has been embodied in another form, "In my Defence God me Defend," which will find a response in the breast of every Briton.

Another feature in English Heraldry is that of honourable augmentations. An augmentation

is some additional charge or bearing added to the paternal coat, in special recognition of some honourable service, and these honourable augmentations are handed down with the coat of arms to their descendants.

English history is particularly rich in these marks, of which one or two may be noticed.

When the gallant Earl of Surrey gained the great victory of the battle of Flodden Field, the king, Henry VIII., gave him an honourable augmentation to his arms, consisting of a shield *or*, charged with a *demi lion rampant*, wounded in the mouth with an arrow, all within a *bordure* of the double tressure of Scotland. This is



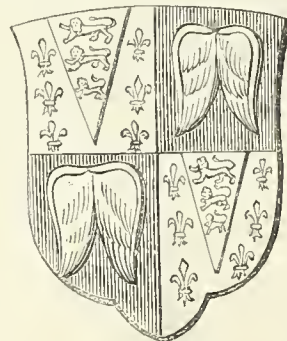
HOWARD, WITH THE AUGMENTATION.

borne on the bend of the Howard coat by the Duke of Norfolk, and all the principal branches of the House of Howard. Two sketches of the arms and augmentation are here given.



HOWARD AUGMENTATION ENLARGED.

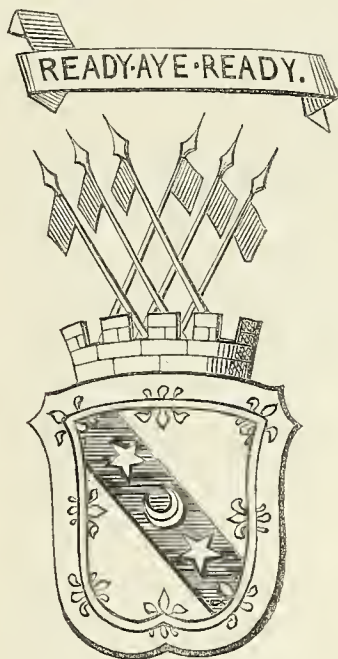
When King Henry VIII. married the Lady Jane Seymour, he granted her an augmentation to her arms; the Seymour coat being two wings conjoined in azure, he granted an additional coat, being *or*, on a pile *gules*, between six *fleurs-de-lis* azure, three lions of England, being in fact a modification of the royal arms, and this royal augmentation is quartered by the Duke of Somerset and the chief branches of the Seymour family; the arms are here given. But



SEYMOUR COAT.

one of the most interesting augmentations on record is that of Scott of Thirlestane, and borne by the Lord Napier, whose ancestor married the heiress of Thirlestane. In the latter part of the reign of King James IV. of Scotland, the nobles, not being on good terms with the king, took advantage in one of the border conflicts to surrender themselves and their forces into the hands of the English without striking a blow; but Scott of Thirlestane stood firm to the banner of his king and country, when most of his fellow nobles stood aloof; and for his loyalty he received,

by royal warrant, a grant of the double *treasure* of Scotland to surround the arms of Scott, and, as expressive of his prompt loyalty, his crest is a cluster of spears salterwise, bearing little banners, and issuing from a mural coronet, and his motto, "Ready aye Ready," to serve his country. The arms, crest, and motto are here



SCOTT OF THIRLESTANE.

given, and the description of them by Walter Scott will show how beautifully the poet and the herald illustrate each other:—

"His ready lanes Thirlestane brave
Arranged beneath his banner bright;
The tressured fleur-de-lis he claims,
To wreath his shield, since Royal James,
Encamped by Fala's mossy wave,
The proud distinction grateful gave,
For faith 'midst feudal jars,
What time, save Scott of Thirlestane,
Of Scotland's stubborn barons, none
Would march to southern wars,
And hence in fair remembrance worn,
Yon sheaf of spears his crest has borne,
Hence his high motto shines revealed,
'Ready, aye, ready,' for the field."

But the feudal Lord and his frowning fortress, the mailed knight and his gorgeous tournament, have long since passed away; and in many time-honoured spots, where massive towers once reared their heads in conscious pride of strength, may now be seen mouldering walls and tottering battlements; yet still heraldry survives, the last, the most singular, and the most enduring memorial of those chivalrous times; and its hold upon the tastes and feelings of the intellectual classes is manifestly increasing in its firmness, and its vitality may be traced to principles peculiarly its own.

THE ROYAL ACADEMY.

LECTURES ON SCULPTURE.

ON the evening of the 13th of February, Sir Richard Westmacott commenced his series of lectures on sculpture. In this his introductory discourse the lecturer entered upon a brief consideration of manner, style, and the attributes with which the Greeks endowed the different classes of impersonations signified in their Art; as *athletæ*, heroes, deities, &c., with their distinctive qualifications of beauty, strength, activity—all the physical, and with these the more exalted characteristics which on the one hand with a knowledge of nature, on the other with a mastery of expression, have described in a manner which as yet since the revival of Art finds no parallel. In the definition given of style which qualifies works of the most opposite character—the *Discobolus*, the *Fighting Gladiator*, and the *Dying Gladiator* were instanced as examples of similar style. In the description of these

figures the properties were physical; each represented a man trained to that particular vocation, which he was represented as exercising. These statues show the hair short, the ears small, certain parts of the form voluminous, others undeveloped, in short almost every feature of the exterior form proclaims the class or condition of the individual. In the heroic class the union of beauty and strength prevailed—the latter quality was not less seen in action than in the supposition of repose after exertion—the *Theseus* was instanced as a striking example of this class. The *Herculan* circle is distinguished by a full chest, narrow hips, inflexible neck and small head; and these and other descriptions were given to show not only the close observation of nature on the part of the Greeks, but the necessity imposed upon modern artists of pursuing the same course of study, in the first place that they may appreciate them, in the next that they may imitate them. To understand Greek Art is to understand the manner in which the Greeks studied nature—and nature is the basis of all Art; but in all representations of nature, continual recourse should be had to Greek Art, in order to the correction of vicious tendency in manner and style. The best means of securing truthful representation is to endeavour to realize the conception in such a manner that the spectator shall at once coincide in the proposition of the sculptor. The lecturer recommended drawing from remembrance, a practice which stores the memory, imparts taste, educates the mind, and gives power to the hand at once to seize conceptions which might otherwise be lost or forgotten. The best means of arriving at excellence is that whereby the Greeks have been enabled to leave to the moderns inimitable examples of their power, which show that for them no labour was too arduous in the prosecution of their art. The office of their artists was to instruct the people, and no man dared attempt to raise himself to notice at the expense of the established canons of taste. It was especially among the Athenians that Art and science were cultivated; the Lacedæmonians contributed little to either; nor were the *Ætolians* and *Thessalonians* more friendly to refinement, being restless, jealous, and formidable to their neighbours. To Athens therefore we look for all that is most satisfactory in Greek Art, for in Athens, for more than three hundred years, the stream flowed in all the purity of nature. Such was the influence that these schools had acquired, that long after Greece was politically extinct the spirit of her Art survived, and its power was acknowledged by other nations, even until it found an abiding place in Florence, and communicated that impulse which resulted in the revival. Perfection in Art is everywhere dependent on certain, and the like, conditions. If wealth and prosperity and peace could lead to excellence, certainly Egypt might have attained to eminence; but by certain religious and political restrictions, all representations of deities and kings in that country were executed according to certain determined formulæ. There is no identity; the individual parts of the body are fashioned according to a national type. Yet how general soever is Egyptian Art in regard of the human form, it is more exact in the representation of animals, as is instanced by the lions at Rome, the sphinx at Dresden, and the lion presented to the British Museum by the Duke of Northumberland. In Egypt the profession of sculpture could be exercised only according to law under the priesthood or government, and possessing as we do the richest and most valuable collection of Egyptian Art, we may regret the restrictions to which Egyptian artists have been subjected, since we find in animals their tendency to accurate representation of nature. Many of their works display great skill and knowledge; this is particularly seen in some of their kneeling figures. The beginning of Egyptian Art is lost in the obscurity of remote ages, but in all its periods there is recognisable the operation of the same influences in form and character, though necessarily executive improvement distinguishes the successive periods into which its history is divided. According to the Egyptian

scale the figure was divided into twenty-one parts, and if we could suppose a figure to be executed by different men, in different localities, so arbitrary is their form and measurement, that when brought together the several parts of the whole would fit exactly. The periods of Egyptian Art are sufficiently defined—the rise, culmination, and decadence, although it was trammelled with restrictions so severe. The origin of Etruscan art is still uncertain. After the first emigration, even under the auspices of the peace enjoyed by this people, art made but little progress; but after the second emigration (600 B.C.) it assumed much of the early Greek character, but was yet distinct, and latterly became more so. The lecturer, after speaking of the third period of Etruscan art, terminated his discourse at that epoch (170 B.C.) when Etruria lost her liberty.

II. The object of the restrictions to which sculpture was in its infancy subjected, was the maintenance of identity in the forms presented for public worship. The Egyptians succeeded better than the Greeks in the identical repetition of the forms of their hieratic art. By the national institutions the reproductions and later versions of the kings and deities of Egypt were the same as those that had preceded them in popular esteem; but the institutions of Greece had a contrary effect; it was to these that the transcendent beauty of Greek art was due. Although it was long before any striking degree of excellence was arrived at, nevertheless the effect is instantly felt on contemplating those works in which they began to address themselves to nature. Their poetic sculpture is not more than a figurative description of the objects of their worship, and in tracing the course of art it is not difficult to determine how far the artist has been influenced by prevalent taste. The deities and other personal creations of the best period have been realised with such a felicitous eloquence of description, as to be so distinct in characteristic that no confusion can occur in determining their rank and powers. It was very different at the early period of the art when the image of a deity was not intended materially to symbolise power and celestial gifts—a stone pillar, a wooden stake, even a stone, was sufficient to suggest and maintain the supposition of the presence of the god. In the faithful piety of earlier times it was enough that these and similar rude objects should be consecrated to worship—the beautiful in art was promoted by the beautiful in poetry. The first approach to human similitude in these objects was the addition of a head—or an arm, in the hand of which was held an attribute, and the places where these idols were exposed to public veneration were convenient sites on the highways, in the woods or open plains; and such was the spirit of the art until 800 years before Christ. After the school of Sicily but little is known before the institution of the Olympiads. Medals, however, have been extremely useful in affording traces of archaic art, as also have the symbols preserved by the priesthood. Philip of Macedon celebrated his Olympic triumphs on medals; and to others which were struck by public authority, art-history is indebted. To the medals was assigned a symbolism which dedicated them respectively to particular deities; the nobler metals, silver and gold, described the pre-eminence of Jupiter and the distinctions of Minerva. Copper was typical of the qualifications of Hercules, and to other deities other metals were considered appropriate. The study of medals has been much neglected in England: we are therefore indebted to foreigners for the greater part of our knowledge on this subject. Their coins show a great power and accuracy in portraying animals, indeed this department of art advanced at an early period to a higher degree of excellence than the delineation of the human form. The horses, lions, bulls, goats and other animals represented on coins are treated with a breadth and truth of which all the earlier imitations of the human figure were deprived by conventionalities. With what veneration soever we regard the Attic school, those of Argos, Sicily, and especially of *Ægina* have claims upon us which cannot be set aside, since of this school were those

artists whose names are associated with works which have conferred immortality upon them. It is not clear when marble was first worked in Greece, but perhaps 600 years before the Christian era. The lecturer instanced examples of early sculpture in marble, and then described the characteristics of the archaic style. When the progress of art had increased the merit of painting and engraving, as well as of sculpture, it is not difficult to form an accurate estimate of Hellenic art. Even when Greece was oppressed by foreign wars, art was still supported by religion, but the bulk of the works continued to be of wood, clay, and metals. Of some of these the designs have been preserved on bronze coins. These productions were generally very imperfect, but they contained the germ of that excellence which progressively distinguished Greek sculpture. Even as the art advanced its ancient severity yet characterised it; there was however a more natural imitation of the figure, and the parts were better put together, but the quality of beauty was yet deficient. As we approach the more civilised periods of Grecian history we find that more is demanded than a mere formal imitation. With the exception of two or three statues of celebrated princes there were few portraits of individuals. The period of greatest excellence began by the attention which the exercises of the arena called to life and action, hence the statues of the Athletes, which began to be executed about 550 years B.C. Pansanias mentions some of the earliest of these works, and Pliny speaks of them as honorary monuments. Among the famous artists who flourished about this time were Perillus, who produced the Bull of Phalaris, Callon of Ægina, Canachus of Sicyon, Ageladas of Argos, Critias of Athens, Onatas of Ægina, and others. The school of Ægina takes a distinguished place in the history of art. Its distinctive character, in a few words, consisted in a preservation of as much of the archaic feeling as could be employed in conjunction with an accurate representation of nature. The first was a sacrifice to the yet existing influence of the priesthood, the second was an indulgence on which the artists themselves insisted. Æginetan sculptures which have been discovered by various persons, formed two corresponding groups in the tympana in the temple of Minerva. These compositions describe the combats of the Æacidae, or Æginetan heroes, with the Trojans; on the western side is represented a combat round the body of Patroclus, and on the east that around Oileus, who was slain by the Trojans. These works were executed about 75th Olympiad. The lecturer described in detail the peculiarities of this school, the characteristics in its treatment of the features and limbs, and even the ornaments described in the costumes of the figures and statues, also the anatomy and principles of design, instancing the Apollo in the British Museum, and the Young Athlete, by Myron, in comparison and illustration. The results which were effected by the Persian war revolutionised Greek art. All the luxuries which sensuality could suggest or influence procure were freely indulged by those more corrupt Athenians who succeeded the better race of citizens that had been swept off by the great pestilence about 430 years B.C. Ancient religious restrictions were no longer observed, and the universal purpose of the Greek schools became the realisation of perfect beauty. About 450 years B.C., or about the age of Phidias, Art attained its utmost excellence. This period is remarkable as having produced some of the most excellent sculptors; for besides that extraordinary man, there were also Polyclitus, Myron, Callimachus, Alcamenes, Critias, Agoracritus, and many others of great excellence. If we enquire into the merits of Hellenic art with a view to understand its essential qualities, we shall be first impressed by that marvellous adaptation of the material to the sentiments, whereby is constituted a harmony from which nothing can be abstracted without sensible derangement. Whether the subject be Apollo or a Satyr, the work is so perfect that nothing can be added, nothing removed without being felt. That which poets

conceived was realized by artists, and by them exalted. The Greeks regarded all other nationalities as base and barbarous, and believing that they themselves were descended from the Gods, no effort of art or poetry was wanting on their part to do honour to their descent. The solemnity with which the Olympic games were celebrated, excited the ardour of the people, and this gave a valuable impulse to the political machine. The enthusiasm excited by these celebrations was caught by every shade of the Hellenic race, and hence by poets and artists their Gods were glorified, and the actions of deities attributed to men.

We much regret our inability to do more than give a brief analysis of Sir R. Westmacott's highly interesting and instructive lectures; we should greatly rejoice to see them published *in extenso*, as a separate and distinct work. We have many books on painting, both for the artist and the amateur, but few indeed on the sublime art of sculpture.*

PHOTOGRAPHY IN SCOTLAND.

THE establishment of the London Photographic Society, and the great success which attended its recent exhibition, appear to have awakened a new and strong interest in all parts of the country. This is remarkably the case in Scotland. An exhibition on an extended scale is actively preparing at Dundee.

A Photographic Society held its first meeting on Wednesday the 8th, at Glasgow, accompanied with an unpretending, but fairly successful Photographic Exhibition; and a Photographic Exhibition was opened during the month in Edinburgh.

The exhibition in Edinburgh is indebted for a great number of its pictures to the well-known English Photographers Buckle, De la Motte, Owen, Fenton, and Shaw; these are accompanied by many of the works of Flacheron, Blanquart, Everard, Le Gray, and other continental Photographers. The Scottish Photographers, although they have not come out in all their strength, exhibit many productions of great beauty. Amongst the most remarkable are the collodion positives of Mr. Hibble of Glasgow. These are pictures on glass of the unusually large size of two feet by fifteen inches, and they are exceedingly perfect throughout. The view of the Glasgow theatre, with a considerable number of portraits of the gathered group around its doors, exhibits the degree of sensibility obtained. The difficulty of executing such photographs must have been exceedingly great, and we doubt much whether such pictures, notwithstanding the minuteness of detail, are sufficiently appreciated to repay the artist for his labour. Negative pictures of the same size, from which any number of positive impressions could be taken, would be far more valuable. Messrs. Ross and Thomson are as usual excellent, both in the daguerreotype portraits which they exhibit, and in the views of the Scotch lakes around Edinburgh, from albumen positives on glass plates. We wish those artists could steal away from their establishment in the city into the Highlands, and among those ruined fanes rendered sacred by their historical associations, so that we might possess a few more of such truthful and picturesque copies of nature, as those which they exhibited in London, and are now exhibiting in Edinburgh.

The portraits by Mr. James Tunny are amongst the best we have seen taken by the collodion process. Some of them are remarkable for their pictorial effects; we might particularise those of Dr. Guthrie, Mrs. Rnskin, and Mr. Millais. We were exceedingly pleased to have an opportunity of studying the photographs executed by Messrs. Hill and Adamson. In these, which are the old calotype process, we have the great skill of the photographer, the late R. Adamson, united to the artistic skill

of that well-known artist, Mr. D. O. Hill. A survey of those now exhibited makes us regret the loss of Mr. Adamson, and that Mr. D. O. Hill has abandoned an Art in which he himself worked so successfully. These photographs form perfect studies to the photographer, not that they approach many we have seen in minuteness of detail, but in grouping, arrangement, and disposition of lights and shadows, they have never been surpassed.

The portraits by Mr. Lamb, of Aberdeen, are fine specimens, and many of those produced by Mr. Rodger of St. Andrews are very beautiful. An inspection of the present exhibition proves the activity of our Scotch photographers, and when we remember the success of Mr. Stewart, who now exhibits but one picture, in obtaining instantaneous impressions of the rolling waves, and of Professor Macconiche of Glasgow in the same direction, it is evident that we may expect considerable advances in each section of the Art.

The Photographic Society of Glasgow held its inaugural meeting under the Presidency of Sheriff Bell. Mr. Hughes read an excellent paper on the prospects and purposes of the society; and Professor Robert Hunt, who was present, made some remarks on the advantages which would be derived from leaving the beaten track, and examining results on new combinations.

A SUMMER HOLIDAY.

F. Goodall, A.R.A., Painter. E. Goodall, Engraver.

THIS is another of those representations of English rustic life in the last century, which the pencil of Mr. Goodall has made almost peculiarly its own, his only worthy competitor in the same field of action being Mr. Frith, R.A.,—*Arcades ambo*.

In our January part we gave an engraving from his picture of "Raising the Maypole" outside the village ale-house; in this the rustic groups are assembled in what we presume to be a portion of the squire's park, although contiguous to the parish church; and we would observe here, that if a bit of wall had been carried from the trunk of the tree on the left to the boundary of the picture, it would have sufficed to dissipate the idea one now has that the revellers are:—

"Dancing over the tombstones and over the dead."

This, however, cannot be the case in reality, for the footsteps of the living, even in the hour of joyous festivity, would not tread irreverently on the turf that covers their sleeping ancestors.

We imagine that the lines from Milton's "L'Allegro" suggested this subject to the painter:—

"And old and young come out to play,
All on a summer holiday."

In the foreground are a "round dozen" engaged in the game of blindman's buff; to the left of these is a group of a totally different character—a man old, blind, and lame, resting on his daughter, who has led him forth to enjoy the sunshine, and to listen to the noise of merry voices, where perhaps his own once echoed as blithesome and as gay; his wife, who seems not to have counted so many years as himself, and his young grandchild, complete the figures that represent three generations.

Further off, and to the right of the picture, is the refreshment booth or tent, at which two persons of cavalier order present themselves before the presiding genius of the table; while in the middle distance the dance is merrily footed by a group of villagers, to whom the squire is directing the attention of a lady; and beyond these are numerous other figures, spectators of, or actors in, the amusements of a summer holiday.

The artist has exhibited much skill in the composition of the various groups in this picture; but they are perhaps somewhat too isolated from each other to constitute it an effective work as a whole; yet such scenes as this, speaking of the pleasant sunshine and the heart's happiness, are always welcome, even when contemplated with the critic's eye.

* To be continued.



F. GOODALL, A.R.A. PAINTER.

E. GOODALL, ENGRAVER.

A SUMMER HOLIDAY

THE GREAT MASTERS OF ART.

No. XXVIII.—HENRY VAN STEENWICK.



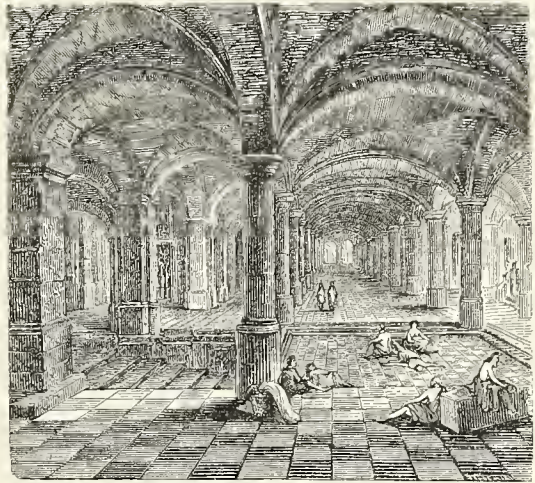
STEENWICK

H V STEIN, 1642

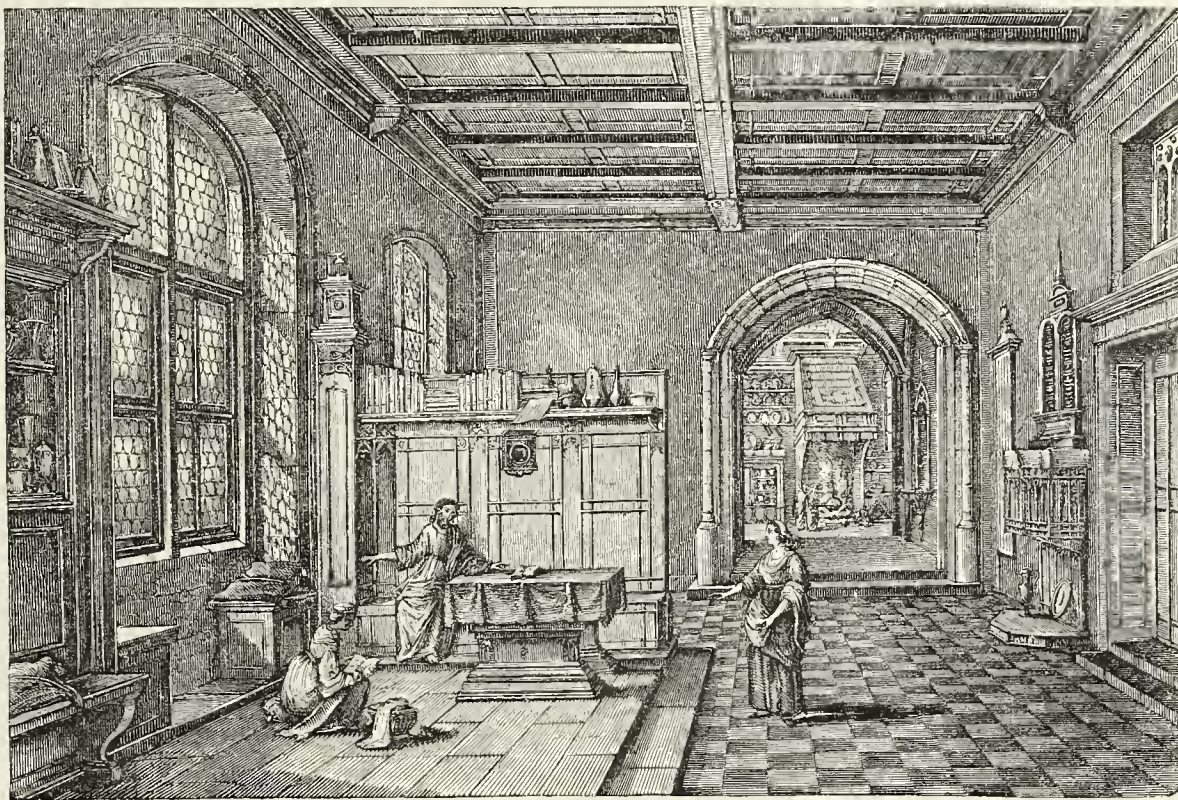
THERE were two painters of this name, father and son, whose works, from a similarity of subject and style, are often confounded with each other. The portrait here introduced is that of the younger Steenwick, or Steinwick, as he sometimes wrote his name, and it is copied from a picture by his friend Vandyck, engraved by Paul Pontius.

In the "Vies des Peintres," from which our engravings are taken, M. Charles Blanc, the editor, says that this artist was born at Frankfort, in 1589, and died in London in 1638; while at the end of the memoir appears the autograph of the painter, dated 1642, which we have copied above. Bryan's "Dictionary of Painters" says he was born at Antwerp in 1589, and Mr. Stanley, the editor of the new edition of that work, says Steenwick "was living in 1642, as appears by that date on a picture in the Museum of Berlin;" we are more inclined, therefore, to adopt the latter authority, both as to his place of birth, and to the period of his life, inasmuch as Stanley's assertion is corroborated by the date given by M. Blanc.

The younger Steenwick was a pupil of his father. The pictures of both represent the interiors of churches,



cathedrals, and other edifices of an important character, both public and private; but the son painted generally on a larger scale than his father. They are executed with great care as to finish, with a consummate knowledge of architectural perspective, and with a most effective management of light and shade; but we miss in them that grandeur of representation which the bold pencils of our Roberts and Prout gave to similar subjects, and the picturesque and well-studied groups of figures seen in the works of our English painters. Steenwick, like many artists of his country, frequently indulged in gross



CHRIST IN THE HOUSE OF MARTHA AND MARY.

anachronisms; there is a striking example of this in his picture here engraved, where Martha and Mary appear as the occupants of a

Dutch dwelling-house of the seventeenth century.

On the recommendation of Vandyck, Steenwick was invited to England by Charles I.; and

M. Blanc says that he painted the background to many of Vandyck's portraits of the English monarch and his family, now in Windsor Castle.

THE RUINED CITIES OF CENTRAL AMERICA.*

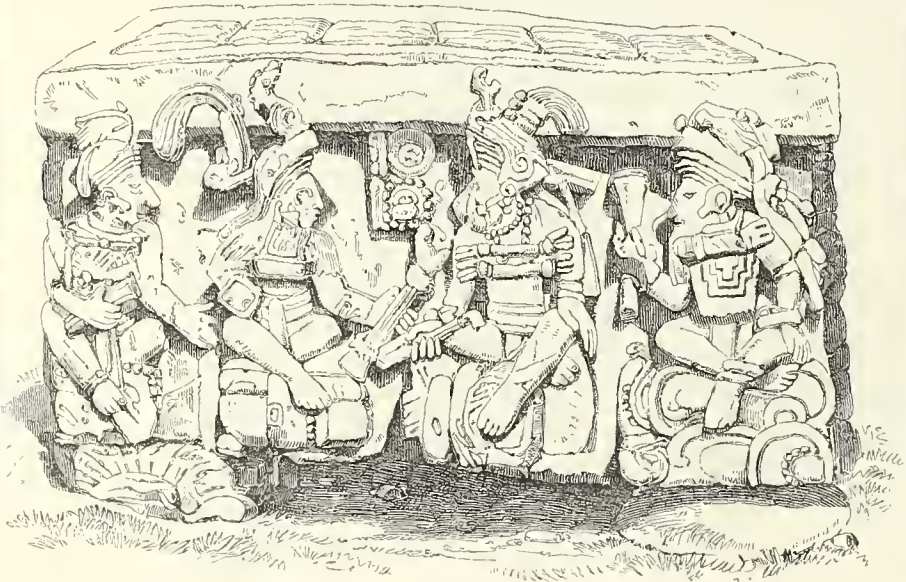
We know comparatively little concerning the buried cities of the East, though we often read of Thebes with her brazen gates, of Babylon and her hanging gardens, and of Palmyra, where Zenobia sat upon her lofty throne; but far less do we comprehend of those ancient



cities,—scarcely less in extent, to judge by their dimly-shadowed sites, and probably at one time of equal importance in the western hemisphere,—which Pizarro and his band of Spaniards assisted to make desolate. By degrees, however, we are arriving at a certain



amount of information; for the enterprise of modern travel is penetrating into the dark recesses of Mexico and Peru,—searching out and recording the hidden and the beautiful for our admiration and wonder; but still leaving much in obscurity, and much that will

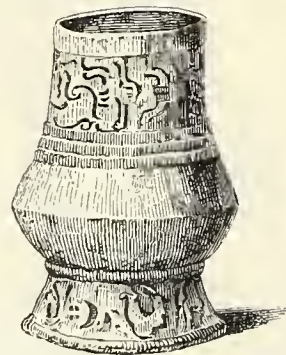


never appear on the pages of history. To Fuentes, Humboldt, Prescott, and Stephens, who

* INCIDENTS OF TRAVEL IN CENTRAL AMERICA, CHIAPAS, AND YUCATAN. By the late JOHN LLOYD STEPHENS. Revised from the latest American edition, with additions. By F. CATHERWOOD. Published by ARTHUR HALL, VIRTUE, & Co., London.

died very recently, the author of the book here noticed, is the world mainly indebted for the knowledge it possesses of the ruined cities of Central America.

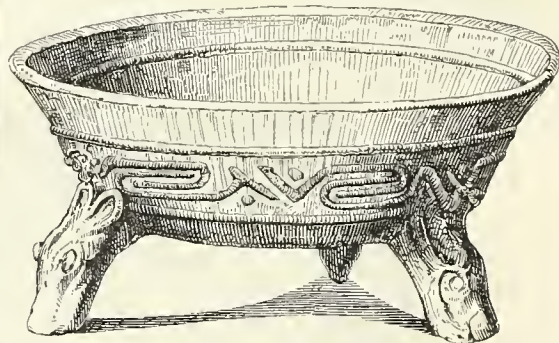
Stephens's work is not unknown in this country; although, till now, it has never been published here. The writer was a citizen of the United States, and had



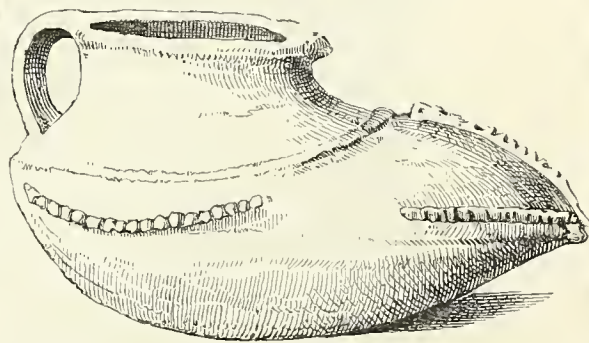
travelled much through many countries of Europe and the East, ere he set forth in the company of Mr. Catherwood to explore those regions of America which form the subject of this and other volumes. His first tour to the latter country was undertaken in the years 1839 and 1840, occupying about eight months of the two years,



during which period the travellers seem to have intersected the country from Cartago to Lake Teminos, leaving no point unvisited that was considered worthy of exploration by men in quest of antiquarian knowledge; for this appears to have been their chief object, and their toil and research were amply compensated by what they



saw and heard. Mr. Catherwood's artistic skill brings before the reader a multiplicity of subjects, showing that Art, of a certain class, had attained a position of which Europeans, till very lately, had no adequate conception, and which will bear comparison with the boasted works of Syria and Egypt. It is these illustrations that have



prompted us to give the volume more than an ordinary notice in our "review" columns; Paganism, like Christianity, everywhere brought Art to subserve its purposes.

The lower engraving on the next column, though possessing nothing but the character of a dead wall, is interesting, as it exhibits a portion of that which once sur-

rounded the ancient city of Copan, that stood not very far from the settlements England now

holds on the shores of the Gulf of Honduras. As an example of the author's style of writing



—of his reflective rather than his descriptive powers—we extract his remarks on the ruins.



“We sat down on the very edge of the wall, and strove in vain to penetrate the mystery by which we were surrounded. Who were the people that built this city? In the ruined cities of Egypt,

even in the long-lost Petra, the stranger knows the history of the people whose vestiges are around him. America, say historians, was peopled by savages; but savages never reared these structures, savages never carved these stones. We asked the Indians who made them, and their dull answer was ‘Quien sabe?’ ‘Who knows?’

“There were no associations connected with the place; none of those stirring recollections which hallowed Rome, Athens, and

‘The world’s great mistress on the Egyptian plain;’

but architecture, sculpture, and painting, all the Arts which embellished life, had flourished in this overgrown forest; orators, warriors, and statesmen, beauty, ambition, and glory, had lived and passed away, and none knew that such things had been, or could tell of their past existence. Books, the record of knowledge, are silent on this theme. The city was desolate. No remnant of this race hangs around the ruins, with traditions handed down from father to son, and from generation to generation. It lay before us like a shattered bark in the midst of the ocean, her masts gone, her name effaced, her crew perished, and none to tell whence she came, to whom she belonged, how long on her voyage, or what caused her destruction; her lost people to be traced only by some fancied resemblance in the construction of the vessel, and, perhaps, never to be known at all. The place where we sat, was it a citadel from which an unknown people had sounded the trumpet of war, or a temple for the worship of the god of peace? or did the inhabitants worship the idols made with their own hands, and offer sacrifices on the stones before them? All was mystery—dark, impenetrable mystery—and every circumstance increased it. In Egypt the colossal skeletons of gigantic temples stand in the unwatered sands in all the nakedness of desolation; here an immense forest shrouded the ruins, hiding them from sight, heightening the impression and moral effect, and giving an intensity and almost wildness to the interest.”

The large engraving on the present page is copied from a stone idol at Copan. It is thirteen feet high, and stands with its face towards the east; its breadth is four feet, and its depth three feet, sculptured on all four of its sides from the base to the top, and is one of the richest and most elaborate specimens in the whole extent of the ruins. Originally it was painted, the marks of red colour being still distinctly visible. The sculptured ornaments of this figure are very singular; there seems to be no general arrangement of design, but each ornament appears as if placed there by the sculptor without any other intention than that of filling up a space.

The three large engravings on the opposite page are from three of the four sides of an altar, which, says Mr. Stephens, “presents as curious a subject of speculation as any monument in Copan. The altars, like the idols, are all monolithic, or of a single block of stone. In general they are not so richly ornamented, and are more faded and worn, or covered with moss; some were completely buried, and of others it was difficult to make out more than the form.”

* * * This stands on four globes cut out of the same stone; the sculpture is in bas-relief, and it is the only specimen of that kind of sculpture found at Copan, all the rest being on bold alto-relievo. It is six feet square and four feet high, and the top is divided into thirty-six tablets of hieroglyphics, which beyond doubt record some event in the history of the mysterious people who once inhabited the city.”

At Gueguetenago were found two of the four vases here introduced; two of them were exhumed by Mr. Stephens and his companion from a mound; the tripod was discovered in a tomb. Allowing for peculiarity of ornament to eyes accustomed to Greek and Roman decoration, they are not unworthy of being ranked among fine works of industrial Art.

We have left ourselves but little space to comment on the volume before us as a record of interesting travel, and can only say in brief, that it is both amusing and instructive, written in an exceedingly pleasant and unaffected style; qualities to ensure wide popularity—such as the book demands and must secure. The incidents of the journey in a comparatively unknown and half-civilised country are ingeniously mixed up with the antiquarian researches of the enterprising travellers.

EXAMPLES OF GERMAN ARTISTS.



PAUL PREACHING AT ANTIOCH. G. STEINLE. Acts, ch. xvii, ver. 22.



ESTHER AND HAMAN. A. STRÄHUBER. Esther, ch. vii, ver. 8.

THE NATIONAL INSTITUTION
EXHIBITION—1854.

THE Exhibition of this Society was opened privately on Saturday, the 11th of March, and publicly on the following Monday. The number of works hung, amounts to four hundred and thirty-eight, and although the strength of the collection lies, as usual, in landscape, there are yet a few admirable examples of figure composition. After a careful examination of these works, we find among them such an amount of good quality as warrants us in saying that it is the best exhibition that has ever been seen on these walls. And we observe accessions to the list of exhibitors that would add to the interest of any exhibition. As a young society of young men, the members of this institution, with their exhibitors, show a large fund of originality, and of the exact nature of their execution it is only to be feared that, having been perfected so early, according to the inevitable law of change, it will lapse without superhuman effort into decadence. What we may however complain of without being deemed unreasonably querulous, is the general absence of poetic effort. A place or a person may be rendered with incontrovertible truth inasmuch as to leave nothing to be desired with regard to imitation; but this is not the *ne plus ultra* of Art. We would have a legend below the surface for our thoughts and intelligence; the mere gratification of the eye is a comparatively easy triumph. The absence of such an amount of high class figure-composition as should give a certain tone to the exhibition may be regretted, but it cannot be denied that there is on these walls a degree of elementary excellence in landscape which promises a future maturity that will raise the character of the British School.

No. 2. 'Rouen Cathedral,' L. J. WOOD. The architectural detail is here worked out with the utmost care. The minute drawing seems to have been effected by means of a pen; yet breadth is everywhere maintained. No. 5 is also an architectural subject by the same painter, and both are works of much merit.

No. 20. 'La Fleur's Courtship,' CHARLES ROSSITER. The subject is La Fleur and the "demoiselle" on the staircase, while Sterne is busied about his passport. The picture shows a great amount of colour, but the manner of the features, especially of those of La Fleur, is hard, and the attire of both figures is so new, that it seems to have been donned especially for the painter. The work is, however, careful, and not without originality; but the group wants a breadth of shade behind it.

No. 24. 'Caught at Last,' H. L. ROLFE. This is a jack, and beside him lies the gudgeon with which he has been taken: the first is the more perfectly represented. There is no living artist who paints fish with so much accuracy.

No. 25. 'A Gipsy Home,' E. WILLIAMS, Senior. A large picture presenting two effects, that of the fire of the gipsies, and that of the rising moon: both most successfully maintained. As the work of an artist who is now we believe some years beyond eighty, it must be regarded as a very extraordinary production.

No. 28. 'Margaret returning from the Fountain,' Miss ANNA MARY HOWITT. The subject is from Faust—

"Gretchen nach Hause gehend
Wie kommt ich sonst so tapfer schalen," &c.

She is returning in sorrow from the fountain,

having heard the opinions expressed of her. The manner of the picture is, in a degree, that of the pre-Raffaélite section of the profession. The accessorial circumstances of the composition are so careful, and so full of light and colour, that the utmost force became necessary in the figure to sustain it against the material by which it is surrounded. This force it has had. The work is in all respects a remarkable painting; considered as the first production of a young lady, it is entitled to very high consideration, not alone for performance but for promise. Yet Miss Howitt is in no need of indulgence on this ground. She has produced a picture that would do honour to maturer age and larger experience, and it is safe to augur her future eminence in Art and professional distinction. We rejoice at this, because of the honoured name she bears.*

No. 36. 'Giannetta,' J. E. COLLINS. A life-sized study of a female head and bust. She is laden with the spoils of the vine, and wears a coronal of its leaves; but she is too sedate for a bacchante. It is however a very agreeable picture, and not less so is No. 43, 'Madeline,' by the same painter. Both indeed give promise of future fame, and induce us to expect in the artist a ready and great portrait-painter.

No. 41. 'A Stream from the Mountains,' SIDNEY R. PERCY. A passage of lake and mountain scenery, presented as in a summer day. The force of the picture lies in the left section, where from a broken grassy surface of rough herbage, a gradual ascent is described, terminating with the crest of a lofty mountain. The whole of the material is substantial, and every minor incident is an intelligible representation. On the right, parts of the atmosphere are in some degree leaden, but it is nevertheless a work of great excellence.

No. 45. 'Hay-field—Study from Nature,' EDWARD HARGITT. A small picture, remarkable for its conscientious truth. The sky is a meritorious study.

No. 46. 'Poins—"Come, let's hear, Jack; what trick hast thou now?"' J. D. WINGFIELD. A small picture, showing a single figure, which is brought forward with much spirit.

No. 48. 'A Calm Evening,' ARTHUR GILBERT. The simple material of this composition is rendered with an intense feeling for poetic interpretation. It presents, amid the golden luxuries of a summer sunset, a river bordered on its further bank by a screen of trees running into the picture. The face of the water is yet lustrous with the reflection of the mellow light of the sky, but the shade is creeping up the masses of foliage, the summits of which are tinted by the coloured light of the sinking sun. The profound tranquillity is broken only by the capricious flight of a single swallow, and by the occasional lowing of a distant herd. It is a production of exquisite sentiment.

No. 52. 'Happy Dog,' T. EARL. An agroupment of a lady and a Skye terrier; the latter looking from the window of the carriage in which both are placed. The head of the dog is characteristic.

No. 56. 'Game and Fruit,' WILLIAM DUFFIELD. A large picture, showing a distribution of which we cannot help admiring the *abandon*, although we should prefer to have had the piece of white drapery in the centre entirely out of the composition. The fruit shows the perfection of this class of Art; the game is not of so high a quality, yet, as a whole, the work is of very great excellence.

* It is gratifying also to record that the picture was "sold" on the day of private view.

No. 69. 'Valley of the Mawddoch,' WALTER WILLIAMS. A Welch subject, of which the distance is closed by a range of mountains, that are painted with fine feeling, especially in atmospheric effect.

No. 71. 'Portrait of a Lady,' R. S. LAUDER. This is a half-length figure of the size of life, attired in white satin, which is painted with warmth in the low tones. The face is full to the spectator, but the eyes are cast down. There is no colour in the picture, save the red velvet cover of a volume held in both hands. It is a production of much elegance and refined taste.

No. 79. 'Market Folk,' JAMES PEEL. This looks like a passage of Welch scenery. It is realised with striking truth; the description of light and air in the distance is especially agreeable.

No. 83. 'The Ten Virgins,' JAS. ECKFORD LAUDER, R.S.A. This, we think, is the second picture which this artist has exhibited from the same passage of Scripture, but we do not sufficiently remember the former to instance the points wherein they differ. Nothing can be more literal than this rendering of the subject; no incident is forgotten;—but we would submit that the bridal procession might have been more definite. The figures are effectively disposed; the draperies are original; in short, it is the best picture we have ever seen by its author.

No. 84. 'Portraits of Mrs. W. Masmore Williams and her Children,' BELL SMITH. The lady is seated, and, by an agreeable arrangement, is grouped with two children. The skin surfaces are coloured with much natural brilliancy.

No. 86. 'The Mid-day Rest,' H. BRITTON WILLIS. Simply a team of draught horses in a corn-field from which the grain is being gathered in. Without these horses the landscape alone would constitute a picture of much beauty, but the landscape is superseded by the horses, which, in drawing, character, and careful execution, approach the utmost excellence in animal painting.

No. 91. 'Scene in Yorkshire,' CHARLES MARSHALL. A picturesque composition, very like nature, but wanting perhaps a near dark to put the distances in their places.

No. 94. 'Approach to Spello on the road from Perugia to Foligno—Papal States—Italy,' the late WILLIAM OLIVER. The Italian character of the subject is well sustained throughout the picture: it is everywhere vigorous in execution and harmonious in colour.

No. 97. 'Loch Lomond from Tarbet—Scotland,' J. A. HAMMERSLEY. We here look down the loch, which has thus the appearance of a romantic passage of river scenery. The distances are painted with much fine feeling.

No. 104. 'The Angler's Favourite Haunt,' G. A. WILLIAMS. The materials of this composition are principally a river, on the farther bank of which is a screen of trees opposed to a sunset sky of very powerful colour. It is an essay in effect, made out with satisfactory result.

No. 107. 'Albania,' GEORGE WELLS. A group of two figures—a youth and a girl in Greek costume seated in the peristyle of their home. The costume is in strict accordance with modern taste; the composition is in judicious taste; and the whole is firmly painted.

No. 114. 'The Old Coach Road—Market Morning,' E. C. WILLIAMS. The subject is unmistakably English, such a scene as may be met with anywhere in these dominions, but nowhere else. The "Bell and Stars," and the host of the same, seem especial favourites with the market-people; then

there are the village, the green, and the patriarchal elms: nothing is forgotten that can remind the spectator of his whereabouts.

No. 117. 'Apple Gathering,' E. J. COBBETT. A group of three rustic children are here occupied according to the title. This is a production of very much sweetness, and is strikingly original in treatment. The faces of the children are painted with infinite tenderness, and in the colour of their draperies prominent colour is avoided; but these principles are strictly harmonious with the rest of the composition.

No. 125. 'Anticipation,' H. BARRAUD. A life-sized figure, that of a lady; the head is presented in profile; it seems to be intended as a pendant to another by the same artist, entitled "Retrospection." Both pictures are superior to any antecedent work we have seen exhibited under this name.

No. 127. 'A Rocky Stream,' JOHN SURTEES. This is a study of rocks which lie at the outlet of a lake; the subject seems to have been carefully studied from nature.

No. 130. 'A Bright Summer Day on Llyn Dderas, North Wales,' ALFRED W. WILLIAMS. The sunny tranquillity proposed as the feeling of this work, is supported everywhere with masterly expression. The parts of the composition are well defined and altogether free from insignificant lines and forms. The near material is solid and highly finished, and thus is pointedly contrasted with the retiring gradations, which maintain their places by judicious management.

No. 133. 'A Rest by the Way, Moel Hebog, N. Wales,' FRED. UNDERHILL. The principal figure here is a boy sleeping on a sheaf of corn, the produce of a day's gleanings, and thus he is discovered by other children who are passing the stile which forms a feature in the composition. This picture first impresses the spectator with its ultra-liberalism of manner, which would continue the feeling of the old English school of Art from its transition thirty years ago. What, after all, is originality, but a recurrence to that which has been forgotten?

No. 137. 'A Fairy Sketch,' ALEXANDER FUSSELL. A small composition, full of small figures of every fanciful conception. It is highly imaginative; but the redundancy of incidental material deprives the fairy shapes of their interest and importance.

No. 138. 'The Lazy Herd—a Scene on the Conway,' F. W. HULME, and H. B. WILLIS. This is one of the best compound-pictures we have ever seen. The river flows over the entire base of the canvas, the banks running in converging lines into the picture, and leading the eye to an airy distance closed by a lofty mountain. The light is broad, and supported by a daring force of colour, a trifle too strong, it may be, in blue. The cows stand in the stream,—with respect to colour and effect we have never seen a more successful disposition.

No. 159. 'The Fiery Cross,' R. R. McIAN, A.R.S.A. This was the summons sent round among the clans to assemble their fighting men at a spot appointed; and so absolute was the call that none dared to disobey, even on plea of the most important duties. In this case the dread summons surprises a Highland family in the midst of their harvest, and the men are already preparing to obey the behest. The messenger, who has run many a mile, holds the cross above his head, and at the same time names the appointed gathering place. The figures are all remarkable as amply endowed with appropriate expression, and the dispositions and treatment tell the story very pointedly.

No. 160. 'The Side, Newcastle on Tyne,' SAMUEL D. SWARBRECK. This is a subject of great difficulty to render interesting; it is, however, very like the place, and skilfully managed as to effect.

THE SECOND ROOM.

No. 211. 'Boat passing a lock on the Erewash Canal, Derbyshire,' H. DAWSON. As to the picturesque, there is none of that quality in the subject; combinations of equal interest will occur a dozen times on any canal within any twenty miles of its course. The interest of the picture, therefore, is not that of the subject, but of the treatment. The sky is one of the finest we have ever seen; Turner never painted anything more perfectly true; such essays we seldom see, so much more difficult is it to be natural than artificial. An accidental light, too, upon a near field is an admirable feature. But there is a great discrepancy in the work, and that is, that everybody in the picture is perfectly at ease under a cloud which would in five minutes drench the spectator through and through did he not escape to some more sheltered scene.

No. 219. 'Ducks and Ducklings,' J. F. HERRING, Senior. This and the following number, 'Rabbits,' are admirable in execution. It is impossible that ducks and rabbits could be painted with greater accuracy. No. 223. 'Interior of a Stable,' by the same painter, is a picture of a grey pony which cannot be too highly eulogised.

No. 225. 'Venice—Evening,' J. HOLLAND, and the two following numbers 'Venezia' and 'The Leaning Tower of S. Giorgio di Greci,' are three small pictures eminently distinguished by that original and excellent quality which this artist gives to all his Venetian subjects. With a very high finish, they have the appearance of great freedom of touch, and in colour and effect they are masterly to a high degree.

No. 230. 'The Knitter,' WILLIAM DUFFIELD. A small Dutch kind of composition with a girl knitting; she is seen in profile; the figure is most satisfactorily painted, but it may be suggested that the effect had been better without a large yellow milk pan, to which a prominent place has been assigned on the right.

No. 232. 'The Lady of Shalott,' R. S. LAUDER, R.S.A. This subject, it will be remembered, was painted by this artist a year or two ago, but the present version is, we think, a great improvement on the preceding. The lady is seated close to the mirror in which her person is reflected, together with the moon and a cloudy sky. The head is an exquisite conception, and the entire figure is an impersonation of infinite grace and elegance.

No. 235. 'Newark Abbey,' F. W. HULME. A small upright composition, in which the abbey is seen in the distance. The real subject consists of a weedy pool, fringed by herbage, and overhung by trees. The principle of breadth is perhaps carried too far—the absence of a "dark" is felt, but the material, slight as it is, is brought forward with an exalted feeling, which communicates to the picture a sentiment of poetic interest.

No. 238. 'Antwerp, from the River,' ALFRED MONTAGUE. We are here looking down the Scheldt; the view comprehends the prominent edifices, and the cathedral above them all. It at once reminds the spectator of the locality.

No. 239. 'Mother's Pastime,' W. UNDERHILL. This picture contains interesting passages, but the extremities of the figures are very objectionable.

No. 247. 'The Thames, near Pangbourne,'

SIDNEY R. PERCY. A large picture, different in the character of its subject from 'A Stream from the Mountains,' but treated with equal power.

No. 249. 'Portrait of a Gentleman,' R. S. LAUDER, R.S.A. This is a portrait of a living man and readily recognisable, but its treatment takes us back to the halls of the Medici in "*Firenze la bella*." It is a thinking head, the features are full of argument, the entire presence is rather student-like than otherwise, in short it is seldom that we see in a portrait so much force. The next picture in numerical order is by the same painter. 'The Marys at the Sepulchre.' The two female figures are on the right, seated on the ground and both expressing fear and astonishment at what they behold. On the left is the open sepulchre, on the outside of which one of the angels sits pointing upwards as addressing the women, "He is not here but is risen;" the other angel is seen within the tomb. This is necessarily a subject in which a dominant breadth of light will divide the field with shade, but the division should not be felt. The darker portion of the composition is most forcible, and the background is admirable in composition and colour, the latter rich and full without being obtrusive. The drapery of the principal angel is red; we think it had been better white, with a piece of dark drapery thrown down near the figure. There are many cutting upright lines near the figure on the left. It is, however, a picture of a high class and although powerful to the eye, depth, rather than brilliancy, is its object; its interpretation must be sought below the surface.

No. 263. 'The Tambourine Player,' J. E. LAUDER, R.S.A. This we are told is the property of the Art-Union of Glasgow. It is a female head and bust, the best, we think, of this class, the artist has ever painted.

No. 264. 'A Post on the Machno,' P. W. ELEN. A highly picturesque subject brought forward in a manner very agreeable.

No. 270. 'A Pleasant Nook in North Wales,' H. B. WILLIS. It is rare to see cattle and landscape painted by the same artist with the knowledge and power displayed here. The subject is a piece of river scenery enclosed by trees, and deriving life from a herd of cows that have sought here the coolness of the shade.

No. 275. 'Interior of a Breton Farm, (St. Pol de Leon),' ALFRED PROVIS. This picture shows a full distribution of household chattels, all painted with the nicest care. It is however difficult to satisfy the eye with colour so uniformly warm as is employed by this artist.

No. 280. 'Stepping Stones,' J. SURTEES. A small section of mountainous scenery, very like nature: the best production we have ever seen exhibited under this name.

No. 284. 'Dunholly Castle, from Oban, Scotland,' J. A. HAMMERSLEY. In colour and effect, the balance of this composition is superior to anything that the artist has ever produced. The manipulation is much firmer than usual.

Nos. 292 and 293. G. A. WILLIAMS. These are entitled a 'Summer Evening' and a 'Winter Evening,' and show one and the same subject under respectively the aspects of Summer and Winter. There is much truth in the management of each, and this is assisted by the direct contrast.

No. 302. 'River Scene, near Capel Cnrig,' JAMES PEEL. The combination of water, rocks, trees, and other material is very happy; the work is throughout harmonious in natural colour and satisfactory in execution.





SIR C. L. EASTLAKE, P. R. A. PAINTER

J. OUTRIM, ENGRAVER

CHRIST LAMENTING OVER JERUSALEM

FROM THE PICTURE IN THE VERNON GALLERY

SIZE OF THE PICTURE,
4 FT. 10 IN. BY 3 FT. 2 IN.

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THIRD ROOM.

No. 305 and 306, 'Bidston Marsh, Cheshire,' and 'On the Liffey, near Dublin,' EDWARD HARGITT. These are two subjects differing in character as widely as the districts in which they are respectively situated. The pictures are small, but they display a command of the means of effect, and a mastery in executive manner, which could only be expected from that power which results from mature experience.

No. 319. 'A Sketch in North Wales,' P. W. ELEN. A small picture, affording an extensive view over a beautifully diversified country; the lights, shades, and forms, are in very good taste.

No. 321. 'Going to Market,' MATTHEW WOOD. A study of a female figure, extremely careful.

No. 324. 'The Entrance to a Dutch River,' ALFRED MONTAGUE. The objects in this composition are very few, being principally an old tower, figures, a boat, the rest consisting principally of sky and water. There appears to us to be something wrong in the perspective—the near water (that is, *Hibernice*, the foreground) seems to extend at once to the horizon, by the movement of the water and the character of the sky; the breezy effect is well sustained.

No. 336. 'Interior,' W. POOLE. A rustic interior with a Welsh dame seated at work; her hat is brought against a bellows hanging on the wall in a manner to give the figure the appearance of wearing a grenadier's cap.

No. 341. 'In Chester,' SAMUEL D. SWARBRECK. The subject, which consists of a kind of inner courtyard with a variety of domestic material, is made up with extraordinary care; the breadth of daylight is perhaps too absolutely insisted on.

No. 344. 'Portrait of Miss Williams,' BELL SMITH. A small full length, well coloured, and painted with solidity and without affectation.

No. 349. 'Autumn,' J. G. MIDDLETON. The season is described by a girl busied in gathering hops; she wears a coronal of the flowers, and the head is altogether a study of agreeable character and expression.

No. 352. 'Cader Idris, from a Pool on the Mawddoch—N. Wales,' ALFRED W. WILLIAMS. This is a large picture; its power lies in a well-painted foreground, the materials of which, as picturesque objection, escape an ordinary eye until their value is recognised in such a composition as this. The rocks and stones, the sedges, tufts of herbage, the shrewd definitions of deep and shallow water, are all rendered with striking truth. In the description of the lofty mountain with its mantle of mist, there is a more elevated tone of poetic expression.

No. 360. 'The Quay—Rouen,' J. HENSHALL. This is like the *locale*, but the earnestness of the artist in minute detail has rendered him forgetful of that intervention of atmospheric necessity to prevent the cathedral immediately from overtopping the houses. The picture is most elaborately worked.

No. 363. 'Children begging at the Cross—Brittany,' J. V. DE FLEURY. The subject has been most probably suggested by a reality. There is an originality in the two figures which argues them to have been studied from nature. The landscape is executed with great care. There are two or three other small works by this artist which possess very considerable merit, and afford promise of the future.

No. 364. 'A Gossip by the Way,' CHARLES

DUKES. The composition shows a company of rustic figures, the principal of which is a woman mounted on a grey pony: the female, having stopped, is in conversation with the others of the group, apparently a cottar's wife and children. The figures being placed high, are relieved by an airy distance, and partially against the sky. They are well-drawn, and firmly painted.

No. 370. 'The Emperor Charles V. at the Monastery of Yuste, August, 31, 1558,—a sketch for a picture,' W. MAW EGLEY. The picture was exhibited in the Royal Academy: this sketch is as careful as the larger work was.

No. 373. 'Distant View of Pont-y-Pair, Carnarvonshire,' P. W. ELEN. A very pleasant version of this famous locality: it is freely executed, but like nature.

No. 384. 'The Christmas Carol interrupted,—the study for a larger work,' RICHARD ROTHWELL. The subject is from Washington Irving's "Sketch-Book." The vocal aspirants are three children, who are at once silenced by the unexpected obtrusion. The heads and the abashed expression of the group are singularly happy: seldom do we meet with so much power in the description of infantine character.

No. 386. 'A Day-Dream,' FRANK WYBARD. A small picture, presenting a study of a girl in profile, seated at a cottage-door. She has been reading, but is now lost in thought: the whole is very carefully finished. The features are qualified with much sweetness.

No. 388. 'A Subject from Florentine History,' GEORGE WELLS. The subject is a well-known romantic love-incident which took place in the times of the factions and distractions of Florence. The composition contains four figures, which are painted without pretension; indeed nothing beyond accuracy and commonplace principle is essayed; the mere accomplishment of the one, and the simple fulfilment of the other, are the secrets of the success of even very great works.

No. 394. 'The Bay of Swansea from Newton,' A. F. ROLFE. The subject is judiciously selected, and painted in a manner superior to everything we have seen exhibited under this name.

No. 407. 'Gipsies leaving the Common—Early Morning,' EDWARD WILLIAMS, Senior. This effect is always powerful;—that of a dark ground, with objects and figures rising against a light horizon. It is well managed here; the touch is firm.

No. 408. 'The Flight of Mary Stuart from Lochleven—Early Dawn,' J. W. GLASS. The subject declares itself at once. The impersonations may be of the proposed period; then there is the hot haste, the intense anxiety of the whole party; and it may be said to be yet night, inasmuch as the darkness has not yet yielded to day. The party are mounted and crossing a brook; the moon is yet high; thus the dark figures against the lighter sky, and the gleaming of the armour with incidental lights, according to this arrangement, realise an opposition of great force.

No. 418. 'Muslin Worker,' E. J. COBBETT. A girl seated on a bank in an open composition; in the figure there is much sweetness and simplicity. The landscape portion has been very elaborately painted.

No. 419. 'The Robber's Cave; Melting Plate,' GEORGE HARVEY. This is a large picture, occupying a portion of the centre of the room. It is a Rembrandtesque effect, glazed very highly for the sake of depth—too much so, we think, as soon very little will be seen but the heads of the two figures, which, in the centre of the composition, represent two

robbers busied at a crucible, with the articles of plate strewed around them. Not only is the feeling of the picture, but the character of the figures, of the olden schools.

No. 420. 'An Old Mill at Bishopstoke,' H. DAWSON. The picture thus numbered is a small work of much excellence; but it does not, we think, answer to the title.

No. 423. 'The Lesson,' W. HEMSLEY. A small figure, that of a young rustic, conning hard words at school; it is characteristic, and very careful.

No. 424. 'Flowers,' Miss A. F. MATRIE. A small picture, of much merit in execution, and great elegance in composition.

The water-colour drawings are exhibited upon two screens in the first room; of these may be mentioned 'The Legend,' KARL HARTMANN; 'The Ruined Fortress,' FRED. RUMBLE; 'Grapes,' Miss E. CHARNOCK; 'Poetry, Music, and Painting,' KARL HARTMANN; 'Wild Fruit,' Miss SARAH F. HEWETT; 'Flowers and Fruit,' Mrs. WM. DUFFIELD.

The drawings are generally of better quality than they have hitherto been, and by the exhibition of them upon screens they are seen to greater advantage than when hung in the fourth room, as heretofore.

THE VERNON GALLERY.

CHRIST LAMENTING OVER JERUSALEM.

Size of the Picture, 4 ft. 10½ in. by 3 ft. 2 in.
Sir C. L. Eastlake, P.R.A., Painter. J. Outrim, Engraver.

WITHOUT doubt this is by far the most important picture in character, conception, and execution that the President of the Royal Academy has painted; and it may be considered as one of the gems of the Vernon collection, as it was of the Academy Exhibition of 1841.

The prophecy uttered against Jerusalem on the Mount of Olives, contains the severest reproof embodied in the most pathetic language that even the lips of divinity ever spoke. The guilt of her inhabitants, the compassion that would have rescued, and the doom that awaited them, are announced almost in one short sentence:—

"Oh, Jerusalem, Jerusalem, thou that killest the prophets and stonest them that are sent to thee; how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings; and ye would not!"
"Behold your house is left unto you desolate."

It is clear that such a subject as this requires a peculiar cast of mind in the painter who would illustrate it. Raffaele, Guido, or Leonardo da Vinci, might have grappled successfully with it; but neither Michael Angelo, with all his extraordinary genius, nor any other of the great Italian masters, except those we have named, and perhaps Annibal Carracci if he had had more of the poetry of his art, could have felt the touching sensibilities of the theme. Sir Charles Eastlake possesses a mind fully competent to deal with it; in fact it is one especially suited to him, and of this no more evidence is necessary than an examination of the charming work he has produced.

The frequent opportunities we have had of inspecting the picture since it hung on the walls of the Royal Academy, have increased rather than diminished the favourable opinion we then expressed concerning it, and which we summed up in the following words:—"The subject is full, yet it is one of the simplest grandeur; and the execution is worthy of the conception. The broad masses of drapery skilfully contrast with the minuteness of expression in every one of the actors in this solemn scene, and in the delicacy of finish displayed in the minor portions of the design. The colouring is admirably judicious, and the light and shade so well managed, that while the eye finds from it a delightful repose, the parts come out with a vigour far superior to the former productions of Mr. Eastlake. * * * In a word, the work is *Perfect*."

EXHIBITION OF THE ROYAL
SCOTTISH ACADEMY.

THE TWENTY-EIGHTH.

THE opening, which was unavoidably delayed for a few days after the usual time, introduced to the public a display of works, such as has not for many years been equalled in the Northern metropolis. Several of the native artists have, to all appearance, done their best; and the collection is, besides, enriched by a few excellent works of English painters. With these latter, the hanging committee have dealt very liberally, having placed almost every one of them on the line, and in a favourable light; so that every visitor (and we trust the young "professional" especially will reap the advantage) may unobstructedly avail himself of the lessons which these canvases convey. As the present is likely to be the last exhibition of the Royal Scottish Academy in the rooms of the Royal Institution, the artists in bringing forward, as they have done, their best works, are thus taking a graceful farewell of the Temple occupied by them for many years; and it is to be hoped will, next season, enter on their new and beautiful gallery, even in greater strength than they now evacuate the old. From a hasty survey made by us of the new building, now going onward to completion, we should say that ample accommodation, under arrangements the most favourable, will be afforded for the display of works of Art; and that to one branch—Sculpture—which has been too frequently treated by committees as a step-child, there will be accorded no small portion of that justice which has been, for so long a time, only charily dealt out, but a full measure of which it has a right to demand from a corporation professing to be an "Academy of painting, sculpture, and architecture."

But to our notice. On entering the large saloon, and following as far as practicable, the order of the catalogue, the works specified below are to be noted:

No. 1. 'Portrait of Joseph Robinson, Esq,' by J. ROBERTSON, is a good example of unmannered style and forceful pencilling. The accessory of the Egyptian arum plant contrasts happily in its tinting and tone with the warm local colour against which it is played off: the pose of the figure is easy, and the solidity and breadth of the whole are quite admirable.

No. 7. 'The Mignons of Henry III. of France,' by L. STEVENS, is a cabinet bit, which, although not interesting in subject, is very carefully painted and precious in colour.

No. 8. 'An October Day, Argyleshire,' A. FRAZER. A small picture made up of unpretending elements: two trunks of trees clothed in parts with brown decaying foliage; forcibly handled, and fine in colour, and coming off well from a delightfully felt distance. The whole is of exceeding truth to nature.

No. 10. 'Returning from a Highland Fair,' by S. EDMONSTON; charged with an uproarious, humorous character, the incidents naturally translated; the groups life-like, well arranged and painted; but the landscape is crude, and the "fun," though "fast and furious," is of too low and coarse a character to minister to the respectability of Art.

No. 12. 'A Highland Boy,' by K. MACLEAY, R.S.A. The subject is brought forward, resting a water-pail upon a stone, by the wayside; it is impressively felt and finished, the quality and arrangement of

colour in every part being altogether worthy of the accomplished artist.

No. 15. 'A Highland Interior,' S. EDMONSTON, is more refined in feeling than No. 10, by the same artist. The fire-light is capitally translated, and the whole work is to be commended for manual dexterity.

No. 17. 'The Rival Pets,' JOHN GLASS, A. The subject is a peasant-girl fondling dogs, and a favourite horse poking forward his head to receive a share of her caresses. It is rather a pleasing effort, but the general colour wants depth and transparency, and the head of the girl is deficient in expression.

No. 24. 'A Beech-wood Aisle,' THOMAS CLARK. In colour this picture bears some resemblance to the colder style of Mr. Creswick, but there the similitude ends. The balancing of the sides is so inveterately exact, that one range of trees seems to be merely a reflection of the other.

No. 25, by J. NOEL PATON, R.S.A., is a work having, instead of a title, a quotation from the prophet Isaiah, and impressively realising the spirit of the passage in all its pathos and sublimity. The dead body of a female, lovely in death, occupies the centre of the composition, the outline of which is indicated by a sheet of light falling in mystery and solemnity into the silent chamber, as though it were

"A gilded halo hovering round decay."

The drapery has sunk in grand folds to the outline of the recumbent figure; everything is hushed in silence and "the rapture of repose," and the feeling generated is one of solemnity, impressive, and profound, almost painful; when this is connected with the figure of the mourner at the couch, bending in an ecstasy of love and sorrow over the quenched light and joy of his life—the thrilling word-picture, so vividly portrayed by the bard, forces itself upon our memories, clings to our sympathies, and almost claims to have mingled in the elements of the artist's inspiration:

"He who hath bent him o'er the dead
Ere the first day of death is fled,

* * * * *
Before Decay's effacing fingers
Have swept the lines where Beauty lingers,—
And mark'd the mild angelic air,
The rapture of repose that's there,
The fixed yet tender traits that streak
The languor of the placid cheek,
And, but for that sad, shrouded eye,
That fires not, wins not, weeps not now,
And but for that chill, changeless brow,
Whose touch thrills with mortality,
And curdles to the gazer's heart,
As if to him it could impart
The doom he dreads, yet dwells upon—
Yes! but for these, and these alone,
Some moments, ay one treacherous hour,
He still might doubt the tyrant's power—
So calm, so fair, so softly seal'd,
The first, last look by death revealed." &c.

On this impressive picture must Mr. Paton take his stand in the present exhibition, his other works here displayed being, with one exception, below the high standard of estimation in which he has taught the public to hold his talent. In æsthetic reflexions from Dreamland and Faërie, it is of course impossible for uninspired mortals to decide what precisely should be the character of the atmosphere which enfolds such regions; but, nevertheless, we trust that it may, without offence, be alleged that mountain ranges of everlasting purples, propping an unvaried succession of green skies, will at length pall upon the sense, and become offensive to the taste. *Verb. sap.*

No. 173. Mr. PATON'S 'Bacchus Sleeping,' is a work of rare beauty: the idea is carefully thought out, and is realised by the pencil with extreme delicacy of feeling, the whole being manipulated with freedom and grace. But the picture we have first noticed

is this very clever artist's greatest work of the present season.

No. 29. 'The Jacobite Hiding-place, Lochaber,' R. R. M'LAN, A. A careful study, especially in the landscape, every feature of which seems conscientiously made out. The wild, savage character of the scene is well preserved, and treated in a broad and impressive manner. No. 392. 'An Incident in the Revolutionary War in America,' is one of those illustrations of Scottish Highland history, which Mr. M'LAN paints with such *gusto*. The canvas is a large one, and crowded with figures fighting, dying, or dead. Fierce passion in the combatants is developed to a degree that ought to satisfy tendencies the most sanguinary. Skilfully and powerfully painted is the rocky foreground, its masses being capitally broken up, and breadth and vigour of handling are observable in every part of the picture, with, besides, an harmonious combination of telling tints—but the scene is too horrible for further analysis.

No. 35. 'Portrait of a Gentleman,' ROBERT INNES. The effect very agreeable, produced by transparency and harmony of colour, as well as by spirit and freedom of touch.

No. 43. 'Portsmouth Harbour,' E. T. CRAWFORD, R.S.A. An elaborate and thoroughly sound picture. Over the distance is thrown a luminous haze, which is very skilfully used as an instrument for graduating the chief objects. On the right of the spectator a range of houses, true to the character of the locality, and the lines of wooden piles, broken up by figures, variously disposed, give spirit and vivacity to the scene. The water is excellently felt, and the ships and harbour craft as faultlessly drawn as they are effectively grouped. No. 193. 'Morning after a Storm—Holy Island, with the Abbey of Lindisfarne,' also by Mr. Crawford, is vigorously and freshly touched, evidently with a large, full-fed pencil. That portion of the sea which is rolling nearest to the beach is scarcely an imitation—it is almost the thing itself; and the beautiful colour is worthy of the nobly broken forms. The sky is skilfully cut by the masses of the old ruin, rendered in warm, delightful greys; and the left side of the picture is made important by figures and fragments of a wreck, very forcibly translated.

No. 61. 'The Wearied Reaper,' by SIR E. LANDSEER, R.A., is a small specimen of the artist; but though not an important or pretending work, it is yet marked by such traces of a master's mind and hand as are sufficient to indicate its all-accomplished author.

SIR JOHN WATSON GORDON, R.A., and President of the Royal Scottish Academy, maintains his position as an unrivalled portrait artist. The Exhibition is enriched with four admirable specimens of his pencil. Of these, No. 64, 'Portrait of Lord Hood,' is painted in Sir J. Gordon's unexaggerated yet noble manner,—a manner to which the words of the poet, though primarily used on another theme, are yet strictly applicable—"majestic in its simplicity." The eye of the spectator, unattracted by gaudy accessories, is carried directly and at once to the head; and that is so instinct with vitality and elevated character as to monopolise for itself the whole attention. No. 88, from the same pencil 'Portrait of J. C. Swinton, Esq.,' is marked by the same broad, forcible treatment, and grandeur and simplicity of character. The subject is a plain country gentleman, seated with a book in his hand—this is all; but out of these unpretending elements has been produced one of the noblest of modern portraits.

No. 196. 'Portrait,' by the same gifted artist, of a gentleman whose merits are chronicled in the catalogue in a lengthened statement, setting forth his "care, energy, and skill" as a public functionary, &c. Although the subject is scarcely one that an artist would select from choice, as affording scope for the display of professional talent, yet the picture which is here made up of the materials presented, is so excellently designed, and pronounced with such natural truth, that it at once impresses the spectator as a work of great beauty as well as of power. No. 206. 'Portrait of Dr. Christison,' also by Sir J. Gordon, is in every valuable quality of Art, a noble work, the result of genius as well as of perseverance. It is elevated in style, correct in design, and a very marvel of force and depth, freshness and truth.

No. 68. 'The Reformer's House,' JAMES DRUMMOND, R.S.A. A picture which embodies the historical event of John Knox bringing home his second wife, Margaret Stewart, daughter of Lord Ochiltree. Of this picture, which is praiseworthy for its elaboration, the back-ground is made up of the picturesque architecture of the Nether Bow, old Edinburgh; in front of which are presented Knox, his bride, with "troops of friends," walking towards the "Reformer's House," the stern apostle of the North looking to be somewhat out of his element, inasmuch as he does not appear to be in the act of fulminating against the idolatry and Erastianism of the land, but rather under the humanising influence of domestic habits, having, but the minute previously, been "rydand with ane gret court on ane trim gelding, lyk as he had been ane of the Blude Royal." All the parts of this canvas are made out with such amazing care, so sound is the judgment with which the groups are arranged, so harmonious and effective the quality and distribution of the tints, so spirited and neat the pencilling, and so naturally felt the character of the whole, that the performance may be unhesitatingly pronounced an excellent one.

No. 363. 'Blood-Hounds,' by the same artist. The title is given to a party of savage men, apparently Border reivers, who are in hot pursuit of a figure running off in the distance. The atmospheric effect of twilight is delightfully rendered, both on the figures of the men and on the slopes of the distant hills. The muscular grasp of the "blood-hounds," straining to climb the broken bank, is forcibly expressed. Great brilliance, too, is given by happy contrasts of colour; and the entire composition is stirring with action,—but its character does not rise above the action of the melodrama.

No. 194. 'Come unto these yellow sands,' by RICHARD DADD, a subject from Shakspeare, a troop of "sweet sprites" dancing on the sands, the creation of a *faërie* fancy, placed in free and graceful motion, and pencilled with great neatness and delicacy. If anything, the colour is too uniformly ruddy; but the invention is wonderful, the parts well united, and the *tout ensemble* very agreeable.

No. 204. 'Aquatic Birds,' W. SHIELS, R.S.A. An intense study of nature: the plumage rendered with an agreeable softness, the touch spirited and light, and the tints of life-like nature.

No. 69. 'A Study at Dunmaill Raise, Westmorland,' ARTHUR PERIGAL. Simple but picturesque in its objective, an outline of rocky mountain, relieved against a finely broken sky, the light getting its chief value in a brawling stream, flashing and foaming along its precipitous bed. The general treatment shows a sound appreciation of

nature, as well as an undoubted improvement in the author's mechanism of Art.

No. 76. 'Caistel Chaol-Chuain, Loch Awe,' HORATIO MACULLOCH, R.S.A. This is, *toto caelo*, the best landscape in the rooms, and we question whether it be not the very finest work which its author has ever produced. The subject is a glorious one, in nature, and the aspect under which it is here presented shows how intensely it must have been felt by the artist. The extreme distance is closed by two mountain piles of primitive rock gradually approaching the spectator through a broken and diversified sweep of the tertiary series; between this and the foreground stretches the level peninsula, on the right tongue of which are placed the ruins of the fortress. The distant mountain-mass, painted chiefly under the effect of a dark sky, is magnificently treated; the hollows filled with shadow, the relieve parts the while receiving, through the breaks of the clouds, streams of brilliance which play upon the huge shoulders of the hills, developing the grandeur of their varied forms. The level mid-distance, margined by a bend of the lake, is given with great sweetness; but, after all, the crowning beauty of the picture is the foreground, with its sandy and stony hollows, fringed with decaying mountain fern, from a mass of which issues a tiny bubbling stream, lighting up the spot and winding out of the picture. The distances are justly proportioned; and in every part the colouring is brilliant and harmonious, and the character of the whole one of forcible and majestic beauty. We think it one of the finest landscape-works ever painted.

No. 77. 'Portrait of the Rev. Dr. John Muir,' JOHN GRAHAM GILBERT, R.S.A. The figure well arranged, and the treatment broad and free.

No. 80. 'Portrait of a Lady,' WILLIAM SMELLIE WATSON, R.S.A. A good subject, treated with refined sentiment.

No. 81. 'Skaters—a Scene on Duddingstone Loch,' CHARLES LEES, R.S.A. Within the last few years the author of this work has made amazing progress in his art; all his previous efforts having been immeasurably distanced by his 'Curlers,'—a large picture recently exhibited, and now being engraved; and also, and chiefly, by the present work, which is of the highest character in almost every desirable quality of Art. The frosty atmosphere is delightfully rendered in the sky, and its effects upon the faces of the moving groups is marked with unmistakeable correctness. The "scene" is a crowded one; but no damaging confusion is apparent in the system of agroupement. On the contrary, such features of the composition as naturally give value to it, are, without being frittered into disjointed fragments, skilfully preserved and made prominent, and impart a unity to the whole, in purpose, action, and character. The skaters are thrown into bold and graceful poses, infinitely diversified; the folds and arrangement of their costume rustling in the breeze, truthfully indicate the velocity with which they are severally urged onward in the "roaring play." In the right foreground, a group, gathered around a girl selling fruit, is one of the most happily rendered passages in the composition, and seems besides, to be necessary as a relief to the bustling action in other parts. The 'Skaters' is a work of careful study, excellent in design and expression, precious and harmonious in colour, and spiritedly and broadly handled.

No. 82. 'Wooden Bridge, at Kate's Mill,' E. T. CRAWFORD, R.S.A. A small landscape bit, noteworthy for its being fine in feeling, and painted with a firm rapid pencil.

No. 85. 'Beech and Oak in August,' ALEXANDER FRAZER. Another little gem: the tree boles, which are of precious tint, come out nicely relieved from the bank, and the foreground is of the neatest pencilling.

No. 86. 'On the Avon, near Linlithgow,' JAMES STEIN. A river bit, shut in by trees, and very clear and beautiful in colour.

D. O. HILL, R.S.A. the Secretary of the Academy, exhibits four landscapes. Of these, No. 87 is a view of the 'Ruins of the Palace of Dunfermline in the Woods,' a subject associated with many interesting events in the history of the royal houses of Bruce and Stuart. The picture carries impress with it. On the right of the spectator a range of crumbling architecture, broken by oriel windows, recedes truthfully and effectively; and the masses of fallen ornament, cornice, capital, and shaft, all in beautiful tone, mingling with decayed tree-boles and branches, and overrun with creeping-plants, are rendered with deep poetic feeling. The eye is seduced from the crisply handled old tree in the foreground, up the ascent in mid-distance, to a figure that, from the truth with which it is placed in aerial perspective, seems to measure to us every yard of the intervening space. The sky is very fine; but in the leafing of the principal trees there is a mannerism, which is to be regretted, as it is a serious drawback to an otherwise excellent picture. Mr. Hill's best work is No. 337, the 'Shrine of St. Cuthbert, (Durham Cathedral),' which has been sketched from the Prebend's Bridge, and is here given on a large canvas, with a fine feeling for the architectural glories of the magnificent pile. The scene is painted under a warm sunset effect, which is well pronounced in sky and flood, and on the crowns of the trees which, in graceful, unmannered forms, clothe the bank sloping from the walls to the margin of the river. The light is deliciously graduated, from the sunset glow in the sky, to the half-darks about the bridge; and the reflections in the water are, with one exception, everything that could be desired. Marks of haste are, we think, evident in sundry passages; and if the author could be induced to give another week of careful painting to this work, he could not fail to make it a truly precious one.

No. 93. 'The Promenade,' JOHN A. HOUSTON, R.S.A. A cabinet bit, the subject of which is a little peasant-girl, with a broad-leaved plant held over her head as a parasol. The colour is clear and harmonious, and the treatment, both of figure and landscape, very pleasing.

No. 115. 'Scene from Don Quixote,' C. R. LESLIE, R.A., has been already noticed in our *Journal*, as will be at once remembered, when we state that it is a representation of the scene in which the Duke's chaplain, after rating Don Quixote for his faith in knight-errantry, and Sancho for being so silly as to have faith in his master, and, eke, the Duke, for encouraging their wild fantasies, rushes from the company in a towering rage. This fine work is being gradually mellowed by time. In its immediate vicinity, and also on the line, is No. 122. Mr. LINNELL's 'Under the Hawthorn,' a subject delightfully felt, and, in many respects, nobly realised. The trunk of the hawthorn is true to nature, but we think that a successful translation of the prickly character of the tree is not given, either in the manner of leafing, or in the anatomy of the smaller branches. It is also to be wished that greater force were imparted to the figures, for at present they seem to be inherent in the ground. The distance is clearly and beautifully toned;

and, although the picture may not be up to the standard of several great works produced by the author, it is yet marked by such qualities of excellence as will sustain his reputation.

A pendant to the last is No. 137. 'Beverly Beck, Yorkshire,' by J. W. OAKES, one of those subjects which the gifted Constable was wont to paint; a canal lock, with overhanging trees, the accessories consisting of the usual canal barges, figures, water-plants, and swimming fowls. The colour, however, is by no means like that of glorious old Constable, as instead of his varied and finely-toned greys running through his darks, and giving value to the light relief parts, there is here an agglomeration of monotonous browns on lock, barges, and banks, which looks heavy and asks for relief. The best passage of the picture is the sky, and that is pure and lustrous in tint, as well as unmannered in drawing and arrangement. A rainbow is developed on a retiring showery cloud, and the transparent grey masses on the left, tell admirably as a balance.

Beneath the last is hung No. 138. 'Creagean-nan-dearag,' by RICHARD ANSDALL; its objective being a pile of rocks, broadly handled, and coming out of the canvas with unquestionable solidity. On the slope of one of the stony masses, lies a wounded stag, over against which are placed two eagles preparing to pounce upon their quarry. In some passages the picture is a paraphrase of one by the same artist, exhibited at the Manchester Institution, during the last autumn, and quite equal to it in power and natural truth. In the present work there is not, indeed, a single weak passage.

No. 123. 'Eveleen,' R. HERDMAN, and No. 124. 'Minnow Fishers,' JOHN A. HOUSTON, R.S.A., two cabinet bits of pleasing character, clearly and delicately touched.

No. 131. 'Portrait of the Artist, painted by request of, and for the Academy,' J. GRAHAM GILBERT, R.S.A. Of a quiet, becoming character, and pencilled with freedom and firmness. A beautiful work.

No. 132. 'Portrait of Mrs. P. M. Miller,' JOHN ROBERTSON. The head is very nicely painted, the attitude of the figure well chosen and graceful, the flesh pure and naturally true, and a singularly effective treatment of the costume.

No. 136. 'The Money Lender,' J. E. LAUDER, R.S.A. A fine characteristic head, painted in a low tone, in passages somewhat Rembrandtesque; confessedly without the magic of chiar'oscuro, which forms the glory of the old master, it is also without his occasional coarseness and vulgarity. The same excellent artist exhibits eight other works. Among these are No. 205. 'Master Walter Scott and his friend, Sandy Ormiston,' in which the future author of "Waverley" is depicted as a little boy, seated on a rocky knoll, fondling two dogs, but absorbed, the while, in evident wonder and delight with the tale of Border foray, which the "aged hind" is narrating, the eye of the latter lighted up with enthusiasm, and his lips pouring out a flood of unbroken eloquence, aided by an accompaniment of animated gesture. In design the picture could scarcely be improved. The bold foreshortening of the peasant's left arm is a very fine specimen of skill in draughtmanship, and the expression both of the storyteller and of the rapt listener is full of character. The arrangement is pleasing and effective, and the manipulation free and firm. No. 224. 'Baillie Duncan McWheble at Breakfast,' (see "Waverley"). In expression, natural;

in touch careful, spirited and free, though it must be said that the flesh is somewhat hard. All the accessories—and these are numerous—are made out with a marvellous care and a finish worthy of Gerhard Donw. The picture solicits a particular inspection, which it will well repay. No. 319. 'Time's Changes.' Under this title is presented a crumbling weed-covered gateway of Gothic architecture, apparently leading to the crypt or cloisters of a decayed cathedral, and mournfully exhibiting the influence of the inexorable *edux rerum*. The treatment of this subject is deeply poetical and impressive.

No. 140. 'The Haunted House,' and No. 423, 'The Deserted House,' by WILLIAM PROUDFOOT, are evidently conscientious transcripts of real objects, forcible and intensely natural in colour, and of very careful finish.

No. 148. 'Red Deer Reposing,' J. GILES, R.S.A., correct in drawing, and light and delicate in touch.

No. 149. 'Interior of Roslin Chapel,' GEORGE W. SIMPSON. The objective interestingly brought forward under a judicious management of subdued light; the touch neat, and the colour precious and effective.

No. 152. 'Wide Awake,' a title (the *pour quoi* of which is not very apparent) given by the artist, W. DAVIS, to a vigorously handled picture, in which are represented two terriers, excellently designed and painted.

No. 154. 'The Piazzetta of St. Mark, &c.,' by E. W. COOKE, A.R.A., is a work of marvellous finish. This subject has been so often painted that it must be familiar, in its main features, to every habitué of our galleries; and never, perhaps, has it been more faithfully or agreeably transcribed than upon this canvas. The architecture has, indeed, been ably rendered by Canaletti, truthfully realised by the late S. Prout, and sublimed in the magic atmosphere of Turner; but none of these artists had the accurate eye of Mr. Cooke for the portraiture of the canal craft, and such must always make a valuable portion of any picture representing this particular Venetian subject. The gondolas in this work are of the veritable model, and the position of the several gondoliers are precisely such as give to them the surest footing as well as the greatest mechanical advantage in propelling or backing their craft, as occasion may require. The groups of spectators are life-like and judiciously arranged; and the water itself, liquid and exquisite in tone, is seen to move in gentle but unbroken wavelets. In every inch of the architecture the drawing is correct, and the whole is of a finish the most elaborate.

While on the subject of Venice, attention may be called to No. 200, 'Venice,' by D. ROBERTS, R.A., a picture with much the same objective as that by Mr. Cooke. The architecture is, as a matter of course, rendered with a correct and delightful pencil, and all the local tints faithfully translated. The canal also is clearly pronounced, calm and mirror-like, doubling in its water as effectively as needs be the various objects which rise above its margin or float upon its pellucid surface. These features are most charmingly felt and tenderly pencilled; but having said so much, it may be asked how it comes—in the midst of such stillness and repose as suffuse the subject—that the awning of the nearest boat is ballooned, and the flag at her mast blown out horizontally as though each were under the influence of a smart breeze? These things are glaringly anomalous, and break up the harmony of an otherwise lovely picture.

No. 156. 'Scene in Ettrick Forest,' ROBERT S. LAUDER, R.S.A., a small picture, with the appearance of having been painted on the spot, characterised by correctness of drawing, purity of tint, breadth in its masses, and forcible pencilling. Mr. Lander's highest work, however, in the present exhibition is No. 54, 'The Gow Chrom and the Glee-Maiden,' a subject from the "Fair Maid of Perth." Nothing could be in better taste than the design, more careful and correct in the drawing, or more exquisite than the chiar'oscuro. The 'Gow' is precisely the stalwart manly frame depicted in the story, and the flowing and more graceful outline of the female figure brings out effectively and at once the contrast aimed at by the artist; and the general result is as felicitous as could be desired.

No. 159. 'Gazelles attacked by a Panther,' VERLAT. Of excellent design, and touched with immense freedom and truth.

No. 160 'The Haunted House, on Auld Halloween,' W. B. SCOTT, is a cottage interior, occupied by a group of sprites in the act of dancing, "lapping and flinging" upon the hearth, and brought forward under an effect of fire-light. The drawing of the figures is faultless, and there is much graceful abandon thrown into the eccentric grouping and attitudes. The episode behind the screen, from which an auld wife and two lasses wonderingly survey the orgies, is richly and humorously narrated; and the whole is broadly and spiritedly pencilled.

No. 161. 'Lisbon from the Almeida,' G. SIMPSON, R.S.A. A faithful representation of the picturesque locality under an agreeable sunlight effect, pure and transparent in colour, and of the artist's well-known careful finish.

No. 162. 'Ariadne abandoned by Theseus,' J. Z. BELL. In the manner of Etty. The flesh of the recumbent, scantily draped, female are of estimable purity, plump and life-like, the figure well drawn and disposed, and there is a precious character of colour in the covering which is thrown over her limbs, as well as an arrangement of its folds, broad and even grand: finally, the lights and shadows—which must have been very carefully studied, are distributed with sound judgment in every part.

No. 164. 'Paris—a Newfoundland Dog,' J. McLEOD. The subject is brought forward with commendable force and natural truth; but as the animal is black, in every part, there wants a little bit of colour somewhere to relieve the dark monotony.

Of the Italian subjects of CHARLES COLMAN there are four specimens, which are in general freely and forcibly designed, but somewhat hard and opaque. The best of those here exhibited is No. 165. 'Buffaloes Drawing Timber,' the outline of which is bold, free and expressive, the objective well arranged, and the lights and shadows so distributed as to produce an excellent relief. In the others, there is a predominance of an unmitigated dinky hue, by no means agreeable to the eye. In the depiction of such subjects a greater variety and more pleasing quality of tints might readily be introduced, without prejudice to the truth of the scenes represented, and with judicious management could not choose but impart to them a desirable airy lightness and a vivacity, in which they are now too frequently deficient.

No. 96. 'Dean Swift and the Errand-Boy,' W. DOUGLAS, R.S.A. An illustration of the well-known anecdote, told, if we mistake not, of others besides the satirical Dr. Swift. The scene is laid in the dignitary's study, the arrangements (!) of which

are by no means dignified, but, on the contrary, such as we should naturally expect in the *litter-ary* economy of such a personage. These matters are admirably felt by the artist. The lad who has brought the present has just been installed in the holy man's easy chair, which piece of furniture is, of course, crumbling and fragile: disorganised, in fact, as the bookshelves against which it is relieved, or even as the books themselves, which latter form a

"rudis indigestaque moles"

of tattered sheets of letter-press, picturesquely enshrined in impromptu coverings of moth-eaten calf-skin and dusty vellum; all these things are in excellent keeping with the rough satirist's habiliments and general personal appearance. The figure of the Dean has been objected to as representative of a person less accomplished and respectable; but in good sooth the Dean was by no means an *arbitrèr elegantiarum*, as to either his own person or manners; and we must hold that the artist has conceived and worked out a very impartial portrait. The accessories of this picture are of exquisite finish, and the pose and expression of the young wag ensconced in the arm-chair are so charged with sly humour, as to be sufficient to cause the spectator's "lungs to crow like chanticler." No. 240. 'Attempted Assassination of William of Orange,' from the same pencil, is forcible in colour, animated in expression, and firmly painted. No. 282. 'Philosophy in the Olden Time,' also by Mr. Douglas. The picture is made up of four figures in ancient costume, placed in "St. Andrew's cloistered hall," freely grouped, and very skilfully brought forward from the architectural background. The pencilling is at once graceful and broad; the character and expression of the whole very fine, and the group admirably supported by the chiar'-oscuro.

WM. CRAWFORD exhibits eight pictures: No. 100. 'The Sisters.' Of this work the treatment of the draperies is the most commendable passage; these are cast with great breadth and freedom, and the colour of the whole is lustrous and capitably arranged. No. 127. 'The Morning Star,' again a fine disposition of costume, and the figure very effectively brought forward: but, although full-grown, the sex is not very clearly indicated. No. 299. 'Rose Bradwardine,' another ideal portrait, designed in excellent taste, and pencilled in a free and spirited manner. Mr. Crawford has also some portraits in water-colour, but they do not call for special notice. Not so those which he has painted of 'Mr. and Mrs. Gilbert Innes,' No. 370, which are excellent as likenesses, and very clever in pencilling.

Of the works of Mr. ERSKINE NICOL, of which there are seven specimens here, it may be said that while they are beautiful and effective in colour, as well as very cleverly pencilled, they are yet outrageous in character, or, perhaps, it ought rather to be said, they are caricatures. If the artist were to turn his attention to such subjects as the fishermen's wives and families of Newhaven,—of whom he could, every day, have notable examples in or near to his own city—he would be much more likely to make a name for himself in the production of works whose subjects he may, by frequent opportunity, become thoroughly acquainted with. No. 332. His 'Rustic Anglers,' is a picture of truthful and natural character; and if such a style and manner were adhered to, the results would be more satisfactory in

every way, than they can prove under a system where the expression of legitimate action is made to give place to the contortions of the lowest melodrama; and the natural character of humble social life, to degenerate into rampant absurdity and caricature. Such things are irremediable even by the artist's fine quality of colour and neatness of pencil. Mr. Erskine Nicol cannot paint the Irish peasantry; and it is time he were told so.

No. 102. 'White Kirk, East Lothian,' T. CLARK. To be noted for a fine sky, with grey rolling clouds: the whole painted in a cool tone, with delicate feeling.

No. 107. 'Moonlight,' WALLER H. PATON. A perfect little gem. The darks upon the boles of the trees are of a precious quality, and the mass of silvery cloud, free from mannerism, is as fine in form and beautiful in tint, as it is telling in effect. No. 248. 'Crookstone Tower,' by the same pencil. This is a very refined specimen of Art, especially in the quality of colour and the management of the chiar'-oscuro. A ruined tower, rising from an upland slope, cuts a stratum of stormy clouds, horizontally placed—an arrangement it is true, very often had recourse to by landscape artists; but seldom, if ever, have we seen so fine a quality of colour, rich and pure, while it is subdued and natural, worked into the portraiture of such a subject. The darks are indescribably tender and impressive, and the entire work one of unmingled beauty. Three other small landscape specimens, from the same pencil, have all the desirable qualities spoken of as existing in the last, and give fine promise of the young artist attaining a distinguished professional rank.

No. 167. 'The Madrigal, "Keep your Time,"' J. C. HORSLEY, R.A. As the representation of a musical party, it successfully illustrates the title. An old pedantic euphuist, having installed himself as director, evidently regards Number One as the important personage of the group. This idea is admirably expressed. Indeed, the whole composition is full of character; and not the least to be noted for the impress of its natural truth, is the episode performed by the pair of lovers on the left, whose occupation in love-making, has evidently put the musical performers out of "time,"—as the position and facial expression of the accompanist at the pianoforte very clearly indicate. This picture is estimable for the correctness of its design, the grace of its composition, the natural expression of the emotions depicted, and its beautiful colour.

That Mr. W. B. JOHNSTONE, R.S.A., is a capable and correct draughtsman, is proved by even a slight examination of his works; and it were to be wished that his skill in the management of colour were commensurate with his undoubted talent in the use of the port-crayon. The excellence as well as the deficiency now asserted or implied, being observable in almost every one of the pictures which he this year exhibits, neither the number nor the name of any work needs be set down for more particular reference. We should like to see from Mr. W. B. Johnstone's pencil a cartoon in large (say of some subject from the "Faerie Queene"), done in simple chiar'-oscuro; for sure we are that such a work would come from his hand with sound claims to a high appreciation.

Nos. 144, 146, 199, 336, and 429, are portraits painted by DANIEL MACNEE, R.S.A., and are among the finest works in the room. The first in order (No. 114) is a sitting full length of an old gentleman, placed upon the

canvas with that skill of draughtsmanship and fine appreciation of colour, for which the artist has always been remarkable. Painted without any straining after effect, this portrait is chiefly to be noted for the unobtrusive character of its elements, the majestic simplicity of its design, and the roundness and relief of the colour. No. 146 is a sitting full length of 'a Lady,' in its pose graceful and even elegant, excellent in colour, of firm and spirited execution, and the *tout ensemble* of wondrous beauty. In No. 199, a full length of 'Mrs. Robert Stewart,' there is an elevation and refinement of feeling which at once meets the requirements of taste the most fastidious. The subject is represented in the open air, descending a garden terrace, and the figure is so placed amid the various accessories that notwithstanding all the contrasts which the scene naturally presents, the paramount interest is still centered in the living, breathing subject. The grace of the pose, the intelligence and the elevation of feeling which characterise the head, added to the pure and precious colour of the flesh, the breadth of the drapery folds, and the marvellous textile imitations thereof, the skilful contrast of light and shadow, and the firmness and lightness of the pencilling; these qualities make this portrait a precious and most desirable work. It may be said both that the artist was fortunate in having such a subject as is here depicted, and the subject in having found so accomplished an illustrator. With reference to No. 336, 'Portrait of Mrs. T. Edington,' what has just now been said may also be applied without bating one position. The design of the latter is unmannered, ingenious and graceful, the flesh, pearly and transparent, the general colouring forceful and clear, the touch delicate, yet free and firm, and the chiar'-oscuro uniting all the parts with inexpressible sweetness and beauty.

No. 106. 'Poor Mailie,' GOURLAY STEEL, A. A subject from Burns. The animals are characteristically delineated, and their several passions well expressed. The pose of the shepherd, too, is sympathetic, and the figure excellently designed. It however strikes us, that if his plaid had been painted in gray check, instead of red, the masses would have been better harmonised. No. 166, 'A Snow-Drift,' by the same artist: sheep are here introduced, some sheltered under a bank, others creeping toward the field. The animals are naturally and powerfully described; the drifted snow truthfully rendered, and the cold dreary, atmospheric effect admirably pronounced.

Nos. 53, 67, 97, and 323 are portraits by COLVIN SMITH, R.S.A. The second and last in order are to be noted for their fine drawing, and the air of elegance which characterises the heads: that of Mrs. Innes (No. 53) is delightfully felt; the expression, as Sterne says, is "calm, pale, penetrating," of dignified yet gentle expression, unaffected in attitude, and forcible and clear in colour. No. 97. 'Portrait of A. Innes, Esq.,' is in an elevated style, pure and forcible in colour, and of broad and masterly execution. No. 323. 'Portrait of J. Campbell, Esq., of Kilberry,' is freely designed, well placed, and remarkable for a delicious management of the demi-tints.

Nos. 50, 209, and 336 'Portraits,' by MUNGO BURTON, all of which are marked with nature and truth. The flesh is of excellent colour, the heads well placed, and the hair loosely and freely treated.

Nos. 22 and 368, 'Portraits,' by JOHN STEVENS, R.S.A., the latter an excellent likeness of the late Mrs. Hugh Cowan.

The subject is represented as turning over the leaf of a large volume, apparently the Bible; and the expression, mild and *spirituel*, is in fine harmony with the exercise in which the subject is engaged. The work is a delightful one, both in design and colour.

No. 274. 'An Illustration of a Scene in the Fourth Act of King Lear,' C. W. CORE, R.A. Of this fine picture the prevalent characteristic is a feeling of tender sentiment concentrated, as it were, in Cordelia and the aged Lear, but reflected thence in the faces and attitudes of the other figures—the company of musicians and the chorister boys,—whose expression responds to the solemnity which is settling on the worn lineaments of the king, and to the crushing affliction which bows down the gentle Cordelia, as she pours out the fulness of her heart over the wreck of her departing father. The artist's success in the portraiture of these emotions at once makes its way to our pulses—thrills the frame, as a strain of dirge-music in a minor key,—or as sorrow finding utterance in the rhythm of an elegiac poem, or as the melancholy echoes of gentle waters breaking in an ocean cavern. Every object is made to speak in sympathy; the hands, especially, (how exquisite they are in drawing!)—the hands of all the figures are full of sentiment, almost vocal in their expression, and of themselves alone would be sufficient to develop the pathos of the story. If this beautiful picture have a fault at all, it might perhaps be said to be somewhat liny. But this suggestion is not offered without hesitation.

Another of the attractions of the Exhibition is No. 269, 'Sophia and Olivia,' by THOS. FAED, R.S.A., a subject from the 'Vicar of Wakefield,' and formerly exhibited at the Royal Academy. The distinctive character of the pair, as delineated by Goldsmith, is well preserved here, in the expression, character, and even in the costume. It is difficult to particularise where every passage is commendable, but it ought to be said that the figures are delightfully imagined, brought forward from an exquisitely treated distance; the costume is of the veritable texture and mode of the time in which the subjects are supposed to have "flourished;" the rendering of the thick silks, laces, and quilted petticoats, reflecting the play of shimmering lights, are all given with wonderful truth, and great elaboration. It is, in all respects, a very charming picture.

The present exhibition is so high-charactered that we have been led on, almost unconsciously, to devote to it much more than the usual amount of space, and must now hasten to a conclusion; but not before calling attention to the works of one of the luminaries of the Northern Academy; we mean Mr. GEORGE HARVEY. This gentleman contributes no specimen of that section of *genre*, perhaps we ought to say *history*, with which his name is almost exclusively associated; we now allude to his powerful illustrations of the Covenanters' lives and manners, so generally known through the medium of engravings from his pictures. To the present exhibition he has sent only two small landscape sketches. On these a few words, and more thereafter on another matter. No. 28, 'The Head of the Burn,' is made up of very slight materials, but the mind and hand of a master have obviously been at work; and a little bank and stream of broken water, have been moulded into a picture of high character. The colouring is bold and strong, and the feeling of it delightful. But, for a delineation of atmos-

pheric effect, powerfully and impressively true, let us point to No. 63, 'Sundown.' Here, the sun has dipped behind the distant hills, and his fading rays are mingling with the first approaches of twilight. A broad expanse of sea, with distant land, almost dreamy in outline, fill nearly the whole of the intervening space between the distant horizon and the foreground; while two masses of cloud, singular in form, yet still wearing the impress of natural truth, throw their darkly toned reflexions over the undulating water. The remainder of the picture is bathed in a flood of mellowed light. The word "sundown" happily expresses the meaning and feeling of the picture, and never perhaps was that feeling more gloriously described by the pencil. The liquid ridges are very slightly developed, and the gentle swell catches the fading glow from the west, but the calm glistening surface is preserved unbroken, not so much as one feather of a ripple disturbing its lustre, or interrupting the low melody of its murmur as it steals slowly onward to the shore. The feeling of this subject is so truly and profoundly expressed, that we cannot conceive of any rendering of nature approaching, by one jot or tittle, nearer to realisation. And yet, we would request Mr. Harvey to let us see some of the results of his pencil in that walk of Art, and upon those subjects, which he has well-nigh made his own. With an evidently warm interest, throwing his affections backward into the struggles for conscience which were maintained by his countrymen in bygone times, his works are faithful interpretations of the social and religious mind of the North, and they will live while there lives a remembrance of the sufferings borne or braved by the worshipper in the glen or on the mountain side. Mr. Harvey has perhaps sufficiently illustrated this department of theological history; at least, we can call to mind but little in the historical records of the children of the Covenant which his pencil has not translated; and if by a series of works, in every one of which he has been successful, he has shown his power to grasp, and mould to his purpose, the events of a stormy period of his country's history, and given to them an impressive rendering, such as they had never before received, we should like that he now essayed the illustration of narratives of a still nobler and holier cast, the records of the lives of our Lord and his apostles. This great section of Art at present wants fitting illustration, and that, too, on a scale correspondent to the grandeur of the events which it should aim to record, and the majesty of the characters who moved amidst the hallowed scenes. To the painting of such subjects, we cannot at present think of any one more competent than Mr. George Harvey. In addition to his skill in design, his excellence both as a draughtsman and colourist, he possesses that chastened solemnity of imagination which is indispensable to the right performance of the suggested work, and which, we are willing to believe, would inspire his heart with the love of throwing out its fulness on themes so hallowed and sublime. A series of paintings in large, depicting, for example, the Gospel Parables, could not fail, from the fact of their universality of application to human character, of interesting the public mind; and would doubtless tend to foster a taste for great works in a department of Art which does not seem to have an adequate living illustrator. The opportunity offers, and it is a glorious one—will Mr. Harvey embrace it?

An object of leading interest is 'Christmas

in the Baron's Hall,' by D. MACLISE, R.A., lent for exhibition by its proprietor, Mr. Birch, of Harbourne Hall. With this work many of our readers have already made acquaintance. Daring in its invention and impressive in character, the fearless and unhesitating manner in which its multitude of figures are disposed, show masterly skill in drawing; the principle on which the groups are individualised by their several impromptu occupations, and yet tied together, so as to constitute one telling, harmonious whole, is worthy of the distinguished author, and perhaps could not be realised by any other artist of the day. But it is a work which must be seen, for it cannot be adequately described in words.

No. 178. One of the subjects from the 'Cottar's Saturday Night,' painted by J. FAED, R.S.A., and already engraved for the Scottish Art-Union, is perhaps the most carefully finished picture in the Exhibition. The living groups, however, are not of the "cottar" class, but of a higher social grade. When this is stated, our whole stock of objection is exhausted: for the figures are faultless in drawing, very agreeably grouped, and beautifully coloured. The orthodox canon for the completion of such a work has been strictly adopted by the artist, in his having introduced a handsome female ("Jenny") as a prominent feature in the composition. The grace of attitude, the sweetness of expression, the rendering of the accessory, the "braw new gown" which she displays, the lustre and purity of colour, and the delicate and elaborate finish of the whole;—these things never were excelled, except perhaps in the highest charactered works of the Flemish school.

Mr. MILLAIS, A.R.A., has contributed two pictures:—No. 232. 'Ferdinand lured by Ariel,' and No. 437. 'The Return of the Dove to the Ark.' Neither of these does full justice to the present high order of the artist's talent, although marked by many precious passages. The wonderful invention in the former, the elaborate finish, the pure and beautiful colour would countervail many imperfections—and undoubtedly there are some here,—in the design and character of Ariel, for example, in which but scanty justice is rendered to Shakspeare's airy and delicate sprite. In the other subject, too, the expression of the two young females fondling the dove is common-place and even heavy; but this is for the moment forgotten when the eye rests on the quality and arrangement of the tints, the broad and yet careful pencilling, and that magic imitation of the fodder in the left foreground, which indeed is so painted as to be a perfect illusion. The works of Mr. Millais cannot fail to exert a salutary influence wherever they may be read, but it is desirable that he should exhibit such only as wear the impress of the genius which marks his 'Concealed Royalist,' and others of his later efforts.

In No. 403, 'Mount Orgueil Castle, Jersey,' JOHN WILSON, junior, the landscape is made subordinate to a gloriously treated breezy sea, with powerfully marked alternations of sunlight and dark reflections, and canopied by a responsive sky. The smack, under sail in the offing, is heavy in colour, and not altogether correct in drawing; but the small fishing-boat is unexceptionably delineated, and well placed in the trough of the sea. Then nothing could be finer in tone or more naturally flowing than the water, and the colour and arrangement of the sky is perfection. It is a picture of great merit.

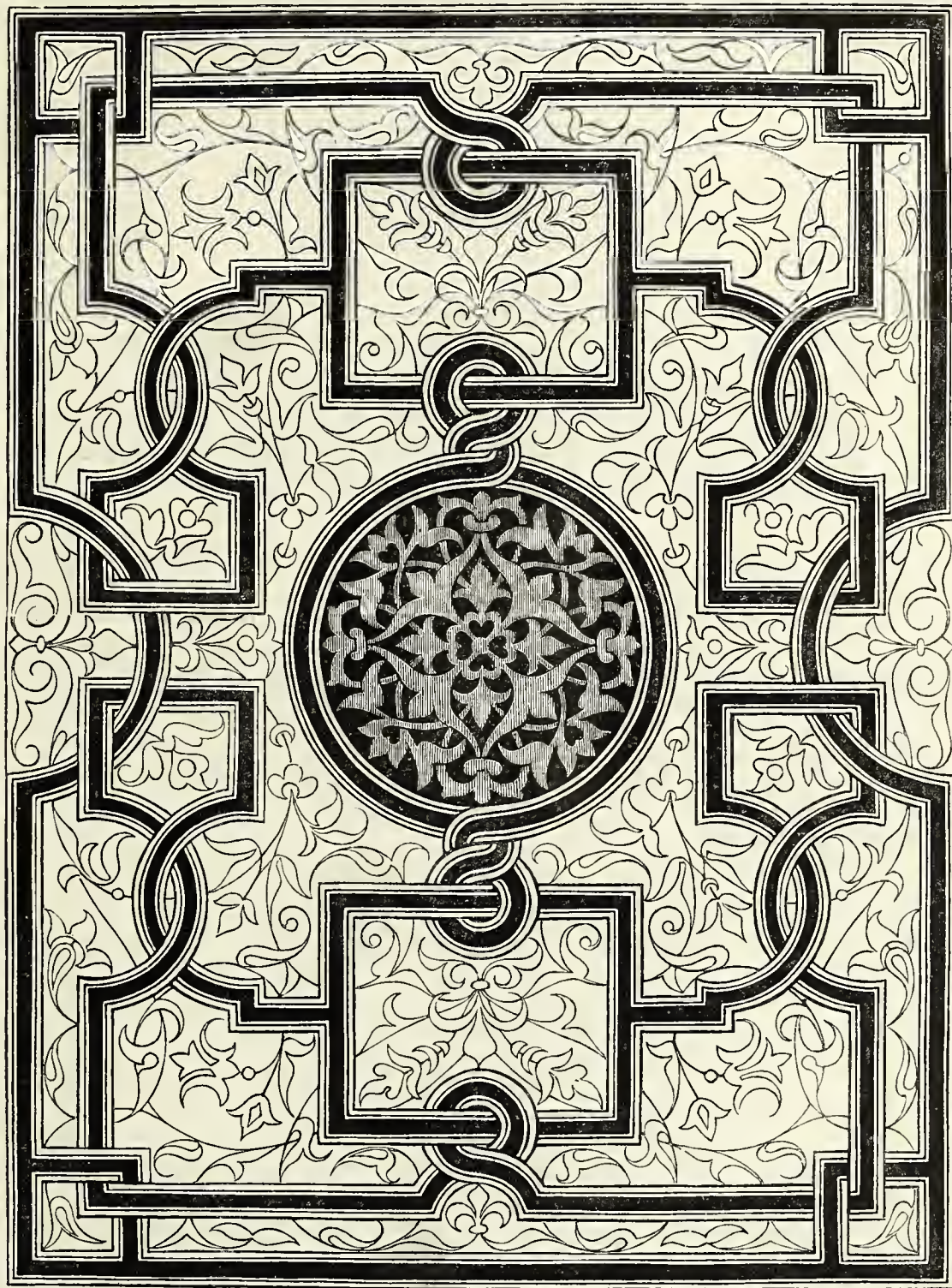
Here we must close, though abruptly.

EXAMPLES OF BOOKBINDING.*

IN continuation of our series of stray designs for the assistance of bookbinders, or rather of those who are technically called "finishers," as being employed exclusively upon the decorative portions of the work, we now present to our readers an engraving of a book-cover in the style of the Renaissance, from the design of a famous architect of the sixteenth

century, named Androuet de Cerceau. And it is indeed rare to meet with an example in which the whole of the details so completely and harmoniously balance, as in the present instance. There is just sufficient of the interlaced band-work introduced, to leave ample space for the delicate gold outline of arabesque. And in the latter portion it must have required the talent of no ordinary working designer, to produce from a limited number of tools the great variety of ornamental forms here exhibited. The circular

centre of the panel, however, though exceedingly graceful, is scarcely in character with the spirit of the rest of the design, and we almost feel a doubt as to its having been faithfully reproduced from an ancient original. There was so much integrity of purpose among the decorative artists of the sixteenth century, that the slightest violation of it is always to be regarded with suspicion. Even at the remote period of the transition from the Gothic style to that of the Renaissance, there was a certain compromise of



each which reduced the violence of the contending elements, and afterwards the variously developed styles of the period were seldom brought into painful collision. The "strapwork" style, which formed the basis of our English Elizabethan, the Italian style made up of masks, figures, monsters, tendrils, and heart-shaped foliations, and the Venetian imitations of intricate Saracenic and Arabian ornaments, were kept studiously apart, or so united by the hand of a

master as to form a harmonious and consistent whole. It were well if this rule were more strictly regarded at the present day, not only by those connected with bookbinding, but by all designers for decorative Art of every branch.

It is singular that in the example before us, with all its excellence, there is a marked evidence of the disadvantages of hand-tooling. It will be observed, that the arabesque work in outline, is composed of conventional stems and leaves (the latter not always perfect repetitions of accepted forms), arranged less according to

the then universal principles of ornamental design, but made to represent them as nearly as the nature of the apparatus would permit. In other words, a certain design was required to be represented in gold upon leather, and the book-finisher was only able to give such a general resemblance to it, as would be compatible with the nature of the tools already at his disposal. In a design of equal taste, produced like our cloth-work from a single engraved block, the rudimental lines would be more carefully curved, and the effect have less of a piecemeal character.

* Continued from page 84.

The first subject given on the present page is a small but by no means ungraceful design by M. Clerget, of Paris. It is a French modification

of the Arabesque style originally introduced into Europe from the East by Venetian artists and manufacturers of ornamented articles.

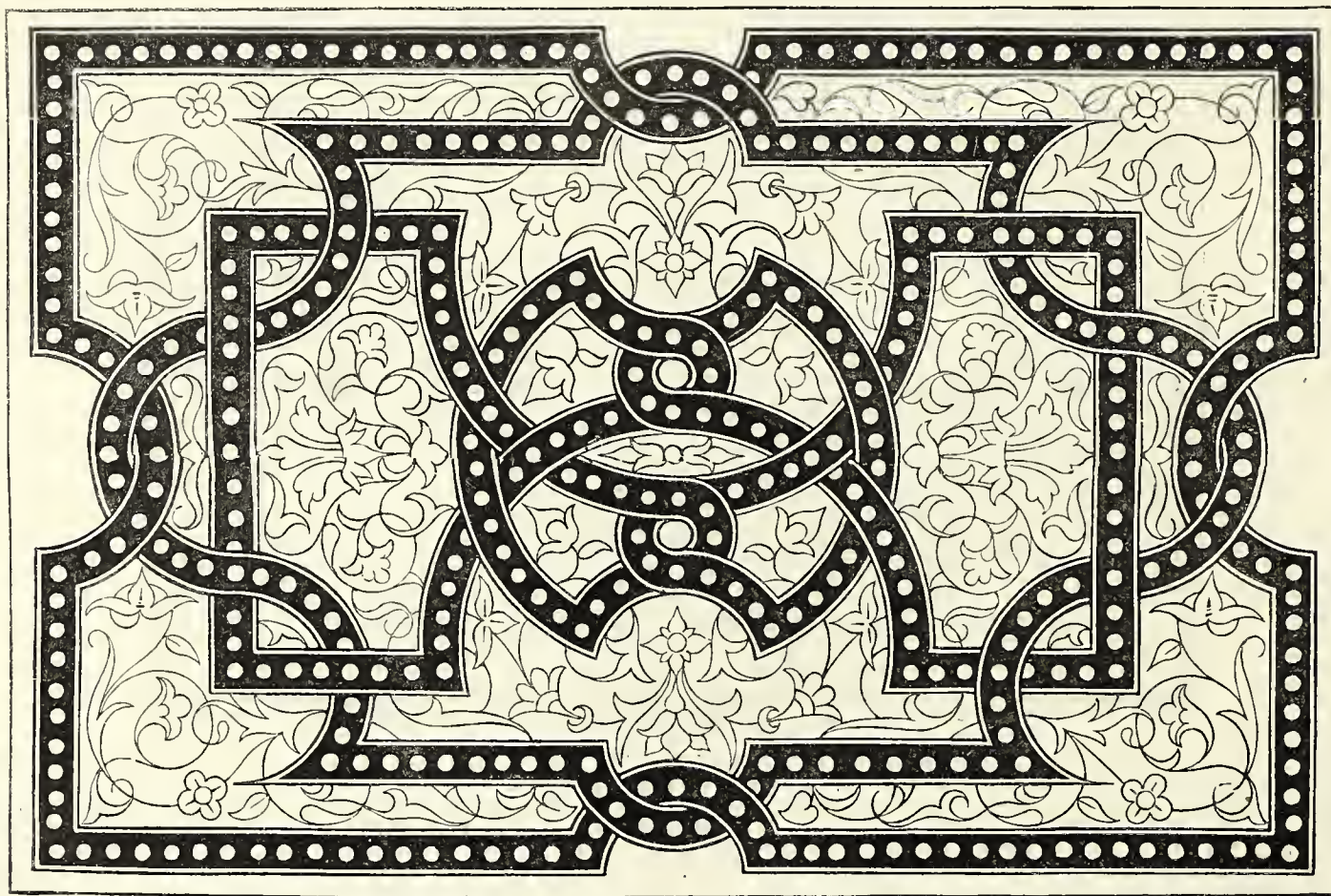
The second, from an old example, is a noble specimen of the taste of Androuet de Cerceau, and is an improvement upon that already



noticed from the pencil of the same gifted master. The flat interlaced bands (which in the present instance are dotted) are beautifully arranged, and offer a very happy contrast to

the delicate outline work that seems to form an under current of ornament behind it. The leaves and flowers in this portion of the work are much more perfectly formed than in the

previous design from the same hand; indeed, it may perhaps be said that the present example is as admirable as anything that could be chosen to show what ornamental bookbinding was



during the sixteenth century, if we except such as were decorated with emblematical devices, expressive either of the nature of the volume or of the name and position of the possessor.

In the design before us, if the lines of the fine outline work be followed, it will be seen that the stems all spring from four star-like roots round the centre, and much ingenuity has been

displayed by the artist in continuing the foliations among the intricacies of the band-work without injuring the curves of the volutes, or causing the leaves to spring unnaturally.

A design for a modern French work of religious tendency is the next subject we engrave, from a design by M. Clerget. In style it presents that oriental character which pervades the best works of this accomplished ornamentalist, though it may be questioned if, for the purpose, a style possessing ecclesiastical associations would not have been more appropriately employed. The symbols of the four evangelists are introduced into the corners of the inner border, and from an elaborately covered centre the title of the book, "Nouvelle Journée du Chrétien," faintly emerges surmounting the Latin cross. The ornaments in the centres of the four sides, intended for embossing, are exceedingly novel and well planned, and the inner border of vine leaves is in elegant taste, but the design, as a whole, appears somewhat overloaded with ornament, and tends less to satisfy the eye than do the far more unlaboured emanations of the period of the Renaissance.

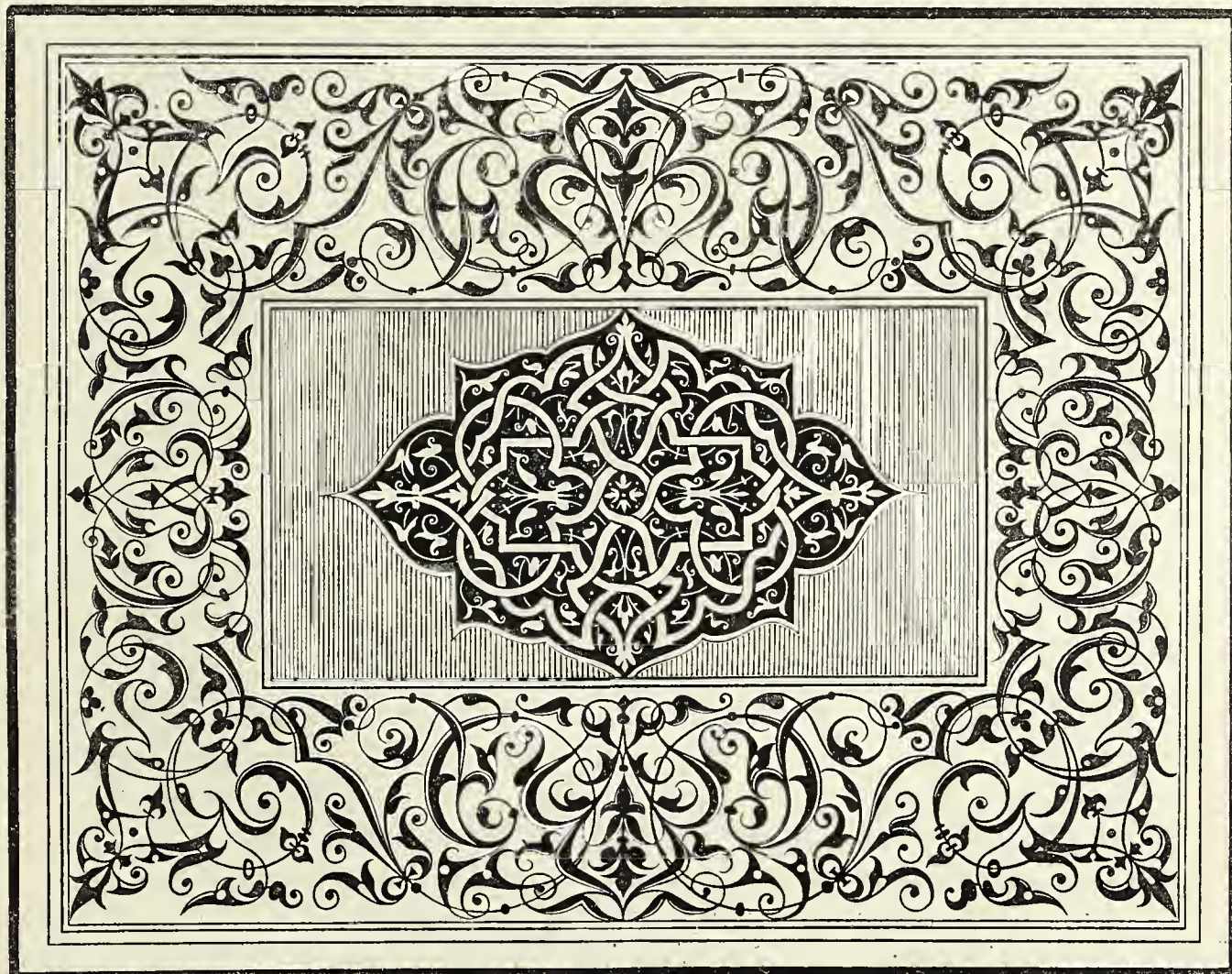
We have already offered specimens of two kinds of decorative ornament used contemporaneously on book covers during the sixteenth century, the first by Jean Goujon, composed of heavy scrolls of strap-work (as if in imitation of curved leather), masks, figures, &c.; and the second consisting solely of interlaced mouldings or bands having their interstices filled with Italian floral ornament. Another style possessing peculiarities of its own, is represented by the side of a book cover engraved at the foot of the present page. It is the Arabesque style, which was imported into Europe through Venice, and was soon plentifully adopted



by decorative artists of the time, particularly | late years in cloth-work, from its being appli- those employed upon furnishing the typographical enrichments, such as borders, vignettes, and majuscules, engraved on wood for printed books. The goldsmiths of the day also soon became enamoured of it, and in this were imitated by the men of Germauy, particularly those working at Augsburg, while the famous enamellers of Limoges fell into the custom of almost invariably enriching the under borders of plates in this style in gold upon a dark blue or purple field.

The French bookbinders employed this style to no inconsiderable extent, nor is this to be wondered at when we take into consideration the extreme elasticity of its details, which can easily be made to accommodate themselves to any space, not requiring, as the Italian style does, continuous lines of curve, which, when foliated, must, like the branch of a tree, spring from a certain source, and terminate in fruit or leafage.

The design before us is from an old example of the latter half of the sixteenth century, and was worked in gold upon calf, the central portion, which is the most beautiful of the whole, being executed on a principle the reverse of that used in the border; for whereas in the border the ornament appeared gold on the field of calf, the centre was in relief having the ground gilt. Sometimes on a large volume bound in white vellum, the only ornament introduced was a centre of this kind either gilt or blind, and the effect was by no means displeasing. By this use of embossing, the pattern was produced from a single tool. It has been abundantly followed of



cable to books of almost any size and form, and old patterns have been frequently revived

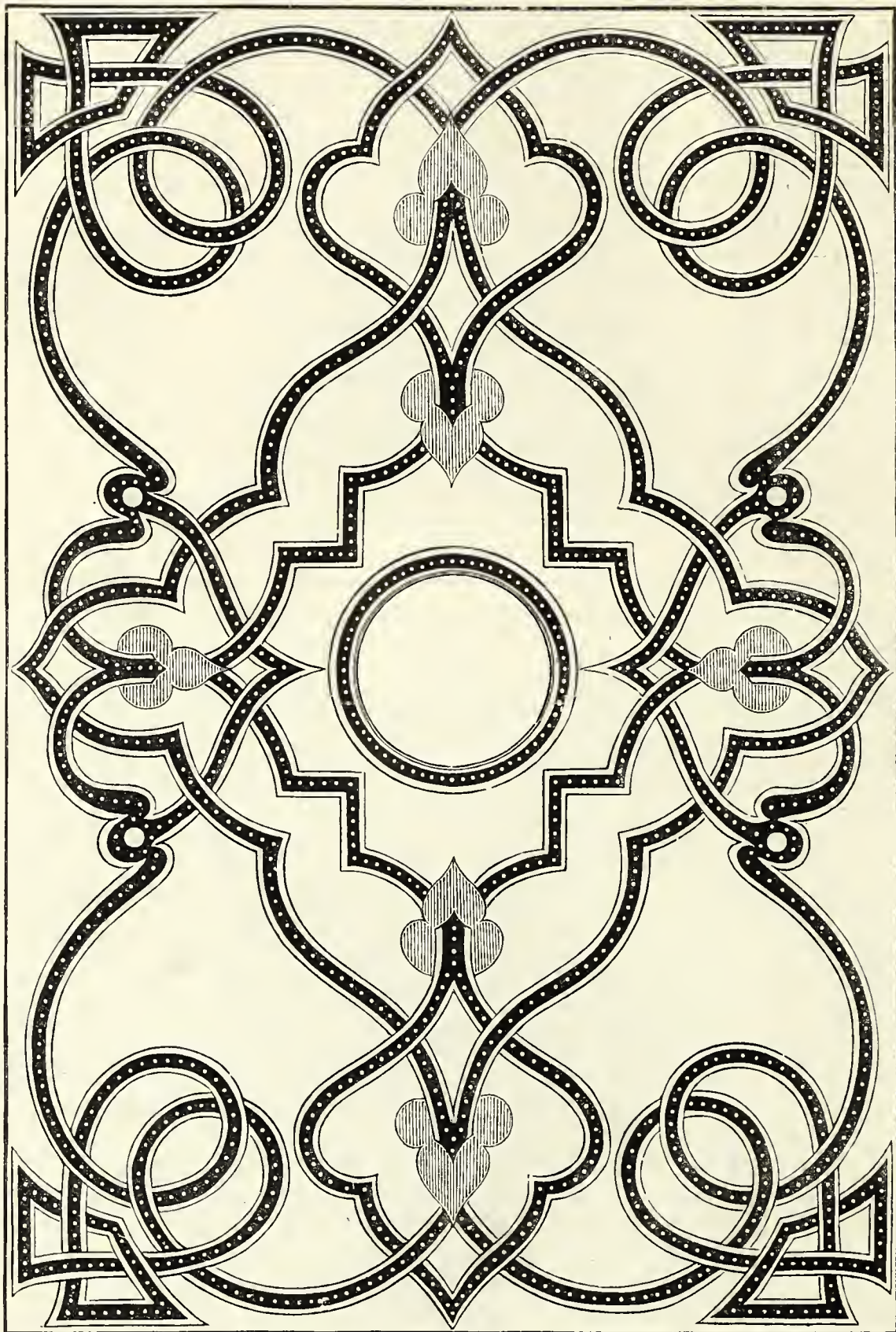
for the purpose. We may here allude, not inappropriately, to the marvellous improvement

which cloth-work has recently caused in binding books for ordinary purposes.

Our last selection is from a volume bound for Count Grolier, the Treasurer to Francis I., and to whose patronage of the art of bookbinding we have already alluded. It is designed upon sound principles, but appears bare from its spaces not being filled with arabesque outlines, like those which give so much life to the foregoing works of Androuet de Cerceau.

In conclusion we have but to remark that it is impossible that any example we can engrave, however beautiful in itself, can be of much more service to the morocco and calf finisher, than to suggest new and better arrangements of the hand-tools already in his possession, and that we have, therefore, addressed ourselves more especially to those engaged in cloth-binding.

For, as we have already shown, the number of copies of a single work, bound by this process, permits the expense of engraving a block in exact accordance with the spirit of the book. Fortunately this principle of late years has been acted upon often with much success, and is now becoming so prevalent as almost to be looked for by the public. The consequence is that some



book covers have been recently executed, worthy of any process or period.

Roger Payne, the father of English bookbinding, would indeed feel bewildered were he now to saunter through the shops of our booksellers, and find shilling volumes wearing covers of such elegant and appropriate character,

that, with all his industry and taste he could not have equalled them. And yet better things still are on the road; every year displays an advance on its predecessor from Paternoster Row to Piccadilly, and a school of bookbinding art is springing up in this country, standing quite aloof from anything existing elsewhere at

the present day, and we will venture to add, superior to any. The public are deeply indebted to Luke Limner for having accelerated this state of things by the pointed cogeny of his designs, and to Mr. Harry Rogers for having applied to modern bindings a chaster style of decoration than has been practised since the sixteenth century.

THE CRYSTAL PALACE.

VAST as is the labour of an artistic and mechanical kind employed at Sydenham, so well proceeds "order" in the midst of what appears to be "confusion" to the unpractised eye, that the whole of the enormous project steadily assumes comprehensible and perfect form; and each visit gives fresh assurance of the grandeur and immensity of the entire conception. A steady progress is taking its course in every court of the building; and the casts of sculpture are being affixed in their proper places. Each of the courts will receive a due amount of coloured decoration, in strict accordance with the style of Art in use at the period when their contents were originally executed. In this way we shall obtain not only a connected gallery of sculpture of all ages and styles, but a similar series of enrichments which cannot fail to be eminently useful as studies for artisans, whose business lies in a proper mode of decorating public or private buildings; we hope by these means to see, ere long, something like sounder principles evolved; and the grace of beauty and ornament applied as successfully to wall-painting and house-decoration, as it is to goldsmiths'-work. The Crystal Palace will, indeed, be a school of Art [to which we shall owe grateful acknowledgment, if it effects a revolution in the interior ornamentation of our homes, and banishes the hideous conventionalism of ordinary paper-hanging and upholstery. The extreme beauty of colour and form visible in the Greek and Roman wall-paintings adopted at Sydenham, we venture to prophesy, will find eager claimants for imitation elsewhere: even the rich simplicity of the panels of coloured marbles attests the true knowledge of great leading principles in decoration adopted by the artisans of antiquity. As a background to the gems of Art gathered from the best European galleries, these richly-tinted walls are of the greatest use as well as beauty; serving, like the tool of the jeweller, to make the gem the brighter. The barbaric richness of the Egyptian Court contrasts most effectively with the grace and finished elegance of its Grecian neighbour; the juxtaposition of each being of value for the utility of comparison. The Norman, Mediæval, and Renaissance Courts will similarly receive the aid of colour, equally characteristic of the decorative Arts of each period. The character and beauty of these wall-pictures are worthy of attentive consideration; that in the Italian Court particularly, where a ceiling is now being painted, consisting of pictures of Cupidons on a gold ground, very sweetly grouped, and surrounded by fanciful borders *en grisaille*, which are remarkably gorgeous in effect, without being in the least degree meretricious.

The Nave toward the north is now occupied with works of sculpture; the choragic monument of Lysicrates occupying the centre; at some distance beyond are placed a few remarkable casts of those ancient Irish crosses which formed a striking feature in the Great Industrial Exhibition at Dublin. The directors of the Sydenham Palace have done well to secure these singular monuments; as they will call attention to a somewhat neglected but important feature in the Archaeology of the United Kingdom. One of the most striking points in the entire edifice will be in immediate proximity to these; and will have its fullest effect on the visitor who enters the building from the garden by the northern transept; an avenue of enormous seated Sphinxes crosses the edifice; and leads the eyes to colossal seated figures placed on the opposite side of the transept, their proportions being so vast as to seem confined even within this spacious building. On one side of them is erected the Assyrian Palace, on the other the Court of the Alhambra; both being now too thickly populated with busy workmen for an ordinary spectator to comprehend the full glories which await their future completion. In the southern transept the plants and trees are lodged until they can be duly located among the statues and fountains which will fill the grand avenue. Some are already planted, and the arms of the gigantic creepers entwine round the pil-

lars of the nave. The courts for the reception of Sheffield goods, musical instruments, &c., are in progress of construction on this side the building, and in close contiguity to the Pompeian house, the marble fountain and mosaic floor being all that has now to be done to complete that beautiful restoration.

Descending the noble flights of stairs to the gardens, we can now fully comprehend the grandeur and beauty they are destined to display; the parterres assume their shapes, and the fountains are formed, while grassy slopes of pleasant verdure greet the eye on all sides; and beautiful groups of rare trees give shade and beauty to the scene. Upon a grassy hill a large rosarium is being formed, which bids fair to realise the glories of an Italian garden; the statues are already being placed upon their pedestals, and wondrously aid the cheerfulness and beauty of the scene. The islands where the extinct monsters of the old world rear their giant forms are in process of formation, and have already received some of their quaint inhabitants. Previous to the removal of the first model, that of the gigantic Iguanodon, a dinner of a *recherché* kind was given to Professor Owen, and twenty other gentlemen, by Mr. Hawkins, in the body of the creature he had so successfully constructed. We have already stated our impression of the value of these "resuscitations;" and the ability shown in their design and execution. When properly located, their effect will be singularly striking. The tidal lake which will surround them will be supplied by the waste waters of the great fountains, and will give perfect *vraisemblance* to the scene.

The tall towers that were erected at each end of the building have been removed; they were intended to be used as prospect-towers, and also to contain at their summits tanks of water for the supply of the great *jets d'eau*. But they have been considered unsafe, and have been taken down in consequence; the public thus being assured of the prudence which characterises the committee of management, who have also expended much extra labour in strengthening the foundations of the building throughout, making, in fact, "assurance doubly sure;" a proceeding which shareholders and the public cannot fail to warmly appreciate.

The following statement of the company's affairs as they now stand, we obtain from their last "report." The amount expended up to the present time is 679,720*l.*, the details of which are given in the following statement;—

Land—Total amount paid	£105,728
Deduct amount received for resales	55,488
	£50,240
Purchase and removal of the materials of the original building	95,000
Construction of the main building of the Crystal Palace	185,050
Tunnel, heating apparatus, &c.	24,586
Wings of the Crystal Palace, water towers, &c.	34,090
Hydraulic works, fountains, cascades, lakes, basins, artesian well, reservoirs, &c.	93,670
Park, terraces, gardens, walls, balustrades, decorations, &c.	98,214
New roads and approaches, fencing, &c.	4,350
Interior of building, plants, garden works, fountains inside the palace, &c.	6,450
Natural history illustrations, including geographical islands, preparation of extinct animals, zoological and ethnological collections, raw produce, and agriculture	11,176
Fine Art Courts—Pompeian, Alhambra, Assyrian, Greek, Roman, Egyptian, Mediæval, Renaissance, Italian, and Byzantine	52,500
Collection of sculpture, foreign and national, portrait gallery of busts, pedestals, &c.	32,060
Sundry fittings, boardings, gas-fittings, &c., throughout the building	7,000
General expenses, including engineering staff, superintendence, officers' salaries, law and parliamentary expenses, surveying, rent and taxes, and miscellaneous disbursements	35,384
	£679,720

The present amount of share-capital is stated to be 750,000*l.*, of which 700,150*l.* has been received; and new shares for a quarter of a million have been issued. The directors have also taken a lease of Dulwich wood, immediately opposite the building, for eighty-four years, at a rental of 3000*l.* per annum; that place being worth about 60*l.* per annum before the Crystal Palace came in its neighbourhood: an extraordinary instance of the rise in value of land in

the immediate proximity of the building. A new world of houses seems to start from the ground all around it. The branch railway from London bridge is nearly completed, and a new line is proposed to be constructed for the benefit of residents at the west-end of London, which will start from the new Suspension Bridge now forming at Chelsea.

Everything, in short, is progressing as favourably towards the completion of the gigantic scheme as its most ardent well-wishers could desire. Even now, in its half-finished, and less than half-furnished state, the "Palace" presents so many features of beauty and interest, that it is well worth a pilgrimage to visit it. What it will be when the sound of the workman's hammer has ceased, and the decorative artist has put his last touches to its ornaments, and it is filled with "gems rich and rare" from the four quarters of the world, one can only imagine: we must wait to see.

ART IN CONTINENTAL STATES.

PARIS.—Application has been made to the French artists for paintings to be placed in the galleries of the Panopticon. The difficulties in the way of obtaining anything fine are great; the best artists generally sell their pictures as soon as finished; and those who so recently sent to Dublin are smarting under the state in which their works have come back, tickets pasted on their frames, and in many instances nailed on the gilding with several nails; never was anything so barbarous ever witnessed in a civilised country. We fear the recollection of this matter will deter the French artists from again sending their works out of the country for exhibition, except under very special circumstances.—The Society of Artists of Paris have had their annual meetings; this institution, established only a few years ago, prospers well; many annuities have been granted, and several orphans placed in schools, &c.—The sum expended on the restoration of the Louvre up to 1853 amounted to 8,088,759*fr.* 31*c.*; it is expected that in 1855 the *ensemble* will be completed sufficiently for the public to judge of the general effect.—M. Lefuel, architect of the Palais de Fontainebleau, has been named provisional continuator of the Louvre, in place of M. Visconti, deceased.—M. Ingres has just finished the ceiling destined for the Hôtel de Ville; this composition—a worthy pendant to his "Apotheosis of Homer," in the Louvre—proves that his advanced age has not in any way impaired his great talents.—The statues of Francis I., by Clesinger, and of the General Abbati, by Dubray, are to be exhibited in 1855.—A splendid "Chasse of St. Radegonde" has been exhibited by M. Didron; the execution is rich and splendid; the enamel is executed by M. Le Gost. It is destined for the Cathedral of Poitiers.—A subscription is on foot for a statue of M. Arago, the celebrated astronomer; no modern name better deserves that honour.—The celebrated picture by Coignet, "Tintoret painting the Portrait of his dead Daughter," after travelling over all Europe, has at length found a resting-place, having been purchased for the Museum of Bordeaux for the sum of 20,000*fr.*—The Palace of Fontainebleau is undergoing a complete restoration.—The Empress has sent to Madame Lefèvre Deumier, the celebrated sculptor, a splendid bracelet of diamonds.—The late Tivoli Gardens are being now built over by most of our celebrated artists; already, H. Bellangé, E. Dubufe, Frère, A. Giroux, Jadin, A. de Dreux, Chavet, Diag, &c., have dwellings in this beautiful part of Paris; the streets surrounding the square Vintimille are filled with brethren of the palette and brush; this localisation is a great convenience to amateurs.—A Museum of Industrial Art is much wanted here; the government sent some time since M. Clerget to examine and report on the English establishments; the report has been favourably received, and we trust will produce an early compliance with the desires of the Society of Industrial Art; at the last meeting of that society M. Clerget ably demonstrated the necessity of such institutions here, unless we wish to be surpassed by England, or even by Belgium.—M. de Nieuwerkerke has received the Cross of Commander of the Order of Leopold, from the King of Belgium; and Horace Vernet, the Order of the Crown of Oak.—A museum of Fine Arts and a library have been formed at Bagnere, principally by the strenuous efforts of M. Achille Jubinal.—Baron Taylor has made an arrangement with the directors of the various theatres of the capital, by which a per-

manent exhibition of paintings will be held in the *salon* of each theatre.—M. Gau, architect of the new church of St. Clotilde, is just dead.—M. J. Reigner, a clever flower painter, has been named professor at the School of Lyons.—In the atelier of M. Ronot are now exhibiting four large cartoons by Julio Romano, representing the life of Scipio Africanus. They represent, "Scipio arriving in Africa," "Interview of Scipio with Syphax and Asdrubal," "Defeat of Syphax," and "The Battle of Zama, in Africa." These drawings were made for the Duke of Ferrara, and were executed in tapestry at Brussels, in ten pieces, fifty-seven yards in length.—A monument is about to be executed to the memory of Visconti, the architect.

MADRID.—The Queen of Spain has commanded an annual exhibition of Fine Arts to take place at Madrid. Each artist can present three paintings only. Artists of all nations are admitted, provided the works are executed in Spain.

MUNICH, *March 1*.—Yesterday the first columns of the palace for the exhibition of Industrial Art were raised. Notwithstanding the prospect of war, the works proceed without interruption. There will be exhibited at the same time with the products of industry, a collection of modern pictures, but limited to the works of the German school. The solicitations for contributions and personal invitations have already been issued. The names of the most celebrated artists of Munich appear at the head of the enterprise. It has been determined that with the proceeds realised from admission, after the liquidation of expenses, pictures shall be purchased, in order, at the close of the exhibition, that they may be disposed of by lot.—Considerable sensation has been created here by the exhibition of a work by Albert Durer, which a picture-dealer of this place purchased in 1852 at the sale of pictures from the depot of the collection at Schleissheim. The dealer obtained the picture for four louis, and already 1600 francs have been offered to him for it. The subject is "St. Anna with the Infant Christ sleeping, and the Holy Virgin," half length figures under the size of life. It bears the monogram with the date 1519 on the green background. The picture is sublimely beautiful, as much as Durer's close imitation of nature admitted of this qualification. The sentiment of the figures is charming; the mouth of the sleeping child seems to breathe. The colour is brilliant and forcible, and the execution marvellous, and yet the authorities considered the picture worthless, and it was placed among the refuse, and now that its beauty is generally acknowledged, even by the Kings Maximilian and Louis, nothing remains but to purchase it back from the dealer.—Professor Philipp Foltz has completed a large picture, representing the prostration of the Emperor Frederick Barbarossa before Duke Henry the Lion, when the latter, faithful to his oath of fealty, would forsake with his army his imperial chief in the war against the Lombards, in 1175. He did forsake him, and thereby occasioned the defeat of the German army at Legnano. The picture is powerful in dramatic effect, and the cold and proud bearing of the Duke, the sudden prostration of the Emperor, the indignation and fear of the bystanders, and the presence of mind of the Empress, are admirably portrayed. It is excellent in colour and general keeping. It is intended for the "Athenæum" of King Maximilian.—The first number of the third annual series of the Album of King Louis, has been published. It contains many interesting plates, especially some very successfully printed in colours. Among them is a remarkable photograph of a pen drawing. As far as we know, photography has been employed hitherto only for single pictures, not for an entire edition; the success of this essay is perfect. Thus has the Album acquired a new claim upon the public. Herr Löcherer has employed photography for the multiplication of drawings, prints, and woodcuts, and proposes the publication of a collection of the rarest plates of our collection of engravings.

LEIPZIG.—M. Schlittes, a distinguished Art-amateur of this city, who died recently, has bequeathed his house and picture-gallery to the municipality, on somewhat the same conditions on which our own Turner left his works, namely, that a suitable place for the reception of the pictures be found. The offer has been accepted, and the plan adopted by the civic authorities is to convert the theatre of Leipzig, which has long been inadequate to the requirements of the inhabitants, into a Museum and Gallery of Art, and to build in its place a new and larger theatre. M. Grassio, another liberal Art patron, has aided the movement by lending a very considerable sum for the erection of the theatre, at a certain interest during his life-time, to terminate at his death, and the sum now lent to be regarded as a free gift to the city.

BERLIN.—On the 18th of January, the Royal Chapel at Berlin, under the western façade of the palace, was consecrated with much pomp and ceremony. A correspondent of the *Times* writes thus:—"To judge by the luxuriant—almost excessive—accumulation of works of art, of various styles and times, concentrated within an octagon space of 80 feet diameter, it would appear to have been his majesty's desire to lay all periods of Christian Art under contribution for the decoration of this house of prayer. The chapel, which is 115 feet high, towers above the western wing of the palace, just over the Portal of Victory, the arch of which is of itself 62 feet high, so that the extremity of the cross above the cupola of the chapel rises to a height of 223 feet above the level of the roadway beneath. This excessive height of the building will probably be little felt as an inconvenience, since the royal apartments and state rooms all lie on the second and third floors of the palace. The noble staircase which leads from the Weisser Saal to the chapel, is entirely of marble, as are also the walls, plinth, and floor of the latter. The altar, which is situate in a commodious recess on the east side, consists of a slab of oriental alabaster, resting on six columns, and is surmounted by a ciborium, or vaulted canopy, supported on four columns, wrought out of the entire blocks which the King received as a present for this purpose from Abbas Pasha, viceroy of Egypt. All the artists, architects, and even the masons and other workmen engaged in the construction of the chapel, as well as their wives, were admitted to the ceremony, the first act of which consisted in laying the last stone in a cavity left under the altar for this purpose, in which were also placed a record of the event, a drawing of the building, &c. and a list of all the artists and operatives engaged in the work."

AUSTRALIA.—*Melbourne*.—While the gold-digger is delving deep in the shafts and gulleys of the mines in search for rich ore, and the speculator is trying his best to realise a rapid fortune, the artist, sitting quietly in his studio, pursues the even tenor of his way, patient and enduring, to furnish fresh subjects, and imperishable monuments of Art; struggling under almost unsurpassing difficulties, with but slight aid, and with less encouragement than is accorded to the most common labourer, but the artist thrusts aside all difficulties, and he triumphs. The exhibition held in the Mechanics' Institution, Melbourne, in August, 1853, was at once creditable and successful. There were many good paintings, kindly lent by the gentry of the colony, and numerous clever pictures contributed by resident painters. The catalogue gives a description of three hundred and fifty-two subjects, all of which were hung in the concert-room, in a most judicious and careful manner, by the committee. The catalogue is in our hands, but we cannot find room to particularise its contents.

THE VERNON GALLERY.

THE SURPRISE.

E. Dubufe, Painter. F. Roffe, Engraver.
Size of the Picture, 3 ft. 2 in. by 1 ft. 8½ in.

A LITHOGRAPHIC print from this picture, or from another similar subject by the same artist, and bearing the same title, appeared four or five years since, and will doubtless be recognised by many who see the engraving here introduced. M. Dubufe is a French artist who was resident in London a short time ago, and occasionally exhibited at our Royal Academy; in 1849 he contributed a "Portrait of Mrs. Fraser;" in 1850 a "Portrait of the Hon. Caroline Dawson;" and in 1851 a "Portrait of Mdlle. Rachel," the celebrated French tragic actress; we have seen nothing from his pencil since this last-mentioned picture, and know not whether he is still located among us or otherwise; neither have we any record when he painted the "Surprise," nor at what period it came into the possession of Mr. Vernon.

This picture, which is most probably a portrait also, cannot be mistaken by the connoisseur for any other school than that to which it belongs; it is essentially French in composition, in manner, and in colour; it has more of voluptuousness than of grace, of affectation than of refined sentiment, and it is low in tone compared with the works of our best portrait painters; but on the other hand, the expression of the face is bright, intelligent, and pleasing, and there is an agreeable abandon in the figure.

OBITUARY.

MR. JOHN MARTIN.

We have to record the death of this eminent artist, in the Isle of Man, whither he had gone in bodily suffering with the hope of restoration in some degree to health. Martin has departed this life in his sixty-fifth year, having enjoyed a measure of popularity which does not fall to the lot of many painters. Of late, his pictures have not been so regularly contributed to exhibitions as we remember them in former years, although he never ceased to paint even until within a few weeks of his death. Martin was another example of the success of early and earnest devotion to Art; and of such men we may reasonably observe, that it is not what they have seen of Art, but what they have felt of nature, that has led them to their profession. And of such an induction, originality is one of the first and the best fruits.

The subject of this memoir was born in 1789, near Hexham, a few miles above Newcastle, on the south side of the Tyne. When it became necessary that he should make up his mind as to his future vocation in life, he expressed his determination to be nothing but a painter. But it was not easy to assist him in carrying out this resolution, as painters in those days were few in the neighbourhood of his birthplace, and perhaps of the few, none might be disposed to receive a pupil. The result was, that young Martin, was apprenticed, with a view to becoming a heraldic painter, to a coachmaker in Newcastle, named Wilson, where his opportunities of acquiring knowledge of that kind of Art he loved were meagre enough. He remained with him for a year, at the expiration of which time he applied for the amount of wages due to him, but this his master withheld, on the plea that there was no such agreement in his indentures. He was thus so disgusted with coachmaking and heraldic painting that he at once returned home, where he laid the circumstances before his father, by whom the step he had taken was fully and entirely approved. The affair, however, did not terminate here; the coachmaker took those measures which are pursued by masters who apply to the authorities accessible to them for the chastisement of runaway apprentices. The young painter, freed from the drudgery of such an apprenticeship, enjoyed but a few days of uninterrupted tranquillity in the prosecution of his studies, for his friends supplied him immediately with drawing materials. He was summoned by a town sergeant to the dread tribunal of the town hall, to account, before no less a personage than an alderman for the serious breach of contract and discipline alleged against him, and in his own words we give Mr. Martin's account of his manumission and provident release from a thralldom which would have retarded his progress perhaps many years. "I was dreadfully frightened, the more so as none of my family were within call to accompany me: and on entering the court my heart sank at the sight of the alderman, and my master with lowering face, and his witnesses. I was charged on oath with insolence, having run away, rebellious conduct, and threatening to do a private injury. In reply, I simply stated the facts as they occurred. The witness produced against me proved the correctness of my statement in every particular: and the consequence was a decision in my favour. Turning then to my master I said, 'You have stated your dissatisfaction with me, and apprehensions of my doing you a private injury; under these circumstances you can have no objection to return me my indentures.' Mr. Wilson was not prepared for this, but the alderman immediately said, 'Yes, Mr. Wilson, you will give the boy his indentures.' They were accordingly handed over to me, and I was so overjoyed that without waiting longer I bowed and thanked the court, and running off to the coach factory, flourished the indentures over my head, crying 'I have got my indentures, and your master has taken a false oath, and I don't know whether he is not in the pillory by this!'" The last and saddest duty which injudicious friends perform for departed painters is to supply the public with a biography; but we have never gone through one of these *post mortem* examinations without feeling less regard for the deceased than before. It seems more difficult to rescue artists from their friends than any other class of men; for each now as he leaves us is commemorated in a biography. How little soever there may be to say, their memory is made the most of; but there is one thing of which we are assured, it is that their canvases will outlive the books of their friends. The events of John Martin's life are as interesting as any of those set forth in the biographies that appear from time to time, but when we consider him in his



E. DUBUFE, PAINTER.

W. RUFFE, ENGRAVER

THE SURPRISE.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
2 FT. 0 IN. BY 1 FT. 8 IN.

PRINTED BY GAT. F. NINGALE

works minor circumstances are forgotten. When he left his first master he became the pupil of an Italian artist of some reputation in Newcastle, named Boniface Musso, the father of the celebrated enamel painter Charles Musso or Muss. The latter was settled in London, and as he wished his father to reside with him, the result was his removal thither, accompanied by his pupil. This occurred in 1806, when Martin was seventeen years of age. He did not reside long with Mr. Muss, but removed to a room in Adam Street West, Cumberland Place, and supported himself by painting on glass, on china, and by teaching. His first picture was painted in the year 1812: the subject was "Sadak in Search of the Waters of Oblivion," and of this Martin himself says, "You may easily guess my anxiety when I overheard the men who were to put it in the frame, disputing as to which was the top of the picture." The work was however sold to Mr. Manning, the bank director, for fifty guineas, to the great joy of the artist and his wife, for he had become a married man at nineteen. His next works were "Paradise," sold to a Mr. Spong for seventy guineas, and the "Expulsion," which remained in his own possession. His next work "Clytie," was exhibited at the Royal Academy in 1814. This was followed by "Joshua," which remained for many years unsold, but was at last disposed of as a companion to "Belshazzar's Feast," which was exhibited in 1821, and gained the prize of 200*l.* at the British Institution. In 1819 his "Fall of Babylon" appeared, and in the following year "Macbeth," in 1822 the "Destruction of Herculaneum," in 1823 the "Seventh Plague" and the "Paphian Bower," in 1824 "The Creation," in 1826 "The Deluge," and in 1828 "The Fall of Nineveh." These are the works by which he is most extensively known, although since that time he has continued the exhibition of compositions of a high class of merit. For many years Mr. Martin has been known to the world as the author of various plans for the improvement of the sanitary condition of London, but as we are considering him here as an artist, we will not touch upon this matter. His illustrations of Milton added to his reputation: upon these, we think, and the engravings from his pictures, rather than on the pictures themselves, his fame rests. All Martin's works evince genius of a high order, but of that cast that condemns those every-day phenomena of nature which when successfully described are most gratifying to the senses. Martin has been compared with Turner, but we cannot recognize a similitude. The one painted light, the other delighted in dark effects; the latter was the disciple of nature—the former the creature of a redundant imagination. Martin's works were always more agreeable as engravings than as pictures, first in consequence of a marked manner in execution, and secondly because of exaggeration of colour. Like Fuseli, he relied entirely upon a highly charged imagination, and nature forsook him. His aim was always grandeur, but transcendentalism was too evident, the principal masses and components always looked too large, and the figures too small. His beauties, however, were his own, and his errors were such as few other men could aspire to fall into on such a scale. He has left unfinished, three large works "The Judgment," "The Day of Wrath," and "The Plains of Heaven." On the 12th of November, while painting, he was suddenly paralysed, losing the power of speech and the use of his right hand. From the first, little hope was entertained of his recovery. He gradually sank and expired on the 17th of February. Mr. Martin leaves several children, but all are grown up.

M. VISCONTI.

In announcing the death of this distinguished architect a short time since, we promised to give some record of his career: from our limited space this month we can, however, offer little more than an epitome of his life, and a list of his principal works.

Louis Joachim Visconti was born in Rome, February, 1791: his father, Ennius Quirinus Visconti, a learned antiquarian and a man of great taste in matters of Art, was director of the Museo Pio Clementino in that far-famed city. When the armies of the French Republic invaded Italy and stripped the country of its richest treasures at the end of the last century, the elder Visconti, with his family, followed them to Paris, where, on the re-organisation of the Institute, in 1800, he was nominated member of the first class in the department of the Beaux Arts. He died in 1818, after a life laboriously and zealously passed in antiquarian pursuits.

Having studied for some time under MM. Percier and Fontaine, the young Visconti, in 1808, entered the school of the Beaux Arts, where he remained till 1817, having gained during that

period five medals, the second grand prize, and other rewards. In 1826 he received the post of "deputy inspector of works" under the minister of finance, and two years afterwards that of chief inspector. As his reputation increased, so did the offices he was called upon to fill: he was nominated inspecting architect (*architecte voyer*) of the third and eighth *arrondissements*, an appointment he held for twenty-two years; at the same time he was entrusted by the civic authorities of Paris, and by the Minister of the Interior, with the management of the decorations for all public fêtes.

In 1825 he was named architect of the public library in the Rue Richelieu, and had submitted at various times no fewer than twenty-nine plans for the improvement of that establishment, not one of which, from various circumstances, was carried out; his death unhappily took place just when there was a probability of the object being realized.

Among the most important works which he designed, and was the means of executing, are the fountain Gaillon, at the angle of the Rue Port Mahon and the Rue de la Michodière; the ornamental portions of the tombs of the Marshals Suchet, Lauroston, and St. Cyr, in Père La Chaise; the fountain in the Place Louvois, in conjunction with the sculptor, Klaymann; the fountain in the Place St. Sulpice; the fountain "Molière"; the Hôtel Pontalba, in the Faubourg St. Honoré; the Hôtel Collet on the Quai d'Orsay; the Hôtel de la Rue Fortin, by the Champs Elysées; and last, but by no means the least of all, the tomb of the Emperor Napoleon. At the period of his death he was engaged upon the restoration and improvements of the Louvre, which were commenced in July 1852, and it is calculated would occupy five years to accomplish.

M. Visconti was buried on the 3rd of December, in the church of St. Philippe du Roule, and his obsequies were attended by a large number of the most distinguished men of science, Art, and literature in Paris. Orations were delivered on this impressive occasion by M. Achille Fould, Minister of State; by M. Raoul Rochette, perpetual secretary of the Académie des Beaux Arts; M. Caristie, on behalf of the Council of Public Buildings; M. Rohault de Fleury, in the name of the Central Society of Architects; and M. Hittorf, of the Institute.

The cabinet of M. Visconti, consisting of objects of *virtù* of great variety, pictures, drawings, engravings, &c. &c., has recently been sold in Paris; these works of Art were mostly collected by the elder Visconti, and were considered of great value.

MR. F. CROLL.

Mr. Francis Croll, a young engraver who was rapidly rising into eminence in his native city, Edinburgh, died there on the 12th of February, of a disease of the heart.

At a very early age his talent for drawing attracted the notice of the Messrs. Ritchie, the well-known Scottish sculptors, who urged his friends to cultivate it: he was therefore, in due time, articled to Mr. Dobbie, of Edinburgh, an engraver, and an excellent draughtsman and naturalist, with whom he made considerable progress in drawing, but not much in the art of engraving, inasmuch as his master had little employment in works of any importance. On the death of Mr. Dobbie before the expiration of his term of servitude, he was placed with Mr. R. C. Bell, with whom he remained two years: to this gentleman, who engraved for the *Art-Journal* Etty's Picture of "The Duett," Wyatt's "Astronomer," and Wilkie's "Bagpiper," all in the "Vernon Gallery," Mr. Croll always acknowledged he was indebted for his proficiency in the art of engraving.

While thus occupied with his graver, Mr. Croll found time to attend the schools of the Scottish Academy, under the direction of the late Sir W. Allan, R.A., whose tact and ability to impart knowledge, combined with a readiness on the part of the young student to receive it, enabled the latter to become a superior draughtsman; this gave him the power to engrave with much facility and correctness, especially in portraiture; and hence he was frequently employed by the Edinburgh publishers in the execution of portraits for their publications. He was one of a few engravers commissioned by the "Scottish Association for the Encouragement of Art," to engrave a series of plates from "The Cottar's Saturday Night," from drawings by J. Faed, R.S.A. While on the subject entrusted to him, number five on the list, the disease which terminated his life first manifested itself: he died soon after the completion of the plate, at the early age of twenty-seven.

Mr. Croll engraved one plate for our series from the "Vernon Gallery;" the "Tired Soldier," from the picture by F. Goodall, A.R.A.

CORRESPONDENCE.

CURVILINEAR PERSPECTIVE.

SIR,—From several passages in your review, and from numerous inquiries made by artists, I find that much error exists relative to the views propounded in my work on "Curvilinear Perspective."

If you will give me permission, I will endeavour to answer these inquiries and objections, and give as clear an explanation as I can of what are my intentions, and wherein those are mistaken who oppose my views.

First, I have been charged with unsettling Art, and the hitherto respected science of rectilinear perspective. Let us examine this. Going to nature annually over a period of above twenty years, and sketching carefully from old towns and cities, and other architectural objects, which are my delight, I invariably found when I came to examine these sketches at home, or work them up into pictures, that they were never in any one instance what rectilinear perspective would have made of them; and what I attempted in these sketches, was, to make each part of my drawing as I proceeded, *exactly like* the corresponding portion in nature. Being convinced that many artists sketched from nature in the same way, namely, drew accurately what they saw, I carefully examined their works in the various exhibitions, in books, &c.; when I found the same dispositions of lines as in my own drawings; and in fact, that not one third of the pictures painted from nature of architectural subjects, were painted in right-lined perspective. These discoveries, united to some misgivings I had long entertained, led me to a close examination of nature, and a careful analysis of the various outlines I had taken, when it became evident, first, that there was a perspective in nature, differing from the perspective of Art; secondly, that the laws which govern the planes and lines of nature to vision were not the laws of rectilinear perspective; and thirdly that this perspective of nature could be, and was used to advantage in pictures; and that it was time these natural laws which artists were blindly obeying, should be fixed in mathematical precision and placed on record, as "one of the indispensable and exact sciences, which will be used in the time and place wherein it is wanted." Now this is what I have done: I have discovered and traced these natural laws to their foundation, and placed them on a firm and incontrovertible footing, so that artists may know what they have been doing, and what to do. "To adopt rectilinear perspective where his judgment suggests to him it will be most suitable for a single building or a limited extent; and to adopt curvilinear perspective where its use will offer greater beauty and less distortion in large extents, in which right lined perspective cannot be used." So that it appears, instead of unsettling Art, it is quite the reverse; I have simply fixed the laws and shown artists what they have been doing for years. I cannot take up an annual by any of our great masters without finding the greater part of them drawn on curvilinear perspective.

Let an artist station himself before an old town view, and let there be a reasonable distance between him and his subject: now let him discard all knowledge of any system of perspective whatever—we will suppose he knows nothing about it, but that he has an accurate eye, and sufficient power of hand to obey it—now let him commence in the centre of his picture, at the part immediately opposite to him, and draw it as he sees it; as he proceeds laterally each way from this centre, let him draw on in the same way as he sees it, *everything appearing from the paper to his eye*, as the original building appears to his eye from where he sits. He will find, first, that there is nothing to hinder him from going on to any extent, and secondly he will find it will not be rectilinear perspective, but he will have the satisfaction of it being *like* what he saw: that is to say, when he places himself opposite the same point in his drawing which he was opposite to in nature, each part of the drawing will have the same appearance to his eye when direct vision is cast to it as the corresponding part in nature had when direct vision was cast to it; and I say, without fear of contradiction, that this is the true mission and purpose of Art.

But many artists have got an idea that in curvilinear perspective the buildings which appear straight in nature will appear curved or round in the drawing. They will not take the trouble to read the work, or they would have seen that I show them that no system of perspective can give the truth as it is seen on a flat surface; that it is only on a cylindric or spherical picture that perfect truth can be obtained, and then only by curvilinear

perspective, because then every line will cover its corresponding line in the original. That in consequence of the picture being flat, it is in general and considerably lateral views where curvilinear perspective is most useful, the buildings themselves appearing, from being so small portions of immense curves going from one end of the earth to the other, in no way distinguishable from straight lines, as seen in plates 22, 23, 24, and 25 of my work; but as it is found that we are immediately and effectually relieved from the restriction of rectilinear perspective which confined us to 60 degrees, and the distortion that ensued beyond that, it is surely an important addition to Art thus to open lateral extent to its resources, especially when that extent is obtained by *perfect obedience to the truth as it is in nature*.

Again, I have been charged with an error in endeavouring to unite angular and parallel perspective in the same picture: allow me to correct some errors about these things. In the first place, parallel perspective is no perspective at all. When an artist sits in front of a building or row of houses, if he keep the lines parallel on the picture which are so in nature, then there is no perspective in it, it is simply an elevation having in every window, door, &c., the geometrical forms of the original, and which has this principle attached to it,—it supposes the eye to be opposite every part at once; therefore, let not any artist imagine that when he makes such a drawing he is drawing in perspective, or that it will look like what he sees from a given spot. This is fully explained in plates 10 and 11, and pages 32 to 34 in my work. It is there also shown, and at page 110, how much artists are mistaken in stating that when lines are kept parallel on the picture, the eye will reduce or converge them laterally or in proportion as it does them in nature, when the very reverse takes place; the eye enlarges it laterally on the paper, as is shown, and may be ascertained practically in a moment by looking at fig. 1, pl. 10, where the outside or furthest vertical lines of the houses B, appear longer, larger, or more expanded than the nearer lines to the eye; but they are not so, they are the same size, though many have to measure them to convince themselves of the fact.

Now with respect to uniting angular and parallel perspective in the same picture, I say I have nothing to do with either; when I see a line straight before me, as over the piazza in pl. 25, I draw it so, and when I look laterally to the left, and find the lines inclining down to a vanishing point, I draw them so; if I find it unites angular and parallel perspective with truth to vision, I say all the better, it increases my resources and powers of drawing. Let artists draw accurately what they see, and they will soon find themselves masters of so many truths, and relieved at once from so many restrictions and difficulties that rectilinear perspective bound them to, that they will soon begin to appreciate principles which bring such power and freedom in their train.

With respect to there being no sensible difference in the specimens I have given of curvilinear perspective, this must have been stated, first, for want of plates giving a corresponding view of the same subject in rectilinear perspective, and secondly, for want of a due consideration of what a vast extent is embraced in these views, and what rectilinear perspective would have made of them.

With respect to the first, I should have given a contrasting view, but the size of the drawing required would have been so large, it would have been difficult to hold in the book; and complaints are made even of those at present in. Take for instance plate 24; it would have taken a plate three times the size of this to show the same extent in rectilinear perspective; because the view being what is called parallel to the picture, right-lined perspective would have admitted of no contraction of the subjects as they receded laterally from the eye. Instead of there being no sensible difference, a little attention will show what a vast difference there would be between these drawings and the same views given under the old system. Take plates 22, 23, and 24, for instance. The lines receding from the eye at each side the centre in these drawings are diminishing to their vanishing points *a*, which are 180 degrees apart; these lines would have been kept parallel in rectilinear perspective, and no contraction of the subject allowed; the consequence would have been, the picture, if proceeded with beyond 50 or 60 degrees, would have appeared to enlarge so in the subject, and get otherwise so distorted, that it could not have been proceeded with; but this is not the case with these drawings; we have proceeded with the subject to twice and three times that lateral extent, yet no distortion ensues because the laws of the perspective of nature have been obeyed. I wish to impress it on the minds

of artists that it is surely a gain to Art if we can obtain lateral extents of 120 degrees or more, where it may be desirable or necessary to do so without distortion, which we could not obtain before at all, or without a distortion too palpable and painful to be endured. Again, if plate 25 be examined, the difference is still more manifest. Here you have a view down a piazza which is opposite to you, also down a street which is parallel to it, also both sides of a wide street at right angles with these. Curvilinear perspective can only give one view,—that which the eye sees from a given spot. Rectilinear perspective could have given two views of this subject; but to embrace this quantity, every part of which has in this drawing such a natural appearance it would have been so distorted it could not have been done; that is, less subject must have sufficed. As for instance, the part over the piazza being horizontal, the rest of the street to the left would have had to be continued so, or the street being taken down to its vanishing point to the left, the part over the piazza would have appeared to go up, instead of passing straight past the eye as it did in nature. So that if the reader will take the trouble to compare these remarks with the plates, he can come to no other conclusion but that in extensive scenes, curvilinear perspective gives such relief, and combines so many truths, that it must and will necessarily take its place in the sciences to which Art must refer, to enable it to reflect the great truths of nature to man.

WILLIAM GAWIN HERDMAN.

EVERTON, LIVERPOOL.

PICTURE CLEANING.

Having read in your February Number a portion of the reports upon the cleaning of the pictures in the National Gallery and your remarks thereon, I would wish to trouble you with a few of my own, and if you should think them worthy of any notice use them as you please.

I am acquainted with the various methods practised by the majority of those who clean pictures, and have witnessed many cases of deplorable results from over cleaning. I have observed the plan pursued by professed cleaners, as well as by amateurs, by artists, and restorers who are not artists, and from careful and repeated observation (and, I will confess, from my own experience in early efforts), I have little or no hesitation in stating that the grand cause of injury to pictures by the process of cleaning is the application of the solvent by means of *friction*. Every one who understands the *making* of a picture must know, upon a very little reflection, that those delicate scumblings and glazings which form the finishing tints, and that are applied upon the surface of the body of the work—that are, as it were, on the surface of the surface, and consequently in those parts first arrived at—if all the varnish is removed, what risk is incurred by approaching so near with a solvent, that one *wipe* may be the spoiling touch to some of the chief beauties of the picture. I affirm, then, that the use of solvents with *any degree of friction* must in all cases endanger the last touches of a painting. These remarks would have no point unless I were prepared to state the possibility of using solvents *without friction*. Let it be known, then, that mastic, copal, or other oil varnishes, may be removed by the necessary and appropriate solvents applied in a manner superseding *any degree of friction*. The process is tedious, but when the preservation of a valuable work of Art is at stake, who shall complain of tediousness? It would not suit pictures of no value, because the owners of such would not be likely to pay for the trouble. Now in reference to a remark “that what removes the varnish must also attack the vehicles used with colours;” however reasonable this conclusion may appear at first sight, it may be refuted by considering that pictures painted in oil colours are never varnished until a considerable time has elapsed, to allow of sufficient hardness to resist absorption; thus your paint surface is older and harder than the varnish; then, as most of the colours have a drying property in themselves, it follows that when combined with a vehicle that is more or less a “drier,” whether an oil, a varnish, or combination of both, you have a paint surface presenting a superior resistance to the simple varnish to be removed; and there is no doubt that it is quite possible for an experienced hand to approach near enough to that surface without injury, provided always that *friction* be not used. There is also another precaution, which I know is not always adopted, viz., that of insuring an equal degree of strength in the solvent throughout the operation upon the same picture. I have seen an otherwise experienced cleaner replenish his bottle for the same work *by guess*, whereas too much

attention cannot be paid to preparing the solvents to a certain degree by a graduated measure, and it is advisable to keep a sufficient quantity on hand prepared carefully to three different degrees of power, and, when about to operate, to commence by testing the weakest upon a very small portion of the picture, observing its effects, and using it as a key to the whole. With these precautions, viz., proceeding with the weakest possible solvent that you have proved the ease will allow, the securing equality of strength throughout the operation, the avoidance of any degree of friction, there can be no danger of injuring the most delicate painting.

In the opinions given upon the pictures cleaned in the National Gallery, I do not know if the several parties had each an opportunity of minutely examining them upon an easel, the only way to see the condition they are in; if viewed only as they hang on the walls, a large allowance should be made for contrast with others that are not cleaned being at the same time under the eye. Some of those lately cleaned were so terribly toned by the thick accumulation of discoloured varnish, that it is not surprising the million should be startled at their altered appearance. The question is, should pictures look as the painters left them? or did all the famous masters of those admirable works purposely leave them raw, for time and discoloured varnish to accomplish better effects than their pencil could produce? if so, why, it is a sin to clean them; but if, on the contrary, we are to suppose that those great men were satisfied with their works when left as finished, I opine that the fresher they can be made to look now without injury, the more likely shall we be to see their excellence. C. G. D.

WARWICK, February 16, 1854.

ART IN THE PROVINCES.

MANCHESTER.—Mr. Hammersley, head master of the Manchester School of Design, recently delivered a lecture upon Art, at the Mechanics' Institute of that city. The following analysis will serve to show how the lecturer treated a subject which his practical and theoretical knowledge well qualify him to handle.—Art was generally understood to be something that was connected only with the wealthier classes, who could expend their money in ornamental pictures, statues, rich furniture, and other things of that kind. Another view was, that Art could only be understood by wealthy people, and that it did not at all belong to the other classes. Art, however, was a very different thing. He could not help considering that it belonged to all classes of the people. It consisted of a feeling for beautiful things—for those things that were harmonious in colour and rich in appearance. All persons had a craving for something in addition to what was merely useful; and all men and women came into the world with a taste for what was beautiful. There was an instinct in the human mind towards the poetical and the beautiful—towards that which is more than what we wanted to serve our daily wants. If this, then, was a right notion of Art, there was an education wanted to make us understand what Art really was. This education was the power of seeing—of forming the eye to make an analysis of objects. Two persons would walk in the country, one of whom would be vividly impressed with the beauties of creation, but the other would pay not the least attention to them. Now in this there was something wanting—the want of a power of observation. It was an education that had nothing to do with academies and schools, but was a social, or home education. It had more to do in enabling us to see beautiful things and take impressions of them than all that could be done in Schools of Art. Then there was the education to be obtained at academies, and he regretted that in Manchester there was not half-a-dozen more than at present existed. There was also the education of picture-galleries—the print-shops and the windows of Manchester. The education to be obtained from picture-galleries was great indeed. The exhibitions of Manchester were complete schools, if properly viewed. But in most instances they were improperly viewed, because people generally went to these exhibitions not to take in impressions, but to enjoy the quiet which they afforded. In conclusion, Mr. Hammersley showed that these galleries might be made educational, by endeavouring to find in the pictures a truthfulness of expression.

BRISTOL AND CLIFTON GRAPHIC SOCIETY.—It is with much pleasure we have to add still another to our list of Art *rèunions*. Few cities have produced more men of sterling talent in our

own day than Bristol; we need only mention the names of Baily, the sculptor of "Eve," of Pyne, and Müller, in proof of this, and while many others scarcely second to them still reside in the place of their nativity, it would have been a reproach to the society of the place if their talents had not been made available for the propagation of a love of Art, and a better appreciation of its usefulness by means at once so simple and so popular, and which have proved so eminently successful in the neighbouring city of Bath. Convinced of this, a few amateurs, whose time is so much devoted to the pursuit of Art as to make the line of demarcation between the amateur and the professor very faint indeed, have devoted their leisure and energies to the formation of a Graphic Society, which held its first meeting in the Victoria Assembly Rooms on the 28th of February. The call was responded to by some 350 of the residents, and the gratification they derived from the entertainment prepared for them was sufficiently proved by the lateness of the hour at which they dispersed. The exhibition was on this occasion confined to mounted drawings, sketches, engravings, and some first-class engravings; the only oil-painting in the room being as it were a tribute to the memory of poor Müller, Mr. Harrison contributing his beautiful picture of "The Avenue of Splinxes." This character of the exhibition will, however, be materially altered as the society grows older, and then, no doubt, as at Bath, every department of Art will be fully represented, as collectors will soon vie with each other in contributing their aid towards the well-doing of so useful and agreeable an association. The lobbies and anterooms were decorated with beautiful exotics and flowering shrubs, from the conservatories of Mr. Miles, of King's-Weaton, and we notice such a circumstance as this all the more, because we think these incidental contributions evince a friendly, hearty goodwill to the cause they would aid, perhaps more eloquent than such as would appear at first sight to be more legitimate. We regret our inability to devote space sufficient to give even a summary of the works contributed on this occasion, the more so, because we recognise in this Art-move what we trust is only "the beginning of the end." We have often felt it our duty to speak in strong terms of the reproach to which the citizens of the large and opulent city of Bristol have long subjected themselves by their neglect of Art and artists, even of those who were born and reared among them. Hereafter let us hope it will be equally our duty—as it will assuredly be our pleasure—to reverse the picture, and show them as entering heartily and successfully—for they have the power to do both—into the race for pre-eminence in matters that adorn and civilise life, and raise a community above a mere money-getting and money-loving people.

THE BATH GRAPHIC SOCIETY.—This society have held their third meeting with every circumstance which could encourage the committee to persevere in the course which has led to such satisfactory results. The rooms were more than usually crowded with visitors, and the tables were abundantly supplied with food for their mental recreation. We find the local papers speak of the collection of works of Art there displayed as surpassing all previous exhibitions, and, with one exception, this is certainly true; but where the attraction is so great, the value of such a remark must be accepted simply as one of approval and encouragement; it implies merely that the committee have successfully achieved their self-imposed task; to this sentiment we heartily subscribe, for we could not readily name a department of Art which was not represented at this meeting, painting and drawing of course occupying the most prominent position. We can strongly recommend this feature of the Bath Graphic Society's meetings to the consideration of similar institutions, as adding materially to the interest of the collection, and as appealing to a greater variety of tastes. The contributions, included specimens of many of the most popular artists of the day, as well as rare and choice articles of *virtù* of every kind.

LEEDS.—About a year since we were called upon to aid, through our columns, the efforts which a number of artists and gentlemen residing in Leeds were making to establish a School of Art in that populous and wealthy town. These efforts have been attended with the most signal success, as we learn from the "First Annual Report of the Committee of the Leeds Academy of Arts," which has been forwarded to us. And the first thing that strikes us, on looking over this document, as significant of the future well-being of the Institution, is the large number of members and associates of our Royal Academy, with the President at their head, and of other painters and sculptors almost equally distinguished, who have

consented to become honorary members of this provincial society, and who will doubtless aid it both in its infancy and hereafter. In June 1853, the first exhibition was opened and continued so till the month of September; the number of visitors may be assumed from the fact that upwards of 350% were received for admission tickets, and 76% from the sale of catalogues. The aggregate of these sums has not only defrayed the expenses of the exhibition, but very nearly cleared off the whole of the heavy outlay which was found necessary for the suitable alteration of the premises; and with the donations and annual subscriptions, has left the treasurer but little in debt for all expenses incurred on behalf of the society. This is a most auspicious beginning; it promises well for the future, and it becomes therefore scarcely a matter of doubt that the Academy will, ere long, become a self-supporting institution. An Art-Union has been established, of which we gave a short notice in our February number.

GLASGOW.—The authorities of the Art-Union of Glasgow, in addition to the taste which they display in the selection of their prize prints, evince great spirit in the resolution which they have passed to exhibit their prizes in London. They have nominated Mr. Watkins, 31, Parliament Street, their honorary Secretary for Westminster; the London Secretary is Mr. Grant, 12, Moorgate Street.

CHELTENHAM.—It is proposed to have a Fine Arts exhibition in this town, in connection with the Horticultural Exhibition, which opens on the 1st of June. We would direct the attention of our artist readers to a notice which appears in our advertising columns, giving all the information necessary to be known respecting the transmission of works of Art. We trust the appeal made by the Committee will be liberally responded to.

BIRMINGHAM.—The students of the School of Ornamental Art in New Street, recently presented Mr. George Wallis, the Head Master of the Institution, with a handsome silver cup, as a mark of respect for his personal qualities, an expression of their sense of the zeal and ability with which he had laboured to promote their improvement, and the benefits they had derived from his instruction. The cup was manufactured by Messrs. Elkington, Mason, & Co., from a model by the Chevalier Schlick, after an antique vase found at Pompeii. It is mounted upon a plinth, covered with crimson velvet, upon which is fixed a silver plate, bearing a suitable inscription.

BROMSGROVE.—The members of the Literary and Scientific Institution of Bromsgrove had a most agreeable evening on the 20th of January: the occasion being a *soirée*, that proved more than usually attractive from the number and quality of pictures hung in the room, which were lent by Lords Lyttleton and Northwick, the Hon. R. H. Clive, M.P., and other patrons of Art. Among these works were the "Entombment of Christ," and a portrait of the "Duchess of Buckingham," both by Vandyck, and contributed by Lord Lyttleton; "The Breakfast," by T. Webster, R.A. lent by Lord Northwick, "The Card Party" and "The Musician," attributed to Lievens, lent by Mr. Clive. Mr. Holmes, of Birmingham, also exhibited some good pictures, entitled "The Emigrants," "The Revel," and "Gallioti showing the first Specimens of Printing to Louis XI." These *réunions* in which the Fine Arts are called in to aid the enjoyments of social and instructive intercourse, have our best wishes for success.

COVENTRY.—The tenth annual meeting of those interested in the success of the Coventry School of Design was held in February last; and we gather from the report then read that the institution is progressing favourably. During the past year the committee had more than doubled the fees to pupils, and the numbers attending the school had nevertheless not diminished, which they regard as a clear proof that the value and importance of the instruction imparted was year by year more fully appreciated. The drawings of the pupils were now sent twice in the year to the exhibition of drawings from all the schools of art opened to the public at Gore House. At the exhibition in June last, four medals were awarded to the Coventry school; and at that in December, five medals were given for successful drawings. Four public schools, numbering in the whole about 250 pupils, now receive instruction in connection with the Coventry School of Art, and the committee regard this as a very gratifying circumstance. The report then proceeded to show how the government grant of 300% a year, and the subscriptions (111% odd), fees (99% odd), &c. were expended. Various appropriate resolutions were then passed, and the medals and other prizes distributed.

OUR NATIONAL ANTIQUITIES.

THAT which is done effectively by the governments of other countries in relation to the historical application of national monuments is left totally untouched by that of England. We have only to set our foot on foreign ground, and enter the first museum in the first town we happen to light upon, to be struck with the respect paid to the antiquities of the locality. This holds good throughout the continent. The museum of every town shows to the visitor more or less of the character of its ancient inhabitants reflected in their works. As these are classified under their various heads, he proceeds at once to see and understand them. It is not so with us: our museums, if worthy of the name, are mere collections of odds and ends of all kinds. Instead of teaching us something of the history of our country, its arts and industry, we find stuffed birds and beasts, Chinese curiosities, Eastern antiquities, the contents of the naturalist's museum, or the curiosity shop;—objects which amuse or surprise rather than instruct: England as a country being entirely unrepresented; its history and progress, its arts and antiquities ignored.

The British Museum, as it at present exists, is one of those anomalies which bears a name *because* it is not what it professes to be. It is a museum crowded to overflowing with everything ancient and modern which is *not British*; but if the foreigner visits it to try and discover the peculiarities of our national antiquities, he will have lost his labour. A very few years since there was literally *no room*, not even a solitary glass case, devoted to British remains, until the very shame of bearing a false title induced the trustees to determine on having some few articles. Accordingly the nucleus of a collection was formed; but after so many years' neglect, and amid the competition of zealous private collectors it was not easy to gather such articles rapidly. Still the cases began to fill; and it only remained to be on the alert for the chances which occur to make a fair show. The most important and curious class of native antiquities are those discovered in Anglo-Saxon grave-mounds, particularly in Kent, as from them alone we gain an idea of the state of civilisation among the aborigines or early settlers in England. It was here that a real difficulty occurred; such objects are of extreme rarity, and are not to be easily obtained; in fact it was hopeless to complete this part of the collection without the slow and careful gatherings of years. But a chance occurred—one which never happened before, and may never occur again. Dr. Faussett, of Heppington, near Canterbury, possessed the marvellous collection of antiquities discovered in Kentish tumuli by his ancestor, who assisted Douglas in his "Nenia Britannica" to engrave and publish the most complete book we possess on the subject,—and this gentleman's recent death gave his executors an opportunity of offering this entire and most remarkable collection to the trustees of the British Museum, at a very moderate price. It will scarcely be believed that they were declined. Anxious that so important a record of ancient British manners should find a resting-place in our national museum, the trustees again enforced its claims, backed by the officers of the establishment, and the Society of Antiquaries. After keeping the executors in a state of uncertainty, and detaining the manuscripts for nearly eight months, the trustees of the British Museum at last totally declined the purchase! What makes this fact the more glaring, is, that a considerable sum was spent a few years back in the purchase of a similar series of articles exhumed from foreign tumuli—but there is "no money" for English antiquities. We know that if the Faussett collection had been secured for the nation, others of a similar kind would have been bequeathed by a few zealous antiquaries, to swell our really national group.

It is fortunate, however, for our country, that it possesses in the public spirit of individuals, that for which it has always looked in vain to its governments. The contrast between the

"business" proceeding of the two has been strikingly exemplified in the present instance. What our Museum trustees had been considering for eight months, aided by as much pressure from without as could be brought to bear on their lethargy, was settled in less than an hour after they had declined to purchase, by a private collector at an advanced price. That gentleman is Mr. Mayer, of Liverpool, who has for some years established in that town a public museum of Egyptian, Roman, and Mediæval antiquities, which has been one of the "features" of that important and rapidly-increasing place. Such collections in such localities have great value, as they lead the minds of the busy inhabitants to new trains of healthy thought, and give relaxation and mental pleasure to thousands of "hard-handed men who labour." To the student they are of "business value," while they give "men of business" a true idea of much that was vague before. Added to the museum is a library of nearly 1,200 volumes, also open to the public. The acquirement of the Kentish Anglo-Saxon antiquities, places Mr. Mayer's museum at the head of collections of national antiquities, and we hear he intends to publish the MSS. descriptive of the researches of Mr. Bryan Faussett, who, now nearly a century since, excavated upwards of 500 tumuli, on account of which has yet been printed. The MSS. are to be edited, we believe, by Mr. Roach Smith, a task for which his many years of study and practical investigation of Celtic antiquities, at home and abroad, have peculiarly fitted him: the papers could not be in better hands.

Such men as Mr. Mayer cannot be too highly appreciated; they become public benefactors, and present valuable examples of affluence acquired by industry, directed to the noble end of promoting science and popularising intellectual pursuits. One such person does more real good than the entire body of British Museum trustees.

We have little hope for the future good fortunes of the "National Antiquity" department there, or for the energy of officers crippled by such means, and still less faith in the judgment of those whose fiat is law in Great Russell Street. Unfortunately, many of our public institutions are ruled by men of rank, and not by men of that peculiar knowledge which must be necessary to qualify such place-holder, if he would not be rather a hindrance than a help to science. This has proved to be the grand error of our National Gallery, and its faulty tendency exerts itself in our Museum also; but it is an error which must by its obvious absurdity carry its own correction with it; and a wiser state of things must testify that the enlightenment without has forced a ray or two into the densest council-chambers. Our public institutions should at least be on a par with the general scientific progress of the nation.

The greater practical intelligence of the managing directors of the Government School of Design, has ensured for the museums at Marlborough House, many things which the older institution should have secured. But under the present system it is impossible for foreigners or dealers to be trifled with for months and then discarded. The consequence is that things are always carried elsewhere, and the British Museum is the very last place, "the forlorn hope," of the salesman. Without some great change, it will be left behind the age and its progress—be looked upon as a thing of the past, and something more useful force a growth away from it. What the increasing intelligence of the age demands, that it will obtain. If it is not to be had in old institutions, it will seek them in the new ones. It is impossible to stem the tide of modern progress by determined inaction, for it will inevitably clear away all such barriers, overwhelming them in its own calm course. Everywhere, and on all sides, the spirit of change is penetrating, not always with the finger of improvement certainly, but in most instances effecting good and profitable results; the social body, scarcely less than the political, feels its influence; and Art and Science must meet it with a friendly and directing hand, that its action may become a blessing and not a curse to us and our children.

LECTURE AT THE SOCIETY OF ARTS,

ON ANCIENT AND MODERN METAL WORKING, THE NEW PROCESS FOR THE ORNAMENTATION OF METALS AND THE ART OF NATURAL PRINTING.

BY W. C. AITKEN, OF BIRMINGHAM.

THE lecturer proceeded to direct attention to the improvement which was observable in the design and ornamentation of things in every-day use, which he attributed to the extensive circulation of works treating upon design applied to manufactures, to local exhibitions of industrial products, and the Great Exhibition of 1851. Ornamentation by mechanism had been objected to of late years by the supporters of mediævalism, who applied the same canons of criticism to things which found their way into the dwellings of the people, as they did to those which had adorned the palaces of kings and princes, the cathedrals and churches, the halls of guilds, and the dwellings of the wealthy; such ornament could not be had cheap; it was an impossibility; and if such kind of ornament was only to be used, it was evident that those who could have it, would be limited in number. As a consequence, our progress of improvement in design would be put a stop to, and a non-artistic Quakerism would follow; he did not decry hand-ornamentation; when it could be paid for, it should be used; and the workmen employed in such, should by study render themselves fitted to supply the want. He repudiated the idea held by many, as to the causes which led to the mediæval workmanship, and gave to it its distinguishing peculiarities. Some attributed this to the desire to do the work for the work-sake. He would trace it to the ignorance which existed as to appliances for the assisting labour; science then had not been wedded to industry as it has been with us of late years. He was of opinion that had the mediævalists been in possession of the machinery and facilities for the production of ornamental articles in metal, &c., they would have gladly availed themselves of them. The defect now was, that attempts had been made to do things by machinery which it could not do; so much should not be attempted; there were styles of ornament which could however be produced by such means. He would now direct attention to the processes employed for the production of ornamental works in metal. The lecturer then passed in review the early history of metal-working, and described the *modus operandi* of casting statuary and small ornamental works; the beaten or *repoussé* method was then described; electro-metallurgy was next glanced at, and the economy of cost; the ease and rapidity by which objects of an ornamental kind could be produced by its instrumentality was dwelt upon; the modern process of stamping was next described and its capabilities pointed out: its sphere was not so limited as was imagined. An error had arisen as to how works were produced by that method. The lecturer showed that an article was not the result of one but many blows, and it required a greater amount of skill and knowledge than it had had credit for.

Engraving was an expensive process, and various means had been devised to introduce a more economical kind of surface ornamentation. Among others that of chasing; etching had also been recommended, the objection to it was the roughness and unfinished character of the lines—of the ornamentation so produced. A new process had been invented by which a result nearly equal to engraving in effect would be secured. The practical application of the process for manufacturing purposes was due to Mr. R. F. Sturges, of Birmingham, who in conjunction with Mr. R. W. Winfield of the Cambridge Street Works, Birmingham, is a proprietor of the patent. The ornamentation was produced by using patterns formed of thread or lace, perforated paper, &c., which placed between the sheets of metal and passed through rollers, left the impress on the previously plain metal, these could be made up into shape without injury to the impression. German silver, copper, brass, zinc, Britannia metal, and tin plates have

been ornamented in this manner; for the more elaborate ornamentation of expensive articles an engraved steel plate was used, from which a matrix was taken, and the matrix was used to roll the ornamental blanks from to be made up into tea and coffee services, salvers, waiters, &c.; these could be spun or stamped into shape after being rolled and ornamented as already described. Various specimens of articles ornamented by the process were shown, some of them of an exceedingly elaborate character; the lecturer remarked that the excellence or the reverse of the ornamentation was entirely owing to the skill of the designer, and the excellence of the engraver, and in so far as each has done his part well so would the success of the work be; it was as faithful a copy on metal as an impression of an engraving by Wass or Finden would be on paper. The process offered a ready and cheap method of introducing good ornament in the place of the unmeaning, ungraceful, and inelegant, often badly-executed hand-chasing or engraving, which frequently only served to deface what it was intended to adorn.

With a brief allusion to the art of natural printing—which it was shown so far as the Austrian method was concerned, had certain peculiarities in common with the process for the ornamentation of metal—and with a few remarks as to what he had done in direct and transfer printing without the aid of the deposited copper plates—the lecturer concluded. The natural printing process was described and illustrated by plates prepared and impressions being printed off in the lecture theatre.

MINOR TOPICS OF THE MONTH.

THE SOCIETY OF BRITISH ARTISTS.—The private of the annual exhibition of this society took place on the 25th of March, after our number was made up, and in the hands of the printer; our usual notice must, in consequence, be postponed till next month.

THE ROYAL PANOPTICON.—The gates of this new Moorish palace were opened to the public on March 18th. It adds another important feature to London, as well architecturally as scientifically. The building is remarkable for its lavish decoration, internally and externally, in a style which has not been attempted in London before. The vast hall filled with objects of fine and industrial Art, its area occupied by scientific machinery, and its galleries by busy artisans, form a *coup d'œil* unique of its kind. The galleries are divided into ornamental compartments, in each of which a busy artificer is at work in his own peculiar department. Here the latter will manufacture a hat while his customer is in the building, and the ornamental turner, the decorative sawyer, the wire-worker, and paper-maker, and others, practise their handicraft. The royal stand in the first gallery exhibits the new method of ornamenting metals patented by Mr. Winfield, and of which a full detail has already appeared in our *Journal*; it is a simple and beautiful invention, by which the most delicate lace-work can be impressed upon metallic surfaces. The ascent to the photographic gallery may be effected by means of a small fairy-like pavilion, which is made to rise by aid of machinery from the ground to the summit of the building, where the photographic rooms are situated. The basement of the building is covered with scientific apparatus of novel and important kinds. Foremost among them may be enumerated the self-acting lathes, planing machines, &c., of Messrs. Whitworth; and the electrical machine, the most gigantic ever constructed, by the founder and resident manager of the institution, Mr. E. M. Clarke, to whose indomitable energy and perseverance the Panopticon owes its existence and position. In the centre of the hall is a reproduction of the great feature of a Moorish palace, a fountain, of a beauty worthy of the Alhambra itself; it is formed of enamelled slate, with gold mosaic bands, a revival of the ancient art of glass tessellation, by Mr. J. H. Stevens. The jet is so powerful as to reach the roof, if allowed, and a series of smaller jets converge gracefully around it. The diving apparatus is

on an equally gigantic scale, and consists of an enormous glass cistern 20 feet in height, thus giving a perfect view of the ascent or descent of the diver, who is provided with the new diving apparatus and subaqueous lantern of M. Sicard, of Paris, by means of which life and action may be supported without any communication with the external air. A novelty in hydrostatics may also here be seen, calculated to be of immense use in the recovery of property lost by wreck. The carbonic acid balloon of Dr. Gionetti can be inflated under water, and has the power of lifting any object to the surface; if constructed only 13 feet in diameter, it can lift upwards of 31 tons. A new musical instrument, termed the Eupotone, is a curious novelty in that science; it is the invention of the late James Pettit, Esq., F.R.S., and consists of a chromatically arranged series of tuning-forks, composed of bell-metal, partially covered with very thin laminae of glass, the tone being developed by the finger, which is occasionally immersed in water, and yields a sound much resembling Dr. Franklin's harmonica. The magnificent organ constructed expressly for the building by Messrs. Hill & Co., surpasses any in the metropolis, and exhibits the latest improvements and many novelties. It has four manuals, and a pedal-board, comprising in all 60 stops, with every appliance for the use of the player which modern ingenuity has suggested. We may mention as a curious fact, that the seven bellows which supply this magnificent instrument with wind are worked by steam. The walls of the building, its galleries and basement, afford the best opportunity for the display of sculpture and painting, an opportunity which is gladly afforded by the managers to artists at a very moderate rate. We notice some very sensible remarks, by the council of the Panopticon, on the absence of taste for sculpture among the masses, and the desire to familiarise them with their beauties. It has been our duty frequently to descant on this topic, and we know with good practical effect, and we are glad of the co-operation of a new ally in this important institution, from which much good may be angured.

THE INSTITUTE OF BRITISH ARCHITECTS.—On the 6th of March, Earl De Grey presided at a meeting of this society, on the occasion of presenting the royal gold medal to Mr. P. Hardwick, R.A., (to whom it has this year been awarded), and other prizes to the several successful competitors. Lord de Grey, on presenting the medal to Mr. Hardwick, made some brief but deservedly complimentary remarks on the professional services of this distinguished architect, alluding more especially to his principal works, Goldsmiths' Hall, and the fine Elizabethan edifice belonging to the Society of Lincoln's Inn. At the same meeting a highly interesting paper on the Louvre and the Tuileries, in Paris, was read by Professor T. L. Donaldson. It embodied a concise yet comprehensive history of these renowned edifices, from the presumed earliest period down to the present time, when they are undergoing a junction and complete restoration from the designs, and, until his death very recently, under the direction, of M. Visconti, to whose loss, as a friend and brother architect, Mr. Donaldson referred in suitable terms.

EXHIBITION OF FRENCH PICTURES IN LONDON.—The first annual exhibition, in London, of the modern French school of painting is advertised to be opened at the Gallery, 121, Pall Mall, on the 26th of the present month. It will open under good auspices, and from all the information that has reached us, we have little doubt of there being a most interesting and effective gathering of pictures, inasmuch as the leading artists of France have signified their intention of contributing. Several paintings have already arrived, including examples of the pencils of Ary Scheffer, Hoguet, Dupré, Janin, Biard, Müller, &c. &c.

THE GLASGOW ART-UNION.—The prizes of the Glasgow Art-Union are now being exhibited at the rooms of the New Society of Painters in Water-Colours, in Pall Mall. The works are seventy-four in number, and among them there is a much greater proportion of good pictures than is generally found in Art-Union exhibitions. Many of them, having been exhibited in London and in the country, are well known. The titles

of some of the most remarkable are "The Audience Chamber at Bruges," by Haghe; "Spanish Peasants taking Fruit to Market," J. Gilbert; "Margaret and Faust," E. H. Corbould; "Characters from the Plays of Shakspeare," J. Gilbert; "An Incident in Pepys's Diary," J. Noble; "The Doge and Officers of State going in Procession from the Ducal Palace to the Bucentaur, on the occasion of the Marriage of the Adriatic," C. Vacher; "The Rising Tide," Jos. J. Jenkins; "Clara Mowbray—Study of a Head," J. Sant; "The Reconciliation," Carl Haag; "The Disheartened," A. Stephens; "A Weedy Stream," H. J. Boddington; "A River Scene in Holland," Eugène Le Poitevin; "The Pass of St. Gothard," H. C. Selous; "Florence in the Times of the Medici," J. W. Woolmer; "Sketch from Nature," H. J. Boddington; "Fruit Piece," W. Duffield; "A Summer Day in Sussex," H. B. Willis; "View of the Isle of Staffa," Copley Fielding; "Glen Cloy," H. Jutsum; "Devonshire Scenery," H. Jutsum; "The Broken String," J. Eckford Lauder; "The Dominoe," H. O'Neil, &c. &c. In addition to the pictures now exhibited, the society have purchased others for distribution this year, which are yet in the Portland Gallery, the British Institution, and the Edinburgh Exhibition. Of the prize print from Sir Edwin Landseer's picture, "The Return from Deer Stalking," and the pictures now exhibited, we must observe that much judgment has been displayed in their selection.

THE HAMSTEAD CONVERSAZIONE.—On the evening of Wednesday, the 16th of March, another of these agreeable meetings was held, being the fourth of the season. The drawings exhibited were various, and of high class, consisting of a very large selection from the portfolios of Stanfield, R.A., John Lewis, Bennett, together with some small oil pictures by Lance and the late W. Oliver. The subject of the lecture, which was delivered by Dr. Carpenter, was *animalcules*, to which a local interest was communicated by the fact of the microscopic prodigies being the produce of the Hampstead ponds.

THE AMERICAN INDUSTRIAL EXHIBITION has turned out, as we predicted it would, a failure in every respect, a loss to its projectors, and if not the same to the contributors, at least a profitless affair. Nothing else could have been anticipated from an undertaking that, even after the American government gave it their sanction, never had a single element of success. Originating in a private speculation of a few individuals of whom the world knew nothing, though announced as a great national enterprise, they who control the great marts of European industry held aloof from a scheme in which they had no faith; and the authorities of the United States came too late with their assistance to render it practically available. Many other reasons might be adduced to account for the failure, were it necessary now to bring them forward. The exhibition was commenced inopportunistly and inauspiciously, too soon after our own, and was carried through without vigour or method. The greatest misfortune arising from such a course of proceedings as this and the Dublin Exhibition have shown, is, that all future undertakings of a similar kind will be affected by them; they have created in the minds of the classes who alone can support them, a distaste amounting to disgust; foreigners, as well as ourselves, feel this. We may perhaps be called upon to comment more at length upon this undertaking when the reports of Mr. Wallis and Mr. Whitworth are before us.

The Committee for erecting the statue of the late Sir Robert Peel in the city of London, have decided that it shall be placed at the west end of Cheapside; the exact position to be determined by Mr. Tite, the city architect, and Mr. Haywood.

ST. MARTIN'S SCHOOL OF DESIGN.—A School of Art and Design has been established in the wealthy and populous parish of St. Martin-in-the-Fields, which was opened with due form on the 27th of February, in a large room, erected for the use of the pupils, over the day-schools in Castle Street, Long Acre. A numerous assembly of the leading parishioners were present at the inauguration.

REVIEWS.

THE FRESCOES OF GIOTTO, AT PADUA. Engraved by DALZIEL, Brothers, from the Drawings by W. O. WILLIAMS. Published by the ARUNDEL SOCIETY, London.

About a year or so since, the Council of the Arundel Society sent Mr. Williams, a pupil of the school of the Royal Academy, to Padua, to make a series of drawings from the frescoes by Giotto, in the Arena Chapel. Seventeen drawings have been completed by the artist, and eight of them, engraved by Messrs. Dalziel, are now issued to the members of the society. However strange and comparatively ill-favoured, if such a term may be applied, these compositions seem to us who have seen what has been done since the days of Giotto, his is a name which must be revered by every lover of Art as the leader of the glorious army of painters, who for more than five centuries, have, in succession, kept possession of her realms. Of him Mr. Ruskin has remarked, with his accustomed felicity and beauty of language, "that the legend upon his crown was that of David's:—'I took thee from the sheepte, and from following the flock,'" in allusion to Giotto being found by Cimabue in the act of sketching a lamb while tending the sheep which his father had in charge. The subjects of his Paduan frescoes are scriptural, and are interesting as incipient evidences of the grace and beauty to which the pencil of the painter mainly contributed to raise Art. This is the chief value of such publications as these; they are for the learned in antiquarian Art, and not for those who see pictures only with modern eyes.

THE UNMERCIFUL SERVANT BROUGHT BEFORE HIS LORD. Engraved by J. WARD, from the Picture by REMBRANDT. Published by W. EVERITT, Bath; H. GRAVES & Co., &c. &c., London.

Among the evidences of the spread of Art, and of the interest which now everywhere is attached to it, may be instanced the publication of engravings in our large provincial towns. Manchester, in the persons of Mr. Agnew and Mr. Grundy, of the former especially, has long taken the lead in this Art-distribution; Liverpool, Glasgow, and other places might be mentioned as following in the wake, and now Bath, through Mr. Everitt, sends forth a print which a London publisher of the first class need not contemn. Rembrandt's well-known picture was, we believe, bought by the Marquis of Hertford at the sale of the Stowe collection; it has been very ably engraved, on a large scale, in aquatint, by Mr. Ward; the only fault we have to find is in the want of light. Had the engraver taken some little liberty in translating the original; or, in other words, had he tried to forget that he was copying a picture which time had deprived of much of its brilliancy, we should have had a far more effective work. The brown tone of the ink, resembling sepia, with which it is printed, also assists to *keep it down*; nevertheless, the engraving is most creditable to all concerned in its production.

THE FOREIGN TOUR OF MESSRS. BROWN, JONES, AND ROBINSON. By RICHARD DOYLE. Published by BRADBURY & EVANS, London.

Since the days when Dr. Syntax travelled in search of the picturesque, as exemplified in Rowlandson's inimitable series of sketches, nothing of a similar character has appeared from the pencil of any artist which will bear the least comparison with it; the Foreign Tour of Mr. Brown and his companions, however, recalls vividly to our recollection that now almost forgotten work. Mr. Doyle is the Rowlandson of our time, equally skilful as an artist, and with far more refinement in his delineation of character; in his hands wit and satire do not degenerate into coarseness and vulgarity; the most sensitive and delicate mind may turn over his pages or his portfolio in the full assurance that nothing unseemly will be found therein.

Here is a book of travels which carries us from the banks of the Thames, through Belgium, Germany, Switzerland, and Italy, and describes the people of each country respectively, by a few touches of the pencil, as the tourists on this occasion are supposed to have found them, and as almost every tourist finds them; but neither travellers nor people are vulgarised; they are treated humourously and satirically. Messrs. Brown, Jones, and Robinson know how to "behave themselves before folk;" while we are amused with their jokes, we are not ashamed of such company; they may "do" Cologne cathedral in rather an original style, but they do not bid for immortality by writing their names on the wall; they prefer surmounting the luggage on the top of the diligence to sitting quietly

inside the vehicle, but this is not for the purpose of appearing conspicuous, or making antics at the people they pass, but for the fuller enjoyment of the scenery, and for the perfect independence such an isolated position affords them; in short, if not gentlemen in the proper acceptation of the term, still less are they to be classed among those to whom that title somewhat abbreviated is generally applied. We could laugh with them and at them, were we fellow travellers together, but are satisfied they would never annoy us by their officious impertinence, by unwelcome familiarity, nor by rudeness to the people among whom they may happen to sojourn for a time.

There is so much of true and real character in these sketches, that any continental tourist may trace the pilgrimage of the "glorious triad" even though it is, perhaps, not quite so consecutive as it might have been made, were there not a line of explanation; the little that is introduced, however, is so good in quality, and is such a humorous aid to the humorous pictures, that we should have been sorry to see it omitted. We hear of books for a rainy day, for the fireside, and for various other particular periods; but this is one for any day, and for any time of the day; one to increase the laughter of the merry, and to arouse the desponding into an hour or two of cheerfulness. If a man occasionally meets in a railway carriage or steamboat with more intelligent companions, he will most assuredly find none more ready and able to beguile the tediousness of the journey than Mr. Doyle's funny friends, Brown, Jones, and Robinson.

THE CHRONICLES OF MERRY ENGLAND REHEARSED UNTO HER PEOPLE. Books I.—VI. By the Author of "Mary Powell." Published by ARTHUR HALL, VIRTUE & Co., London.

We believe this unaffected little volume is a reprint from a periodical much enriched by the author of "Mary Powell." We have a dread of opening any attempt to make history familiar: it seems intended that the past should be in some degree veiled from "vulgar eyes;" and history without its regal bearing, its mystery, its stately step and tragic mask, fails perhaps to impress the young with those facts, which are too often tarnished by fiction; and the loving and gentle spirit of our genial author, however it rejoices in the virtues of our early heroes, has evidently little sympathy for the sterner portions of England's history. As yet this "genial author" has revelled among the half fictitious creatures of the "chronicles," which appeal more to our faith than to our reason. She argues that because Milton (and she calls him "the wise") thought the traditions of our remote forefathers were not to be discredited, she cannot scruple to begin as he did; and truly it is so pleasant to dream with this mysterious "Mary Powell," to wake with her, to talk with her, to believe in her (making due allowance for her poetic temperament), that we shall be sorry when, the period of which she treats coming nearer to our own, we shall be obliged to look gravely into the history which we expect to find gravely and truly treated; but we must not anticipate. These "chronicles" of "our ladie" are treated with a grace and tenderness peculiarly her own, and we know of no such charming rendering of the past history of England. Our gracious Mary Powell so cordially rejoices in whatever is good, and has such tender and loving mercy for what is not quite right, that those who come before her have good reason to be thankful to their

"most gentle judge."

We shall look with more critical eyes at the next volume.

THE NATIONAL DRAWING-MASTER AND SELF-INSTRUCTOR'S PRACTICAL SCHOOL OF DESIGN. No. I. By W. A. NICHOLLS. Published by WESLEY & Co.; REEVES & SONS, &c. &c., London.

We have seen many publications the object of which is to aid in the acquisition of the art of drawing, but none developing the plan that forms the principal feature of this very cheap little work. Each page, containing a number of examples, is divided into squares, and these squares are again subdivided by dots; then follows a blank page for the use of the learner, similarly marked out, by which means the student may copy his model with perfect accuracy as to size and relative distance. The examples are simple, and are carefully drawn; while several pages of closely-printed remarks on drawing in general, are appended, to assist the learner in the theory of the art. As a "book for the million" we can safely recommend it; and its price—only sixpence a number—places it within

the reach of the "million," for whom it is more especially intended. In National Schools, where drawing is now beginning to be taught, and institutions of a like nature, it will be found most useful.

EVENINGS IN MY TENT, OR WANDERINGS IN BALAD EJAREED. 2 Vols. By the REV. N. DAVIS, F.R.S.A. Published by ARTHUR HALL, VIRTUE & Co., London.

The public are frequently indebted to the publishers of this *Journal* for sending forth as they do works of real excellence; books that, like these "Evenings in My Tent," not only give information, but fix data that cannot fail to be of value hereafter. It is impossible not to feel an interest in the "Religious, Social, and Political" conditions of the various Arab tribes which are scattered over the African Sahara; and the author's views, experiences, and adventures are told in so graceful, easy, and natural a manner, there is so perfect an absence of any desire to create surprise or work wonders, that we are ready to give him our "belief," and we enjoy the volumes without distrust or suspicion. His observations are characterised by good sense, and his desires are bounded by the rational, which obliges the ideal to keep within proper bounds. His tour extending over a considerable period and tract of country, compelled a free and unconstrained intercourse with a wild and picturesque people, living their wild life, and realising the romance of desert and pastoral existence as in the patriarchal times of Biblical history.

Mr. Davis has an abundant store of patience; difficulties are only given him to be overcome, and his sympathies are as active as his desire for truth is earnest and untiring. We have never laid down a book with a more decided determination to read it "over again," or with more cordial and grateful feelings towards an author. The books are enriched by numerous characteristic engravings.

THE POETICAL WORKS OF JOHN KEATS, WITH A MEMOIR BY RICHARD MONCKTON MILNES. Illustrated by 120 Designs, original and from the Antique, Drawn on Wood by G. SCHARF, Jun., F.S.A., F.R.S.L. Published by E. MOXON, London.

The lapse of nearly a third of a century since the death of Keats has enabled the public mind to form a more just estimate of him as a poet than was awarded him while living. Scarcely any writer found more bitter opponents or more injudicious panegyrists than he, when one critic in one of the leading periodicals of our age could recommend him "to go back to his gallipots," and another exalted him to the highest rank of poets. Keats was undoubtedly a youth of great genius; had he lived twenty years longer, till his enthusiasm had been tempered by judgment, and his wild and rugged, yet beautiful thoughts had received grace from culture and experience, few, we believe, would have been inclined to question his heaven-born powers, but they whom resentment or partisanship had blinded to real excellence. Still, his name must for ever be associated with those poets who have adorned English literature by their bold, rich, and picturesque imagery, united with earnest passion and deep feeling. The author of "Endymion," "Hyperion," and a host of minor poems is entitled to a conspicuous place in our list of illustrated bards, and Mr. Moxon has published a volume which, if it do not in its pictorial embellishments equal some other similar works that come under our notice, is quite worthy of its subject. Keats' fanciful and painter-like descriptions, now beautiful in their simplicity, and now massive in their grandeur, might, we apprehend, have been worked out by the artist with greater effect in grace and power, than they are in this edition; but the designs have merit sufficient to please, though they do not altogether satisfy us. Mr. Moxon cannot send forth a volume that is not produced with taste of a good order; if this does not quite equal our expectations, the reason may be we have been made fastidious by the many truly elegant works which are yearly issued from the press.

DRESS AS A FINE ART. By MRS. MERRIFIELD. Published by HALL, VIRTUE & Co., London.

The re-publication in a separate form of these papers from the pages of the *Art-Journal* with the addition of one on "Children's Dress," which appeared in "Sbarpe's London Magazine," renders it unnecessary for us to do little more than announce them in the form of a neat little book. They attracted considerable attention in our last year's volume, and their interest is not

likely to be lessened—but the contrary—by their being collected together and reprinted; which the authoress assures us has been done in obedience to numerous requests,—a statement we can corroborate from our own experience on the completion of the series in our own publication.

THE STOMACH AND ITS DIFFICULTIES. By Sir JAMES EYRE, M.D. Published by JOHN CHURCHILL, London.

Certainly the *Stomach* is by many degrees the most ill-used portion of the human body; the brain may be over-worked, the legs over-fatigued, the eyes over-strained, but from our cradles to our graves we all more or less over-work the STOMACH. We are so intent on pleasing our palate that we seldom think of what is displeasing or distressing to that which a high authority in such matters has called "Every Man's Master." Sir James Eyre's solution of the "difficulties" which beset this ill-used but most important functionary, has achieved a second edition, and though popularity was to be expected both on account of the acknowledged position of the accomplished author and the universal importance of his theme, it is more than pleasant to see it realised so quickly. We should like this volume, which is now of a portable and pleasant size, to form one of the railway series; it combines so much that is valuable with so much that is readable, that we hope to see it through many more editions, and in the hands of all readers whose digestive powers require culture or even consideration. Sir James Eyre has rendered a large public service by a publication at once simple and learned, compressed, yet comprehensive.

THE PICTURE BIBLE. Part I. Published by HERING & REMINGTON, London.

This "Picture Bible," as it is called on the title-page, scarcely realises the idea one would thus form of it, for it consists of a series of twenty-four good-sized coloured prints of Scripture subjects, intended chiefly for the use of the poorer classes, yet of such a quality that no man of taste would object to see them on his own table. There is no reference to the artists who made the drawings, but we presume them to be of German origin, and excellent they are. The work is edited by two eminent divines of the Church, the Rev. H. J. Rose, and the Rev. J. W. Burgon, who have appended some simple instructive and explanatory observations on the subjects of the engravings, well suited for the cottage reader; the price at which these prints are published brings them within the reach of such.

OH! Engraved by W. T. DAVEY, from the Picture by J. A. FITZGERALD. Published by ACKERMANN & Co., London.

A facetious title to a humorous picture, that of a country lad, who, on returning from market with his basket filled with the good things of this life for Christmas cheer, ventures on the ice for a slide, and gets a fall, which involves his edibles and drinkables in woful destruction. The subject is clever enough in its way, but it was folly to make a huge print of it. As a small engraving, suited for a portfolio, it would have been acceptable; but who would care to hang this on his walls?

H.M.S. ST. JEAN D'ACRE JOINING THE FLEET AT CORK. Lithographed by T. G. DUTTON, from a Drawing by O. W. BRIERLY. Published by ACKERMANN & Co., London.

Another of those clever representations of England's "wooden walls," to which the pencil of Mr. Brierly has given publicity. The gigantic vessel and her companion ships are drawn with great spirit. The artist is always at home and on his element among the marine of his country.

RADIRUNGEN, VON EUGEN NEUREUTHER. Published by DRUCK UND VERLAG VON GEORG LANGE, Darmstadt; LANGE & KOHLER, London.

These are etchings by Herr Neureuther, the director of the Art department of the royal porcelain establishment at Munich, and in his department one of the most accomplished artists in Germany. Of these plates there are two numbers, and their subjects are derived from various sources. Bürger's "Wilde Jäger" affords a set of designs on one plate, and the "Bauernröge" of Uhland has suggested a pictorial history of another kind. There is a profound and pointed moral in a third subject, entitled "Heute roth Morgen todt," and two frieze-like compositions evince much refined poetic feeling. The second number contains desultory and imaginative subjects, some of which, in honour of the grape and the vintage, are ingenious and appropriate.

THE ART-JOURNAL.



LONDON, MAY 1, 1854.

THE SOCIETY OF BRITISH ARTISTS.



THE Exhibition of this Society was opened on Saturday, the 25th of March, to private view, and on the Monday following to the public. The works of Art exhibited in painting, and sculpture, and water-colour drawing, amount to 749. Of the twenty-six members of this society, there is a fair proportion of figure painters; yet this season, by a remarkable coincidence, but few of the latter have contributed in any significant degree. It is to be regretted that there is not, by an act of the society, a small proportion of the line given to non-members; we believe that such a generous resolution would induce valuable contributions. We can understand that each committee of hangers find themselves compelled to distribute the works of the non-official portion of the society in the very best places, in order that they themselves on a future occasion may not be exalted to the ceiling. Some of the members contribute very largely, but the quality of these numerous productions is certainly not of the valuable kind which must have distinguished them had they been more carefully executed; it is not numerous and rapidly-painted pictures that enhance reputations.

We have long argued that a more liberal disposition towards non-members would materially assist the interests of the society. As usual, the first impressions on entering the great room are not encouraging: on this occasion, as heretofore, the eye falls immediately upon some grievous blot which forbids hope: and, perhaps, prepares the mind for dissatisfaction. In this exhibition, the place of honour is occupied by a very large picture, gorgeous in red and yellow blotches, unredeemed by a single good quality. It is entitled 'The Golden Image,' and professes to describe that memorable incident in the history of "Nebuchadnezzar the king," when his idolatry was protested against by the "youths" Shadrach, Meshach, and Abednego. On all accounts, this is an unfortunate affair for the society: the eye being first influenced by a glare of red and yellow, cannot look with comfort upon the more subdued efforts of less presumptuous contributors. The evil is independent of the very bad character of the work itself. It ought not to have been hung. It is in all respects mischievous. Surely, there can be no "right" on the part of a member which entitles him to inflict injury on so many of his brethren.

As we journey round the room, however, and recover a little from the effects of "glare," we see much wherewith to be

satisfied in the collection: encountering some new names of good promise, we are reminded of the palmy days of the society, when its walls were healthy and invigorating nurseries. And on the whole, although by no means what it might be, the Exhibition cannot be considered as inferior to its more recent predecessors.

No. 10. 'Ebenberg, from the Rheingrafenstein, on the Nahe,' G. COLE. The combinations here are as highly qualified with pictorial quality as the castle itself is with historical interest. The impression conveyed by the picture is that of a desire to realise the subject as it is, and this has been effected with earnestness and commendable simplicity.

No. 20. 'How it chanced that the Loin of Beef came to be Sir Loin,' R. W. BUSS. In this composition, which is a sketch for a larger picture, we see King James I. in the act of knighting the joint on the table of Sir Richard Hoghton, of Hoghton Towers, Lancashire. The subject is of a character we should have scarcely thought fitted for a large picture.

No. 23. 'The Princess Badroul Bondour,' A. J. WOOLMER. The subject is from the story of Aladdin; that passage in which the princess, having attired herself in the most becoming manner, consults her mirror. She is presented at full length, and the figure is not without grace, but its merits are counterbalanced by the undue volume of the arm, and the cast of features which, without variation, are those of all the female heads painted by this artist.

No. 29. 'The Bridal Moru,' T. CLATER. It is difficult to see the point of this composition; we presume, however, that the marriage has not yet been solemnised. The principal figures, then, are the *fiancés*, whose costume determines the date of the incident as the middle or latter part of the last century. The figures look short; or, rather, it may be the heads are somewhat too large.

No. 33. 'Chiswick—the last resting-place of Hogarth,' A. F. ROLFE. The view is taken from the Surrey side; we think it would have come better from the mall on the other side. The church, trees, and lake-like expanse of the river constitute an interesting subject. It is very carefully painted: and is in all respects a good work.

No. 35. 'On the Sands at Barmouth—the Mountains of Merionethshire in the distance,' ALFRED C. CLINT. A class of subject in which this artist excels; it is impossible to conceive anything more successful than the flatness of the sand, and the skilfully-managed perspective by which the distances are graduated.

No. 39. '***,' W. W. GOSLING. Instead of a title, we have here a poetic allusion to the subject, which is a section of sylvan scenery. The broken and rising ground, the nearest portion of the site—is worked with great firmness and finished with good taste, and in a manner unlike prevalent mannerism. The trees are carefully drawn, but in the leafage there is an unfitness of touch which consorts but ill with the less exceptionable parts of the work. In colour, too, it may be observed that the foliage is raw; it might be cool without being crude; still the work must be regarded as one of good promise.

No. 40. 'Juliet,' J. E. COLLINS. A life-sized head and bust, representing the subject as she is apostrophised by Romeo:—

"See how she leans her cheek upon her hand," &c.

The study is characterised by force and substance, and the features are agreeably cast, but the drapery forms look as if they

had been painted without anything to look at.

No. 44. 'Winter,' G. A. WILLIAMS. The scene is a common crossed by a road: the ground is covered with snow, which is yet falling. It is not enough that such a subject should be merely white; it should be wintry; and the artist has realised this aspect with success.

No. 45. 'Freedom to the Slave,' W. SALTER. A composition of three small figures, of which the subject seems to be the manumission, by an Asiatic, of his two female European slaves. The picture is of great excellence in many parts, but especially as an essay in colour, it is eminently meritorious.

No. 48. 'La Pensée,' C. BAXTER. The extraordinary delicacy of the flesh tints in this picture is very rarely equalled; it is perhaps, however, objectionable that the tone of the features and that of the neck should be so strictly identical; it is not so in healthy nature. The subject is simply the life-sized head and bust of a lady, who rests her head on her hand in meditation. There is not much in such a study, but here it acquires value from substantial form, combined with exquisite finish and brilliant colour. By the way, where everything is so thoroughly English, we cannot see what is gained by a foreign title; it is about as suitable as the incongruity of an advertisement announcing, "*Histoire de ses Contemporains*," by John Thomas.

No. 53. 'Winter—Essex,' G. TRAVERS. The subject is a cottage, with a frozen pond, and a variety of broken forms indicating herbage, branches, and sprays beneath the snow: the sky is black to a degree, and the whole is worked out with well-directed labour.

No. 54. 'The Ramblers,' G. GOSLING. Some black-faced sheep breaking a fence: the incident is described in a manner showing that it has been suggested by a reality.

No. 59. 'The Swing,' W. GILL. A company of children are here seen amusing themselves with a swing. Some of the figures are full of the glee and spirit which should characterise such a subject.

No. 60. 'On the Ouse—a Sketch from Nature,' E. BODDINGTON, JUN. The river flows through meadows: a flat landscape, unbroken save by a couple of river-side trees. It is painted with great sweetness, and although a common-place subject, its reality has an inexpressible charm.

No. 62. 'Study of Donkeys,' C. RICHARDS. The animals compose with a shed, a goat, and some pigeons, all of which, as well as we can see them, seem drawn with truth and spirit. The quality of the sky is below that of the rest of the picture.

No. 65. 'Columbus in the Convent of La Rabida, explaining to the Prior his Theory of the New World,' S. BLACKBURN. The dispositions are highly meritorious, and the Prior is so good a conception as to make us wish that Columbus were as good. The former is seated, the latter is describing his views with the assistance of a globe. The ingredients and accessories of the composition almost surpass in interest the figures, because the latter want spirit and force: a little of these would wonderfully enhance the effect of the work.

No. 71. 'Wallachians on the March—Winter,' J. ZEITLER. A scene of drear inhospitality—the country, a mountainous tract, being covered with snow, as traversed by a train of wayfarers. This artist has the power of giving interest to very slight material.

No. 72. 'The Well in the Wood,' A. J.

WOOLMER. The subject is presmmed as from the *Pensées* of that satirical rogue J. J. Rousseau. The passage terminates with the aspiration, "O temps de l'amour et de l'innocence où les hommes étaient simple et vivaient contents." Rousseau forgot that, even in the days when shepherds wore the threadbare livery of the Muses, Theocritus and Virgil show us how their pastoral heroes had their squabbles like other people. The picture, *apropos* of which we have reverted to the days of the Doric reed, contains two figures—a shepherd at a spring, which is also visited by a maiden for the purpose of drawing water. The composition is effective, and there is as much sentiment in the figures as Rousseau himself could wish.

No. 73. 'Portrait of Master Barkley,' R. BUCKNER. A full-length figure of a boy, the head of which is admirable in character and expression. It is not a dress portrait, one of that class which is interesting only to *costumiers*. The picture presents a boy, and not a figure merely dressed, because the attention is skilfully pointed to character.

No. 77. 'Entrance of Boulogne Harbour,' J. WILSON, Jnn. The spectator is placed in company with some fishing boats near the lighthouse at the end of the jetty, whence he catches a view of the town and the heights. The right of the picture is darkened by a storm cloud apparently coming off the sea. There is much spirit in the picture; the near mass of the water is perhaps too uniformly divided by the waves.

No. 83. 'Corn Flowers,' J. J. HILL. This is a rustic group, composed of a girl and two younger children, resting on their way home from gleanings. According to the manner of relief usually practised by this artist, the figures are circumscribed in an open composition, telling upwards against the sky. The colour is harmonious, and the execution unconstrained; in short, the subject is happily dealt with, and the children are what they are intended to be, exemplary of cottage life.

No. 88. 'Young Fortune-Tellers,' W. BOWNESS. A study of three figures, disposed according to the title: they are effectively grouped, and appropriately characteristic.

No. 91. 'Waiting for a Friend,' W. BRANGWIN. A small picture showing a boy and a donkey; it is broad, but the sky is too cold.

No. 109. 'Hastings—Luggers,' T. F. WAINWRIGHT. These boats are drawn and painted with much firmness: they stand in forcible opposition to a field of sea, sand, and sky, nearly uniform in tone: this is an arrangement which frequently makes a picture look unfinished; the general effect, however, here, is agreeable.

No. 110. 'Judith,' W. SALTER. The impersonation is conceived and realised in a dramatic vein well suited to the subject. It is a half-length figure, holding in the left hand the severed head, and in the right the weapon with which the death of Holofernes has been accomplished. In the features, which are of the Greek cast, severity and self-possession are strongly depicted.

No. 114. 'Study of Trout and Grayling,' H. S. ROLFE. These are painted with the accustomed excellence of the artist.

No. 118. 'View of Berne—Switzerland,' J. B. PYNE. Of late years this artist has exhibited but little, and the subjects which he paints are no longer descriptive of English scenery. The spectator is here on the banks of the Aar at a short distance from Berne, which is backed by the Alps;

and it is in this section of the composition that its poetry lies; for the qualities of the near sites and middle distances are colour and skilful combinations. The mountains are not elaborately made out as to form; their lower plateaux are nearly lost in vapour, but they rise upwards into light as from a seething and mysterious cauldron; a description which separates entirely this section of the picture from the more ordinary features of the river, its banks, and the intermediate distances. The picture is full of light; but we feel too sensibly the repetition of reds in the colour.

No. 119. 'Portrait of Mrs. Thomas,' R. BUCKNER. The lady is presented standing, looking down at a Skye terrier, which is in a begging posture. The draperies are black; indeed the whole is a dark breadth very little broken. The head is a most graceful study, and the features are distinguished by an infinite sweetness of expression.

No. 117. 'A Moorish Peasant Girl,' F. Y. HURLSTONE. A study of a half-length life-sized figure, accompanied by the accessory of a water-jar: in this and in all the works now exhibited by this artist, there is a quality superior to his recent works.

No. 135. 'Amongst the Welsh Mountains,' H. J. BODDINGTON. This large work—apparently composition—affects the spectator at once with an impression of the success of this rendering of light and air on the mountains which, at various distances, close the view. The coincidence of the sky-effects with the play of light on the hills, viewed through a veil of mist of various degrees of density, is a passage of consistency, in perfect harmony with the phenomena of nature. Although there is some force on the right of the picture, the deep and forcibly-painted foreground separates itself too decidedly from the remoter gradations: with all the merit of the work, it is pronouncedly in two somewhat antagonising sections.

No. 142. 'Straw-Plaiting,' G. SMITH. Two figures are here introduced, a mother and child, in their cottage home; the former busied according to the title. The picture is small; it is remarkable for high finish and a skilful disposition of the lights.

No. 148. 'Shooting Pony,' G. W. HORLER. The pony is accompanied by a dog, and near them is a collection of dead game, which should have been placed elsewhere than immediately under the nose of the pony. The animals, however, are extremely well painted; indeed we may say of the work that we rarely see a more successful picture of the class.

No. 149. 'Portrait of a Lady,' C. BAXTER. A head and bust remarkable for the elegant simplicity of the general *touche*, its softness of finish, and brilliant flesh tones.

No. 154. 'Morning,' J. J. HILL. Here is seen a country girl accompanied by a goat; she is advancing with her back turned to the morning sun, the light of which is broken here and there on prominent parts of the person. It is a small picture, and little more than a sketch, but in the treatment it is invested with a sentiment worthy of a very carefully finished production.

No. 169. 'Belinda,' J. NOBLE—
"A heavenly image in the glass appears,
To that she bends, to that her eyes she rears," &c.

These and following lines in Pope's "Rape of the Lock," constitute the subject of this picture. The interpretation of the passage is strictly according to the text, but leaving the composition without any impressive point, beyond the ordinary incidents of what is called, in speaking of pictures of the Dutch school, a "conversation piece." Belinda is seated, contemplating

her features in the glass, and the "adventurous baron" is looking at her. There is much power in the arrangement and oppositions; the male figure is well drawn, but Belinda looks too short from the waist downwards.

No. 171. 'Windsor—Time of Charles II.,' A. J. WOOLMER. It would be thought from the title that this was a near view of the Castle.—Nothing of the kind—the Castle appears in the distant horizon, the subject being a *fête champêtre* of which the *personae* are Charles himself, and perhaps Rochester, with others, and a proportion of the female celebrities of the time. The composition is agreeably put together.

No. 170. 'Sunset, near Cromer,' T. F. WAINWRIGHT. A wide expanse of sea and shore is here represented under a sunny aspect, and broken only by a group of boats. The picture has been very carefully worked, and the proposed effect is satisfactorily realised.

No. 177. 'The Three Ravens,' D. W. DEANE and T. EARL. A picture of much merit, very unfairly hung. It represents a knight who has died on the field of battle. The body is watched and defended by two faithful dogs, one of which howls in lamentation of his master's death, while the other is about to attack one of the ravens which approaches too near. It is evening, the sun has set (a time by the way when all the genus *corvus* may be supposed to have gone to roost); the prevalent gloom in connection with the phantom-like character of the animals and birds communicates to the work a strong dash of the supernatural.

No. 178. 'The last Sigh of the Moor,' F. Y. HURLSTONE. An agroupement of four half-length figures of the size of life, of whom the principal are Boabdil, and the Sultana Ayxa la Horra immediately after their expulsion from Granada. The Moorish king looks back upon the scenes of his departed greatness with irrepressible expressions of grief, which by the Sultana are met by indignant reproof as a weakness unworthy of a man. The narrative is impressive, the scene of the incident is still called *El ultimo Suspiro del Moro*.

No. 192. 'Summer Shower; clearing off, Devonshire Coast,' W. WEST. The subject is a sea wall of rocky cliffs, running into the picture—at the time of high water—the base of the rocks being washed by the waves. The manner, colour, and feeling of this picture are infinitely superior to antecedent productions of the artist. The water is here and there perhaps too green, and there is an absence of point to carry the mind beyond the picture: with every excellent quality of composition, it is yet a work in which the absence of story is felt.

No. 194. 'A Scene in North Wales,' J. DEARLE. The cutting realities of this view seem to have been worked out from a photograph; the forms are peculiar, but some of the passages, as the tranquil water on the left, are full of truth.

No. 201. 'Othello relating his Adventures to Desdemona and her Father,' F. FORTT. The selection of a threadbare subject is only justified by originality of treatment. The scene is as usual a gallery, whence in the distance is seen the Doge's palace. On the right sits Othello, and on the left Desdemona and her father: Othello comes out in bold relief, but with the other figures the contrary is the case, inasmuch that they seem deficient of substance. Othello is carefully painted, but he is too long in the neck, and the features of the other two require vital expression and character.

No. 227. 'The Golden Image,' J. P.

PETTIT. This picture is painted professedly from the third chapter of Daniel, but really suggested by the Nineveh marbles and Mr. Layard's narrative. If—and we are serious in saying this—if it be intended as an essay in Assyrian Art, the highest praise that can be pronounced upon it will be to grant it the full merit of successful imitation. Notwithstanding the studious avoidance of the use of legitimate effects we take some credit to ourselves for having discovered this purpose, if such really be the intention. The picture is large, nine or ten feet long, and of proportionable height; the golden image, a sedent figure as ample as the vocal Memnon, and as solemn as any regal Theban, is exalted in the midst, and beneath, innumerable terraces and galleries are thronged by thousands of the officers, soldiers, ministry, and slaves of Nebuchadnezzar, who is canopied and seated opposite the image. But from all wherein should lie the pith of such a subject, the eye is continually diverted by the lines and square forms which carry even to the horizon the strength of the foreground reds and greens with which the city is painted. There is no doubt that the impersonations here presented are nearer the truth than those of any previous version of an Assyrian subject; but with respect to colour, composition, and effect, the picture is out of the pale of every-day Art. The work opens a subject upon which it would afford us pleasure to dwell, but we have not space to entertain it. As we have elsewhere said, the picture is an evil to the Exhibition.

SOUTH-EAST ROOM.

No. 237. 'Day Dreams,' T. MOGFORD. The two figures in this composition are evidently portraits; they are those of a lady; a small full-length figure in ordinary dress, and of a boy, her son, lying asleep. The scene is an open landscape; the head of the lady is perhaps too large; nothing however can surpass the lustrous imitation of silk which describes her dress.

No. 242. 'On the Banks of the Ithen, near Wood Mills,' W. SHAYER. The substantive component in this work is a herd of cows; but there are also trees, a shed, and other material, all brought forward with the good colour which usually distinguishes the works of this painter, but not so careful in execution as preceding works.

No. 253. 'A Wooded Lane—Warwickshire,' J. C. WARD. The disposition of light in this work is sufficiently natural: it is throughout very highly elaborated; the foliage would, however, be better, were each touch not so positively individualised.

No. 263. 'Squire Thornhill introduces himself to the Vicar of Wakefield's Family,' J. NOBLE. The party are seated in an arbour; the girls are entertaining their guest with music; the Vicar and Moses occupy the right, Mrs. Primrose is on the left, and the Squire is, also on the left, the most prominent figure. The arrangement is well managed: the figures are substantially worked out, and the colour is spirited. It may, however, be suggested, that all the characters would have admitted of a greater degree of refinement.

No. 275. 'The Sea-Shore,' H. SHIRLEY. There is much poetic feeling here, but it wants decision in drawing and execution.

No. 278. 'Glen Scene—near Linton, Devon,' J. TENNANT. In this and the other works of the artist, it may be observed that there is no treatment of the ruder forms of nature in order to reduce them to prettiness; the interpretation seems to be given with the most incorruptible integrity.

No. 276. 'Fruit,' ELIZABETH RUMLEY. A composition of grapes and other fruits, painted in close imitation of nature.

No. 285. 'Sunset—North Devon Coast,' W. WEST. The subject is a range of rocky cliffs, which, together with the beach below, seem to have been worked from accurate studies. The evening effect is satisfactorily sustained.

No. 287. 'The Condemned,' H. HALL. We notice this picture in order to instance the bad taste shown in the selection of the subject—a poor, worn-out, gray horse, awaiting in the horse-slaughterer's yard the stroke of the pole-axe. There was a time when this class of subject was more common—we see little of it now; its associations are of the worst odour.

No. 288. 'Near Brilwell, Nottinghamshire,' B. SHIPHAM. A small production—the subject of a very ordinary kind, but it is throughout executed with good feeling.

No. 292. 'Mariana,' C. EARLES. A study of a female head, accurately drawn and agreeably coloured.

No. 296. 'Kingley Vale, Sussex,' VICAR COLE. A passage of scenery, apparently from the Sussex Downs, coloured, it would seem, strictly according to nature. We appreciate the feeling with which this picture has been executed. Atmosphere is generally overdone, but here, in the middle distance, more air might have been given. The tone of this picture shows great independence and a valuable power in translating literally from the face of nature.

No. 302. 'Portrait of the Rev. John Temple,' W. GILL. A small portrait, executed with the utmost nicety of touch, but perhaps, as to colour, too warm.

No. 308. 'The Source of the Cray, at Orpington, Kent,' W. S. ROSE. A close scene, consisting of a weedy pool, enclosed by trees. The water with its reflections, and the long grass by which it is surrounded, have much natural truth. The general colour of the foliage is disturbed by the presence of a tree in the yellow or brown leaf; it had been better, in the spirit of Constable's reply to Sir George Beaumont, to have left out the brown tree altogether.

No. 315. 'Whitby Beach, with a distant View of Sandsend,' G. CHAMBERS. A small picture presenting a group of boats in the middle distance—this, the coast view, water, and sky, are brought forward with taste and feeling.

No. 319. 'The Happy Mother,' E. F. HOLT. The figures are small, but are accurately drawn and altogether agreeably circumstanced.

No. 320. 'Brecknock Beacons from the Craig,' J. TENNANT. The treatment of the descent of the light through the cloud is a felicitous rendering from nature. There is generally a diffidence of bringing down rays of light in a manner so decided, but the effect here is judiciously managed, inasmuch that the sky is not broken up, nor does the ray importune the eye. The expression of air, and also of light, is treated without colour; it is therefore felt for what it is intended. The subject is well chosen; a characteristic example of Welsh scenery.

No. 327. 'The Capitol—Temples of Concord, Jupiter Tonans, and Triumphal Arch of Septimius Severus in the Forum at Rome,' F. FORTT. There remains but little of the ancient edifices mentioned in the title, whereof to form a picture; what is left, however, seems to be presented without exaggeration. The composition is creditable in colour and effect, but it is somewhat hard in execution.

No. 329. 'Fly not yet,' H. L. ROLFE.

This is the entreaty of a trout to a fly at which he is in the act of rising.

No. 332. 'Resting,' T. CLATER. A group of a mother and two children resting on their way home from gleanings; figures thus disposed in an open scene are generally agreeable in effect.

No. 333. 'Gaieté,' D. KENNEDY. This is very like a French picture in manner. It is a group of two *quasi* nude female figures, having their backs turned to the spectator; the lower limbs of one are too heavy, and there is something wrong in the upper part of the same figure; but the group and the components by which it is supported are exquisite in colour. The figures are like those of Pradier; indeed they have all the voluptuous *abandon* which he has introduced not only into French sculpture, but also into the figure painting of that school.

No. 334. 'The Gleaner,' A. FUSSELL. A rustie figure seated; a very careful study.

No. 345. 'Fruit, &c.,' W. DUFFIELD. Consisting of black and white grapes, plums, and other fruits imitated with very great truth.

SOUTH-WEST ROOM.

No. 351. 'View on the Thames,' painted on the spot, S. PERCY. The subject is a proximate section of some backwater on the river closed by trees, the masses of which are relieved and divided in a manner to show that nature has been consulted. As in all the nearer passages of the productions of this artist the foreground is rich in effective material.

No. 354. 'A Robin hath fled from the Wood to the Snug Habitation of Man,' W. S. P. HENDERSON. The robin, driven by the severity of the weather, for the ground is covered with snow, has approached a cottage-door, and solicits food from a group of young cottagers at the door. The picture is remarkable for its very high finish, which, by the way, is here and there carried to an undue degree of hardness.

No. 355. 'A View of Lisbon from Alameda,' W. TELBIN. A small picture, of excellent quality, only it may be observed, Lisbon is not sufficiently defined: the city looks like a cloud on the right of the view: the near buildings, boats, figures, and various incidents, are all introduced with masterly power.

No. 357. 'On the Conway—North Wales,' G. SHALDERS. The mountainous distances and nearer gradations are described with perspicuity: the winding of the river and the other dispositions constitute a subject of a remarkably picturesque quality.

No. 363. 'Keeping Guard,' J. HARDY, Junior. There is in this composition the head of a pointer, which is accurately drawn, skilfully painted, and strikingly characteristic. It is a sporting picture, of which the components are tastefully brought together, and painted with clearness and decision.

No. 372. 'St. Giles and St. James,' T. EARL. The story is of two dogs; the one the mongrel of a crossing-sweeper, the other a sleek pet spaniel, which, we are told by a bill on the wall, is lost. The pith of the episode lies in the manner in which the animals discourse: the composition is everywhere full of narrative.

No. 373. 'Holy Mountain, Abergavenny,' J. TENNANT. There is a charming alternation of light and shade running through this picture even to the mountain, the sunlight on which is broken by the fleeting shadow of a cloud. Below the mountain a clump of trees breaks the more airy tints; and in the nearest section, the immediate base of the composition, the water, grass,

trees, and other objective, are rich, warm, and transparent.

No. 378. 'He went out and wept bitterly,' C. ROLT. A head of Peter, we presume after his denial of Christ. It is in profile, and of the size of life; the pose and expression significantly express the idea conveyed in the quotation which stands in the place of a title. It is painted with firmness; but it reminds the spectator of one of the heads of Raffaele.

No. 392. 'Le Souvenir,' W. D. KENNEDY. This is a profile head of a girl; it is captivating in colour, and masterly in manipulation. The little white clouds which flit about the head assist the effect, and wonderfully enhance the colour. Under such circumstances we have no right to complain of them; but we still do feel that they are not of the sky, and yet are in it.

No. 400. 'An Incident in the Slave-Trade—the Separation of a Mother from her Child,' T. ROBERTS. This is not an American incident; it is an Oriental scene, and the actors are pious Mussulmans. The picture is powerful in colour, independent in composition, and the figures are characteristic, and firmly painted.

No. 406. 'Hotspur and the Letter,' F. COWIE. Hotspur is seated, and Lady Percy hangs over him in her anxiety to share his secret. The Percy wears a loose surcoat, open in front, below which is seen a plate corslet; the lady is draped in blue. There is much taste and good feeling in the work, but it is, unfortunately, everywhere deadened by heavy glazings.

No. 412. 'At Ghent—Old Gateway of the Castle built by Baldwin Bras de Fer,' L. J. WOOD. All the forms in this view are very scrupulously worked out; the tower is rich and harmonious in colour, and the minor and remoter objects are defined with great nicety. The tower itself derives force and substance from the clear sky to which it is opposed.

No. 415. 'Isabella,' C. EARLES. This is Keats's Isabella; she is seated, and presented in profile, looking upwards; and the features are endowed with an appropriate sentiment.

No. 416. 'Wind dead on Land—Vessel driving ashore,' G. CHAMBERS. We see here a brig borne on the wave, which must carry her on to a reef of rocks. The subject is carried out with spirit; the movement of the vessel, and of the water, is highly successful; but in other parts of the picture, as in the cliffs, there is a looseness of execution which sorts ill with the excellent quality of other passages of the work.

No. 418. 'The Gleaner,' T. P. HALL. A half-length study of a child, drawn with scrupulous care, and animated in expression, but objectionable in colour. The head-dress, by the way, is in bad taste.

No. 420. 'Calm Evening on the Coast of North Wales,' ALFRED CLINT. A class of subject to which this artist does entire justice; the view consists principally of a breadth of a flat sandy coast, with a section of the tranquil surface of the sea, seen under an effect of sunset. The sky is full of colour, with a felicitous expression of depth and gradation; and the shore and water powerfully assist the theme by repeating the warmth and lustre of the sky.

No. 428. 'Quiet Pool on the Mawddach, North Wales,' H. J. BODDINGTON. The mountains in this composition are full of detail, yet very soft; and all the masses are maintained firmly in their places, notwithstanding the sometimes deep shades by which they are made out. It is a large picture, showing some of the finest features of Welsh scenery.

No. 432. 'Oldbury and the Downs, from St. Martha's, Surrey,' VICAT COLE. In the interpretation of this view there is great honesty of purpose; it looks like a faithful representation by an artist who endeavours to see nature as it is. In some pictures we are shown objects under ordinary circumstances at the distance of only half a mile, through an atmosphere sufficiently dense to represent a distance of twenty miles; on the contrary, in this picture, there is not air enough, and the execution is somewhat hard.

No. 441. 'A View of Port Appin, Western Coast of Scotland,' J. DANBY. This is an evening effect—the material is slight, a coasting vessel aground in shallow water, and a background of high land dimly seen through the haze. The artist has before painted subjects very similar, but we think with greater success.

No. 445. 'Landscape and Figures near Caldecot Castle,' W. W. GOSLING. The objects in this work are brought together with unexceptionable feeling; there is a stream, a bridge, a very telling group of trees, with figures and other objects, constituting the best picture we have seen exhibited under this name.

No. 450. 'Fishing Boats off Quillebœuf, Mouth of the Seine,' C. BENTLEY. By the treatment here adopted a very picturesque interest is given to this section of the scenery of the Seine; it is one of the most graceful of the recent compositions of the painter.

NORTH-EAST ROOM.

No. 461. 'Portrait of Mrs. J. G. Lye,' W. SALTER. A half-length portrait of a lady; the features are life-like, and painted with clearness of colour and firmness of touch; the simplicity of the treatment gives substance to the figure.

No. 468. 'The Gleaner,' G. WELLS. A small figure: the head is drawn and painted with scrupulous nicety.

No. 482. 'Robinson Crusoe's Second Morning on the Desert Island,' G. STUBBS. There is in this work evidence of power and invention. Crusoe is kneeling, and in the act of prayer, near a tent, which he has formed by extending blankets upon poles. The ground is strewn with salvage from the wreck, which, together with local incident, forms a highly interesting picture. It cannot be very well seen where it hangs: it is, however, obviously in the manner of the French school. The harmony is disturbed by the blues in the cliffs.

No. 483. 'Cochem, on the Moselle,' G. COLE. A large picture, presenting one of the most attractive passages of the scenery of the romantic Moselle. The combinations are well maintained, and due justice is done to the whole.

No. 487. 'Interior of a Cottage,' J. HARDY. Perhaps not so agreeably treated as other similar subjects recently exhibited under this name. It is full of careful elaboration, but in the perspective of the upper part there is something objectionable.

No. 489. 'The Turkish Scribe,' C. SMITH. This subject is a necessity with all painters who travel in the East. Here the scribe is not writing, but he is reading—of course a love-letter—to a Turkish woman, who stands immediately behind him. On the score of character the two figures claim a high degree of merit.

No. 490. 'The Forsaken,' C. ROLT. A study of a female figure wearing a classic drapery; but we know her not: she is not Ariadne, nor is she Dido; she is not Calypso, nor Penelope, nor the tenderly reproachful Ceneone; in short, she is not of the forsaken

ones at the expression of whose griefs we have whilom assisted.

No. 507. 'Repose,' T. F. DICKSEE. In this picture is represented a sleeping child, of which only the head is seen; the features are well drawn, and fresh and life-like in colour; the composition is made out by the bed-furniture.

No. 524. 'A Girl Knitting,' E. R. SMITH. The figure is attired as a French peasant girl; she is presented at full length, and seated. She is entirely unaccompanied by accessory, being relieved by a plain background, which may represent a wall on which the sunlight is partially thrown through a window. With such studious simplicity of treatment the picture is one of the best of its class.

No. 527. 'The Dead Bird,' T. Y. GOODERSON. A little girl holding a dead canary; the expression of the features supports the proposed sentiment; the head is forcibly painted.

No. 539. 'The Sick Tenant,' C. COUZENS. In the style of this work there is an independence which demands notice. The scene is an ordinary bed-chamber, painted without any attempt at the introduction of forms effective in composition, but as well as it can be seen, the execution is most curiously minute. Besides "the sick tenant," who is in bed, there are two other figures, wearing every-day female attire, not less carefully drawn and painted. The picture is a spirited and independent essay.

No. 542. 'A Study from Nature on the Conway, North Wales,' W. J. FERGUSON. The river and the screen of trees which shades its left bank run into the composition, the executive feeling of which evidences the truth of the assertion in the title; but the water is described in a manner very unusual, being, as well as we can see it, without depth, lustre, or reflection—in short, without the primary qualities of water.

No. 546. 'Landscape and Cattle,' G. COLE. A small composition simply what the title professes, but we think in the minor productions of the painter there are dispositions in colour and chiar-oscuro, superior to the like qualities in larger works.

No. 548. 'View in Italy,' J. B. PYNE. This picture is an essay in the realisation of sunlight, and the peculiarity of the principle on which it is executed is, that the gradations of shade do not descend below middle tones; truth, and we may add force, are therefore sacrificed to breadth, although the latter is by no means inconsistent with breadth. The forms of the composition are of the most picturesque kind—the subject being a section of a gallery running along the side of a mountain which overhangs a lake, the view being closed by distant mountains. The artist is essentially a painter of English scenery, and no artist who has yielded to his first inspirations at home, can ever forget the witchery of his native atmosphere: Turner never could; we see his Carthage and his Venice in the same misty envelope in which is presented to us his home subject-matter.

The collection of water-colour drawings is the best we have ever seen upon these walls; we have not space to do them justice according to their merits.

In conclusion—we rise from the consideration of this exhibition with the same impression with which we sat down,—that the preponderance of landscape reduces the figure-compositions to an inconsiderable proportion in the collection; inasmuch, that year by year, it is to be apprehended this body of artists will become exclusively a society of landscape painters.



SIR J. REYNOLDS, P.R.A. PAINTER

"T. W. HUN" EN-FAVLE

SIR JOSHUA REYNOLDS

FROM THE PORTRAIT IN THE GALLERY AT LONDON

THE NATIONAL GALLERY, LONDON

THE NATIONAL GALLERY, LONDON

LONDON: PRINTED FOR THE DIRECTOR

SIR JOSHUA REYNOLDS
AND HIS BIRTHPLACE.

THE introduction of the portrait of Sir Joshua Reynolds, the father of the English school of painting, is, unquestionably, a fitting opportunity for entering at some length on

his history; but so much has already been written on the subject by various biographers, and what has been done is so well done, that we should in all probability have only dealt with the picture as we have with all others in the Vernon collection, had there not been peculiar inducements for departing from our ordinary course. William Cotton, Esq., of Ivy-Bridge, Devonshire, a gentleman whose name must be familiar to most of our readers as the founder of the "Cottonian Library," at Plymouth, notices of which have appeared in former numbers of our Journal,* has courteously placed in our hands a large mass of documents relative to the life and career of Reynolds, with permission to use them in any way we may deem suited to our purpose. A residence in the vicinity of the artist's birthplace, and an unqualified admiration of his genius, were found to be sufficient stimulants to urge Mr. Cotton to employ a large portion of his leisure hours in collecting these materials, which certainly exhibit much patient research and investigation. We believe it his intention to publish them *in extenso* at some not far distant period; their appearance will make a valuable addition to what Northcote, Cunningham, Beechy, and others, have written concerning Reynolds. In the meantime, without materially encroaching on the interest of the forthcoming volume, we avail ourselves of the author's manuscripts for much of the information contained in the following narrative. Mr. Cotton has also kindly supplied us with several of the drawings, sketched by Mr. S. Cook, of Plymouth, which form our illustrations, and for others we are indebted to our friend Mr. Gendall, of Exeter.

The head of a distinguished family, provided his genius be not greatly outstripped by those who inherit it; the discoverer of some scientific application destined to benefit the human race, though others may have the honour of perfecting it; the original propounder of some creed or doctrine, political or otherwise, which the civilised world adopts as a rule of life and conduct; and the founder of a great school of Art, stand in similar relationship to each other, and are recognised as benefactors of mankind. It is thus that Watt is regarded as the inventor of the steam-engine; Harvey, as the discoverer of the theory of the circulation of the blood; Jenner, as the introducer of vaccination; Wickliffe, Luther, and Calvin, as the promulgators of Protestantism; Huskisson, Canning, and Peel, as the leaders of a new sect of political economists; Cimabue, as the reviver of the art of painting in the dark ages; and Reynolds, as the father of a great national school of Art, which at present stands unrivalled, in most respects, by any that exists throughout Europe. Each and all of these men were destined to create a revolution in the affairs and circumstances of life, in accordance with their respective gifts, and though opinions may differ, as to the relative good effected by some, there can be none as to the position of eminence each is entitled to hold in his sphere of action.

It is not a little remarkable that prior to the

* The Plymouth "Cottonian Library" is open to the public every Monday: it contains a valuable collection of prints and drawings, inherited by the donor from his maternal uncle, Charles Rogers, F.R.S., author of "Imitations of Drawings, with Lives of the most eminent Painters," 2 vols., fol., 1778.

appearance of Reynolds, England had not produced a single great painter. If we go back to the time of Elizabeth, the "Augustan Age" of our history, as it is generally considered, science and literature of every kind presented a list of great names such as no country before or since could boast of at any one given period. The Commonwealth, and the reigns of the three monarchs which immediately succeeded that of the "virgin queen," also contributed their illustrious authors, while English Art, except architecture in the persons of Wren and Inigo Jones, was yet scarcely looming in the distance. This is the more surprising when we recollect that some of the most honoured among the old painters had been in England, and might have given an impulse to native genius, if any existed. Holbein, More, Vandyke, and Rubens, besides Lely and Kneller, men of inferior mark, it might naturally be supposed, would by their example have called up a race of painters, able in due time to supersede the necessity of calling in foreign aid. Moreover, during the sixteenth and seventeenth centuries, the works of many of the most distinguished Italian and Flemish painters had been brought hither. Henry VIII. had founded a small picture gallery to which Charles

I. added largely and attractively, while the nobility of the land expended considerable sums in the purchase of paintings, the nucleus of not a few of those fine collections which even now adorn the "baronial halls" of England. Still none of these things operated to the development of native talent; almost another century rolled away, reckoning from the time of the second Charles, before the pencils of Hogarth, Reynolds, Gainsborough, and Wilson, showed that the art of painting had taken root and was springing up in English soil.

It is not our intention here to offer a detailed memoir of him whose name appears at the commencement of this paper; the biographers already alluded to have rendered this unnecessary; and what they have omitted the forthcoming volume of Mr. Cotton will doubtless supply: our object is to glean such matter from the documents kindly lent to us by this gentleman, as may be of general interest to our readers.

In a valley near the high-road from Exeter to Plymouth, not the road travelled by the "iron-horse," but that which some five and twenty years since was passed over by the "Defiance" and a dozen other public conveyances, as rapidly as four "thorough-breeds" could draw them,



PLYMPTON, FROM THE CASTLE WALLS.

and about five miles from the latter place, stands the picturesque town of Plympton, which aspired to the dignity of a *borough*, till that ruthless innovation upon snug parliamentary seats, the Reform Bill, stripped it of the honours it had worn since the days of Edward I.—honours, which in the reign of James II., were held by Sir Christopher Wren, whom, conjointly with Mr. R. Strode, the burgesses of Plympton sent to parliament to represent their interests. The town itself is but small, and though very prettily situated, now has little to show that would interest the lover of antiquities, except the ruined walls of the ancient "keep," or circular tower of its castle, once of considerable magnitude, and erected, like many other similar buildings in the west of England, upon a lofty, conical-shaped, artificial mound of earth, a peculiarity which has caused the archaeologist to assign to such structures, a date coeval with the Conquest, or anterior to it.* Plympton contains

about two hundred houses, some of which, in the principal street, are built on arcades extending over the foot-way. The TOWN HALL bears the date 1696; it is a substantial edifice, having a paved court in front, over which is the council-chamber, supported by circular-headed arches, resting on granite columns; a quaint and picturesque character is, by these architectural introductions, given to the street.

The parish CHURCH of Plympton is not large, yet sufficiently apportioned to the wants of the inhabitants: it does not seem to be of very ancient date, but we learn from Mr. Cotton's MSS., that it appears to have been originally a chantry-chapel to the church of Plympton St. Mary, and was first dedicated to St. Thomas à Beckett, and afterwards to St. Mauritius, "Knight and Martyr," as Leland designates him.* It stands on the north-side of the town, near the castle, and has a square tower of rather imposing elevation, somewhat less than one hundred feet in height.

Topographical history very frequently records the fact of a place, in itself of no importance or pretensions, often assuming both from the incidental

* Leland, who flourished towards the middle of the sixteenth century, says, in his "Itinerary":—"After that I passed over Plym river, I rode about half a mile along Torey brook, whose color is always redde, by reason of the sand it runneth on, and carryeth from the tyne works with it: and so on to Plympton Marie, so called because the church there is dedicated to our Ladye. This glorie of the towne stood by the Priory of Black Chanons, then huilded and richly endowed with lands—Plympton Thomas is a quarter of a mile from Plympton Marie, so called of Thomas Beket; but now the church there is of St. Mauricius. In the side of the towne is a fair large castelle, and dungeon in it, whereof the waulles yet stand, though the lodgings be clean decayed."

* "St. Mauritius was commander of the Theban legion in the time of the Emperor Maximilian, and suffered martyrdom, with the whole of his men, who were Christians, at Agaunum, in Savoy (now called St. Maurice), in the presence of the emperor, about the year 296, because they refused to sacrifice to the heathen deities. The bones of these martyrs were afterwards dug up, and sent into various countries, where churches were erected to their honour."

circumstance of some distinguished character being born there, and hence the rural village, or the scarcely more populous town, becomes a shrine to which pilgrims resort for long ages. Arezzo and Arquà, the birth-place and the tomb, respectively, of Petrarch, are still remembered and visited by the admirers of the Italian poet; Stratford-upon-Avon would, in all probability, have never risen from its comparative obscurity



THE TOWN HALL, PLYMPTON HIGH STREET.

as a mere country-town, if the "poet of all ages" had not given it an immortality; and so Plympton, despite the picturesque beauty of the surrounding scenery, would scarcely have induced a traveller to turn aside from his path, and linger awhile amid its old-fashioned dwellings, if there had not been born and reared among them, one whose name is the most prominently connected with the English school of painting: Plympton will not be forgotten, while the genius of Reynolds survives to keep it in remembrance.

The date of Sir Joshua's birth is July 16, 1723, about two months after the death of Sir Godfrey Kneller, who, for many years, had monopolised the patronage of the great as a portrait-painter. The father, grandfather, and two uncles of Reynolds were all in holy orders, and the first-mentioned of these was master of the GRAMMAR SCHOOL of Plympton.* Northcote, as well as other biographers of Sir Joshua, speak of his father being rector of Plympton Maurice, as the town is usually called, but there is not any existing authority for such a statement; in truth, the records of the parish positively contradict it. But Mr. Cotton's researches have enabled him to ascertain that the worthy priest was a Fellow of Baliol College, Oxford, a fact insignificant in itself, but interesting from the manner in which it was discovered. The communication was made to Mr. Cotton by a gentleman resident

* The Grammar School of Plympton was founded and endowed in 1658; the building was erected in 1664. The school-room is a spacious apartment, with large perpendicular windows of five lights at the east and west ends, three square-headed windows of three lights, with granite mullions and transoms, in the south wall, and by two similar windows in the north wall. The master's desk is placed at the east end under the window, and over the entrance door, in the centre of the north wall, is a small gallery. The ceiling of plain unornamented wood, and the bare whitewashed walls, give a mean appearance to a room of fair and goodly proportions. Its nakedness is only relieved by a rude cornice of no sculptural pretensions, and by two shields coarsely emblazoned with the armorial bearings of the families of Hele and Maynard, the original founders of the school; the former being the real benefactor, as bequeathing certain property for charitable purposes, the latter, a "sergeant learned in the law," was Hele's trustee. Underneath the school-room is an open arcade, or cloister, with a range of six granite columns, having square capitals, and surmounted by pointed arches, on the south side. In the centre of the north wall is an ancient-looking doorway, with an oaken door leading to the staircase, on the wall of which, as you ascend, might lately have been discovered, although it is now obliterated by whitewash, some faint resemblance to the name of Reynolds. In the school-room above, another artist, R. B. Haydon, who was also a pupil in this institution, has also inscribed his name; the signature is much more legible than that of his predecessor.—*Abridged from Mr. Cotton's MSS.*

in Torrington, Mr. W. E. Price, who had seen in the possession of his relative, Captain Palmer, a letter from Young, the author of the "Night Thoughts," addressed to "Mr. Samuel Reynolds, Fellow of Baliol College;" and a reference to the register of the college authenticated the fact. Although well qualified for scholastic duties by his classical and general attainments, in other respects he seems to have been ill-suited for the

office he held in the grammar-school; and before his death, it is said that the number of his scholars was actually reduced to one. It may be presumed that the number of pupils had increased considerably, since Haydon was there in 1798-9, under the Rev. W. Haynes; for he says in his recently published biography:—

"Haynes put me back into Phædrus, though I read Virgil and murdered

Homer at Bidlake's;* and going regularly on, as I ought to have done at first, I got into Virgil and Homer again, and for the last six months I was the head-boy of the school." The school must, however, have again declined, as a writer, so far back as 1837, remarks:—"Though endowed with estates, producing upwards of 200*l.* per annum, it has been useless for twenty years or more, the office of master having been converted into a mere sinecure." A portrait of the Rev. S. Reynolds, painted by his son at an early age, which was formerly in the possession of his great nephew, the late Dean of Cashel, is now in the Cottonian Library at Plymouth: it is in profile, and represents a countenance placid and benignant, fully bearing out the known character of this excellent but simple-minded man. The declaration of his school, even though it may have subjected him to the charge of incapacity, caused him no uneasiness of mind: possibly some ill-natured person may remark, that, inasmuch as there was a fixed emolument derivable from the office, whether the pupils were few or many, the matter could concern him but little. It seems, however, a more just estimate to form of him, that his natural evenness of temper and kindly disposition enabled him to bear success or disappointment with equanimity. An anecdote, one of many that might be adduced, is related in the papers before us, which proves his simplicity of manners, as well as a certain eccentric absence of mind. He one day returned home from a ride on horseback, with only one boot on; he had dropped the other on the road without missing it: when the bootless foot was pointed out to him,

* The Rev. Dr. Bidlake, head-master of the Plymouth Grammar School. He was, writes Haydon, "a man of some taste. He painted, and played on the organ, patronised talent, was fond of country excursions, wrote poems which nobody ever read, one on the 'Sea,' another on the 'Year.' I remember him, with his rhyming dictionary, composing his verses, and scanning with his fingers. He was not a deep classic, but rather encouraged a sort of idle, country-excursion habit in the school; perhaps, however, he thus fostered a love of nature. All I know of hydraulics, pneumatics, astronomy, geography, and mathematics, I learned of him; but it is so very little, that I suspect he put us off with amusement for instruction. Finding that I had a taste for Art, he always took me, with another boy, from our studies, to attend his caprices in painting. Here his odd and peculiar figure, for his back was bent

he composedly remarked,—"Bless me, it is very true, but I am sure I had them both when I set out from home."

Of eleven children, five of whom died in their infancy, claiming the paternity of the worthy schoolmaster, Joshua was the seventh. Most of his biographers have noted the mistake in the registry of his baptism, where it is written *Joseph*. A *fac-simile* tracing of the entry, and of the correction reads thus:—

45. Baptisms for y^e year 1723.
See memorandum
page 47.

Joseph, son of Samu^l Reynolds, clerk, bapt^d July y^e 30th.

47. Memorandum—In the Entry of Baptisms for the year 1723, the person, by mistake named Joseph, son of Samuel Reynolds, clerk, baptised July 30th, was Joshua Reynolds, the celebrated painter, who died February 23, 1792.

There is little doubt of those entries being authentic transcripts, for they were received by Mr. Cotton from the clergyman of Plympton, but they strike us as being somewhat singular. They seem both to be written by the same hand, and yet this could scarcely be, as the latter entry must evidently have been inserted after Sir Joshua's death, to which event it refers; and consequently nearly seventy years must have intervened between them: and it is also strange that during this long period the baptisms at Plympton church should only fill two or three pages of the registry at the most, as will be seen by reference to the folios in which the above entries appear.*



PLYMPTON CHURCH.

It is impossible, even in a short notice, as this

from fever, induced us to play him tricks. As he was obliged to turn round and walk away, to study the effect of his touches, we used to rub out what he had done before he returned, when his perplexity and simplicity were delightful to mischievous boys. Once he sent my companion to cut off the skirt of an old coat, to clean his palette with, and the boy cut off the skirt of his best Sunday coat. Poor dear Dr. Bidlake went to Stonehouse Chapel in his great coat the next Sunday, and when he took it off to put on the surplice, the clerk exclaimed in horror, "Sir, somebody has cut off the skirt of your coat!"—*Autobiography of B. R. Haydon.*

* Mr. Cotton explains this matter by assuming that the words "who died Feb. 23, 1792" were added after the correction was made; he says "they appear to have been written with a different ink, though the old writing is evidently copied," yet, in the tracing submitted

professes to be, of the leading events of a great painter's life, to speak of them without trenching upon ground which has long been broken up by previous writers and almost exhausted; we shall do so, however, in as small a compass as we can. It was while receiving the ordinary education of a boy in his father's school that young Reynolds first evinced a taste for the profession in which he became so distinguished. He had acquired some little knowledge of the rudiments of Art from copying the drawings done by his sisters; and his inclination received a strong bias from meeting with the "Jesus's Perspective," which chanced to be in his father's possession, and which the child (he was then only eight years old) eagerly perused, and attempted to apply its rules in a drawing he made of the CLOISTERS. On showing it to his father, the latter exclaimed, "How this exemplifies what the author of the 'Perspective' says in his preface; that by observing the rules laid down in this book, a man may do wonders, for this is wonderful." This drawing, together with another specimen of the young artist's talents, is carefully preserved in the family of the Rev. John Palmer, brother of the late Dean of Cashel, before spoken of. The other drawing is the sketch of a bookcase, made at the back of a Latin exercise; at the bottom of it his father has written, "Done by Joshua in school-time, out of pure idleness."* But Joshua doubtless felt that this hour of idleness was but the dawn of a long and brilliant day, the memory of which will never fade while British Art survives. He soon began to try his hand on sketching portraits of his friends. We have before us an engraving by S. W. Reynolds (the well-known engraver, but not a relative of Sir Joshua's), dated 1822, of a portrait of the Rev. Thomas Smart, vicar of Maker, near Mount Edgumbe, who died in 1735; consequently it must have been painted before the artist was twelve years of age; in composition, drawing, and expression, the work looks like that of the veriest tyro, but we can somehow fancy it to be a faithful likeness.†

Jacob Catt's "Book of Emblems," a curious old work, a copy of which was brought over to this country by Reynolds's paternal great-grandmother, was another favourite book of study and reference with him at this time; but that which afforded him most pleasure, and greatly influenced him in his desire to become a painter, was Richardson's "Essay on the Theory of Painting," a book almost forgotten in the present day, but full of most interesting remarks and philosophical truths. The perusal of this treatise fixed the destiny of the youthful artist.

He was now approaching a period of his life when it was necessary to determine something with respect to the future. His father appears to have hesitated for some time as to whether he should practise the art of healing, or the art of painting. By the advice of Mr. Cranch, a gentleman of Plympton, and a friend of Reynolds's family, it was at length decided to gratify the youth's inclination towards the latter profession, and to place him with Hudson, who was

then looked upon as the best painter of portraits in England. Young Reynolds himself remarked, when the proposition was made to him respecting the choice of a profession, that he "would rather be an apothecary than an ordinary painter; but if he could be bound to an eminent master, he should choose the latter." He had heard of Hudson's fame, and was perfectly satisfied with the arrangement; in October, 1740, he joined his future master. Mr. Cotton's papers contain some highly interesting letters, and extracts of

correspondence, on the subject, from Mr. Reynolds, sen., to Mr. Charles Cutcliffe, an attorney at Bideford, who seems to have taken some share in this all-important matter; they are taken from the autograph copies of the late Mrs. Gwatkin, of Princess Square, Plymouth, a relative of the family, and have never yet been published. We subjoin one which shows that the good old man had some misgivings lest the term of his son's apprenticeship might interfere with the profitable practice of his "trade" at the



THE GRAMMAR SCHOOL, AND HOUSE IN WHICH SIR J. REYNOLDS WAS BORN.

expiration of his servitude. The letter is dated Oct. 7th, 1740, and, as it would seem, was taken to Mr. Cutcliffe by young Joshua.

DEAR SIR,—

As my son is come to wait on you, and to obey orders, I have nothing to do but to thank you for your management and trouble in this affair. Every thing that is necessary to be said, my son will be better able to say by word of mouth. Only one thing, lest it should be forgot, which your son may be best able to determine, whether Joshua may suffer any prejudice hereafter by being bound for 4 years (which undoubtedly in itself is preferable) instead of seven; if so then I suppose alterations may be made without an additional charge,

for Joshua's work will then be worth his diet. I am apt to believe it otherwise by my brother Potter's case, who did not serve but a few years in London. Things are much better as they are without any alteration, unless there be a real inconvenience therein, as that he will not be able to practice his trade in London without molestation, or enjoy any other privileges which 7 years apprentices do.

I am,
With humble service to your son,
Your most obliged Servant,
S. REYNOLDS.

The old gentleman evidently here alludes to an old established privilege of the city of London



PLYMPTON CASTLE, FROM THE NORTH-EAST.

which existed, and may even now be in force for aught we know, forbidding a person to exercise his "trade" within the bounds of the city who had not taken up his freedom; an apprenticeship of seven years to a freeman entitled the servitor to this privilege. The Arts seem to have been then looked upon as a trade, hence the apprehension that the four years' servitude would prevent Joshua from practising "without molestation."

An extract from another letter to the same gentleman, and written about a fortnight after the arrival of young Reynolds at the house of Hudson, shows how deeply the father felt interested in the step his son had taken:—

"When it" (the arrangement with Hudson) "is ended, I shall tell you you have ended one of the most important affairs of my life, that which I have looked upon to be my main interest some way or other to bring about. And you have not almost brought it about, but, as if Providence had breathed upon what you have done, every thing hitherto has jump'd out in a strange unexpected manner to a miracle. * * * As if a piece of good fortune had already actually befallen my family, it seems to me I see the good effects of it already in some persons' behaviour." In a postscript he says,—"Joshua has behaved himself mighty well in this affair, and has done his duty so faithfully that I am the

to us, seemed so uniform in character, as to cause no doubt of the whole being written by the same hand.

* Malone speaks of this drawing being, or having been, in the possession of Lady Inchiquin, afterwards Marchioness of Thomond, whose maiden name was Palmer: she was niece to Sir Joshua.

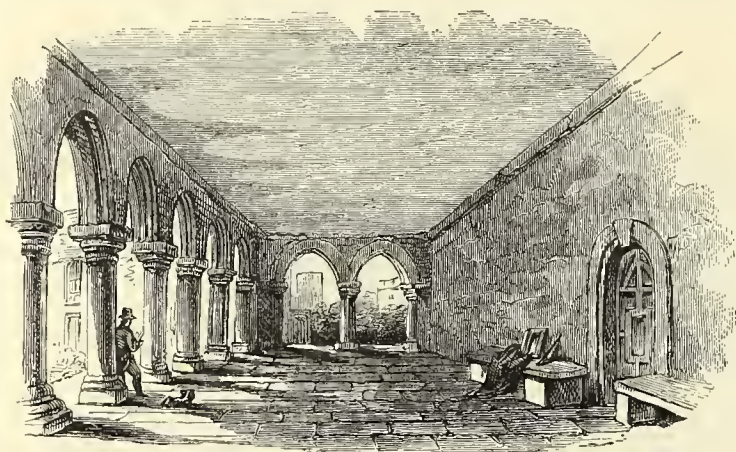
† "The tradition in Mr. Smart's family is, that this portrait was painted in a boat-house on Cremyll beach, under Mount Edgumbe, on canvas which was part of a boat-sail, and with the ordinary colour used by ship-painters: it is still in existence, and its present appearance seems to corroborate these facts. Young Reynolds is presumed to have been passing the holidays at Mount Edgumbe, with one of the sons of Richard Edgumbe, Esq., who afterwards became the first Lord Edgumbe, the "Dick Edgumbe" mentioned in Walpole's correspondence. Mr. Smart was the tutor of Richard Edgumbe, and it is said that the artist sketched the portrait on his thumb-nail while in church, and afterwards transferred it to the canvas in the boat-house. Mr. Edgumbe was the patron of the borough of Plympton, which accounts for the intimacy that existed between the boys. The picture for many years hung at Mount Edgumbe, and was subsequently sent to Plympton, and placed in one of the rooms of the corporation, of which Mr. Smart was a member. At a later period it was returned to its former locality, and was presented by its then owner to Mr. Smart's descendant and representative, D. Boger, Esq., of Wolsdon, Cornwall, by whom the facts here related were communicated to me."—Mr. Cotton's MSS.

more concerned in his behalf than I should otherwise have been."

It was, indeed, a "piece of good fortune" to Mr. Reynolds to have a son so gifted,—

"Tali ingenio præditum,"

one, too, who had discernment and ambition enough to determine to serve only under the "best master" that England could then show. The youth under any tutorage would doubtless have become



THE CLOISTERS OF THE GRAMMAR SCHOOL.

a great painter; but the consciousness that the eye of the first artist in the country was over him, must have greatly stimulated his exertions. The expectations of his family as to what might be his future success in a pecuniary point were not large, whatever honour they expected him to derive from his profession. Hudson was to receive, as we learn from another letter to Mr. Cutliffe, the sum of 120*l.* as a premium with his pupil, of which one-half was to be paid by the father, and the remainder, it is presumed from the following extract, the youth engaged to pay when he was in a position to earn money for himself:—

"Joshua is very sensible of his happiness, as being under such a master, in such a family, in such a city, and in such an employment,—and all by your means. As I have, in a manner, one-half of the money ready provided, if it please God I live so long as to the end of those four years, I have writ this post to my daughter, to desire her to furnish Joshua with the other half, till he is able to repay her, and to write to you to that purpose, and I doubt not she will do so, because it is in a manner her own proposal; for she said in a former letter to me, that she would much rather furnish Joshua with 60*l.*, than he should be put to a calling at which he would get 50*l.* a year less than he might at another that was better."

The gratitude of Mr. Reynolds to his friend, Mr. Cutliffe, shows itself, though not always in grammatical terms, in every letter he writes. In one he says:—"I ought surely to have writ to you upon account of the character which Mr. Hudson was pleased to give of my son, not to inform you of anything, but to tell you that your favours were beyond thanks, and beyond expression. * * * Mr. Warmel, the painter, was at my house on Sunday last; he looked upon two or three of Joshua's drawings about the room; he said not one of Mr. Trehy's rooms had furniture equal to this; that they all deserved frames and glasses. You may see some of them at Molly's. * * * I am glad I am able in this manner to express my thanks to you for what you have done for Joshua. *You have done me a favour fit for a man of a thousand a year.*" And in another, dated August 3, 1742, he writes:—"As for Joshua, nobody, by his letters to me, was ever better pleased in his employment, in his master, in everything. 'While I am doing this I am the happiest creature alive,' is his expression. How he goes on ('tis plain that he thinks he goes on very well) you'll be better able to inform me. I don't forget who I owe all this happiness to, and I hope he won't neither."

The arrangement with Hudson was that he should take his pupil for four years, with the option of discharging him before the expiration

of the term, if he thought proper. Notwithstanding the favourable prospects of mutual satisfaction which the connexion at first promised, and even for the first two years or so, it was not of longer duration, for it is alleged that the progress which Reynolds made roused the jealousy of his master, who soon found an opportunity of dismissing him. Hudson was so far from being dissatisfied with his improvement, that, on seeing the portrait of an elderly female

servant of the family, which Reynolds had painted, he is said to have been jealous of the rising talent, and to have predicted the future success of his pupil. This picture having been accidentally seen among the portraits in Hudson's gallery, obtained so universal a preference over them, that the jealousy which a first view of the work had excited, was materially strengthened by this unfavourable competition; and the mortified professor, who had long been without a rival, could not calmly contemplate the possibility of finding one in the person of a juvenile proficient in the art, who had so lately applied to him for instruction.* When a man attempts to commit an act of injustice, he very frequently sets about it in a disingenuous, circumlocutory way, that greatly enhances the injury. Hudson had no real ground of complaint to make of

being wet when the order was given, it was not executed till early the next morning, yet in sufficient time for the purpose required. When Hudson heard of the delay, he charged his pupil with disobeying his commands, and ordered him to leave his house at once. Young Reynolds entreated him to submit the case to his father, ere proceeding to this extremity, but the master was inexorable, so the youth departed and took up a temporary abode at the house of an uncle in the Temple, from which he wrote to his father to acquaint him with the circumstances of his dismissal; Hudson wrote also, as we gather from the following extract from a letter addressed by the elder Reynolds to Mr. Cutliffe, and dated August 19th, 1743:—"I have been twenty times thinking to write to you and could not find time, but now I must. As to Joshua's affair, he will give you a full account of it when he waits upon you, as he designs to do, and will be glad to present you with your picture, who have been so good a benefactor to him. * * * As I have not meddled with Joshua's affair hitherto, any otherwise than by writing a letter to Joshua, which never came to hand, and which I intended as an answer both to his letter and his master's, this resolution I shall persevere in, not to meddle in it, if I had I should have taken wrong steps. I shall only say there is no controversy I was ever let into wherein I was so little offended with either party. In the mean time I bless God, and Mr. Hudson, and you for the extreme success that has attended Joshua hitherto. I shall write no more to you about him. Joshua shall lay open the whole to you as to a father, as I know he may. I shall wave all compliments to you. He shall hear your reasons and you shall hear his." The result of this quarrel with Hudson was that Reynolds, now twenty years of age, returned into Devonshire, and, jointly with his two un-

married sisters, took a house at Devonport, or, as it was then called, Plymouth Dock, where he at once embarked in his profession of portrait-painting, and soon found abundance of sitters, for his father, writing to Mr. Cutliffe says, "Joshua is painting at the Dock. He has drawn twenty already, and has ten more bespoke."

Northcote, when referring to this period of Reynolds's life, which the latter told Maloué he considered "as so much time thrown away," observes:—"At that interval of supposed negligence, I apprehend he was still making his observations on what he saw, and forming his taste; and although there were but few works of Art, as I have before noticed, within his reach in that county, still there were the works of one artist, who, notwithstanding he was never known beyond the boundary of the county in which he lived and died, was yet a man of first-rate abilities; and I have heard Sir Joshua himself speak of this painter's portraits, which are to be found

only in Devonshire with the highest respect: he not only much admired his talents as an artist, but in all his early practice, evidently adopted his manner in regard to painting a head; and retained it in some degree ever after. This painter was William Gandy, of Exeter, whom I cannot but consider as an early master of Reynolds.*"



VIEW NEAR PLYMPTON CHURCH.

his pupil, and even his alleged misconduct was no justification of the punishment, if so it can be called, which followed; it was a paltry subterfuge to conceal the real motive for getting rid of his young rival. He requested the latter to take a picture to Vanhaaken, an artist whom Hudson employed to paint the draperies to his portraits, but the evening

* Beechy's Memoir of Sir Joshua Reynolds, prefixed to Bohn's edition of the artist's literary works.

* To be continued.

WHAT IS HERALDRY?

OR,

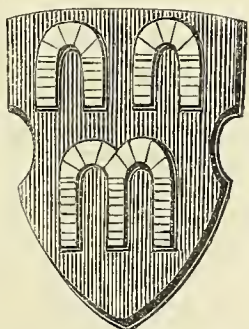
AN ENQUIRY INTO THE NATURE AND ORIGIN
OF ARMORIAL ENSIGNS

IN CONNEXION WITH

HISTORY, BIOGRAPHY, POETRY, AND THE ARTS.

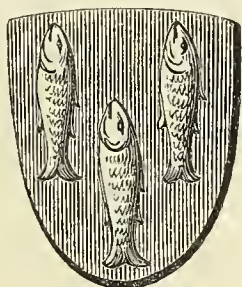
BY WILLIAM PARTRIDGE.*

ANOTHER curious, and not uninteresting feature of heraldry, is the singular assimilation between arms and family names. These have been called "punning arms," on the supposition that the arms were made as a pun on the name, or the name upon the arms; but instead of punning, would it not be more correct to say that this is recurring to first principles? or, in other words, it is reverting back to the practice of the most remote antiquity, when the name of every person or place had a symbolical meaning. The sacred writings are filled with such examples: from Adam, red earth, Abram, high father, Abraham, father of a multitude, Jacob, heeler, or supplanter, Israel, a princely prevailer with God; and the same fact applies to the names of places. And in very early examples it is highly probable, as suggested in the case of Hengist and Horsa, that the name may have been taken from the banner or coat of arms. We have a great many examples in English heraldry; as Forrester, three eagle horns; Archer, three arrows; Heron, Aries, three rams' heads; Leveson, three leaves; Hunter, three greyhounds and a bugle horn; Bannerman, already noticed; Grosvenor, and a great many



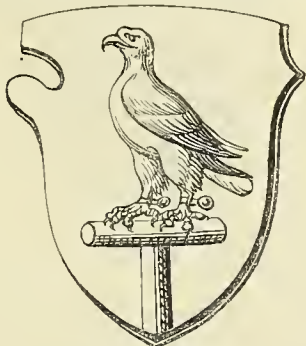
COAT OF ARCHES.

others. Arches, an old Devonshire family, bears gules, three arches, two simple, one double. Her-



COAT OF HERRINGHAM.

ringham, an old Dorsetshire family, bears gules, three herrings: these coats are here given. The

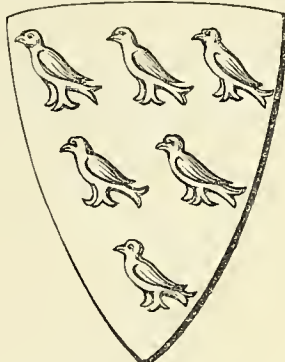


COAT OF HAWKER.

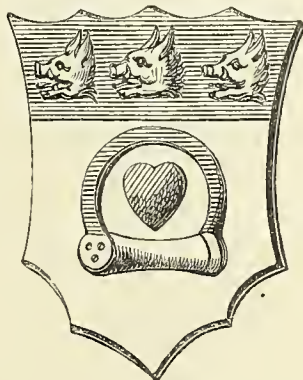
Hawkers of Essex, and of Wiltshire, bear sable a hawk standing on a perch, and belled as here

* Continued from p. 99.

given. William Le Breton says that Richard Coeur de Lion was recognised by his antagonist, William De Barr, by the lions grinning on his shield, but he says the ancestor of the Cornish family of Arundell bore six swallows on his shield (*Hirundele*), and from that derived the name of Arundell, which it will be seen is only a slight variation from his device, the six

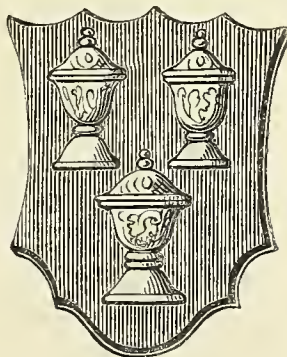
COAT OF ARUNDELL (*Hirundele*).

swallows: the coat is here given. A still more curious example is that of Lockhart, who bears a heart gules, within a fetter-lock sable. After the death of King Robert the Bruce, in 1329, Lord James Douglas carried the heart of his royal master to the Holy Land for interment, and in memory thereof the Douglasses bear in their arms a crowned heart. But Lord Douglas was accompanied by Sir Simon Locard of Lee, Lanarkshire, who in memory of the same event, changed his name to Lockheart, and added to his arms a heart within a lock, and the motto, "Corda Serrata Pando,"—I lay open locked



COAT OF LOCKHART.

hearts: the shield is here given. Again, many of the names and arms of our gentry are derived from offices held by their ancestors. Archbishop Usher was descended from an English ancestor, named Neville; this Neville accompanied Prince John, son of Henry II., to Ireland, in 1185, and became his gentleman usher; his original name was at last merged in his office, and his descendants retained the name of Usher, and one of them was the celebrated Archbishop of Dublin. In like manner the Butlers are



COAT OF BUTLER.

descended from Herveus Walter, one of the Conqueror's companions. His grandson, Theobald Walter, being in Ireland with King Henry II.,

was appointed, in 1177, the king's butler, or comptroller of all the king's wines landed in that kingdom; his descendants have ever since borne the name of Butler, and have a most appropriate coat of arms, granted by King Henry II., gules, three gold-covered goblets, or wine tankards. They now flourish in the house of the Earl of Glengall, Earl of Lanesborough, Viscount Galmoye, and many other branches. One more example may suffice—the family of Stewart or Steward in Scotland; they were anciently Lords of Bonkle, or Bonkhill, but they held from very early times the office of stewards to the kings of Scotland, and from the office had their names. In 1290, Alexander was the sixth lord high steward of Scotland, and great grandfather to King Robert II., the first prince of the Stewart line. From his son James, seventh lord high steward, the royal family descended in the direct male line to James V. of Scotland, whose daughter was Mary Queen of Scots, her son was King James VI. of Scotland, and the first of England, and so the descent comes down to her present Majesty Victoria.

Having noticed some of the leading features and principles in the "Gentle Science of Armorie," it may not be amiss to take a slight view of the heralds, their college, and their visitations.

The office of the herald is evidently one of great antiquity. It is alluded to in the Siege of Troy, where Homer in describing the Shield of Achilles, in book 18th, says

"The appointed heralds still the noisy bands,
And form a ring with sceptres in their hands."

The only instance, I believe, of a herald being mentioned in scripture history, is in Daniel, chap. iii., where he is brought out as proclaiming the will of Nebuchadnezzar, king of Babylon. Then a herald cried aloud, "To you it is commanded, to people, nations, and languages," &c. Verstegan and some other authors derive the title from Here and Hanlt, the champions of an army, whose special office it was to proclaim the challenges in the warlike field. But whatever may be the etymology, it is evident that the office, from the earliest periods of history, has been always substantially the same. In ancient times it was the duty of the herald to proclaim the will of the monarch, or of the chief commander, to conduct the negotiations between hostile or foreign powers, and to regulate all state ceremonies. In the ages of chivalry when these appointments were held in high esteem, the herald was created with much ceremony by the sovereign himself, and lands and certain fees were bestowed upon him, and a proper coat of arms, which descended to his heirs. Upton gives an elaborate account of the duties and emoluments of a herald, many of which, with the altered mode of warfare, have now passed away, but their civil duties remain much as of yore. In the time of King Richard II., the king of arms and heralds received one hundred pounds at the monarch's coronation. They were also entitled to one hundred marks when the king first displayed his banners in the field; a fee of forty marks when the king's son received the honour of knighthood; certain fees at the baptism of a royal infant, also at the holding of a state assembly, and similar emoluments, varying with the importance of the occasion, from the greater nobility, the knights bannerets, and the other titled classes; and in all public conflicts and tournaments the heralds appeared in a surcoat or tabard, fully emblazoned with their sovereign's arms. Their military duties have of course departed with the altered mode of warfare, but their civil functions still consist, as in the olden time, in the marshalling and conducting of all state ceremonies, in proclaiming the accession of a new monarch, in regulating the election and the installation of the Knights of the Garter, or of the other orders of knighthood; in regulating the forms and order in royal and state marriages, funerals, reception of foreign princes, and all those questions of rank and precedence connected with the honours and the privileges of the titled classes, which, in the most refined and the most powerful court in Christendom, and with the most numerous

and the most wealthy aristocracy in the world, afford ample scope for the official arrangements of the heralds, under their supreme chief the Duke of Norfolk, Hereditary Earl Marshal of England, and the Lord Great Chamberlain.

In former times many of the principal nobility had their own heralds, and their pursuivants of arms, to whom they granted proper coats, or some distinctive badges, and who attended their lords on all important occasions, as the king himself was attended by his heralds and other state officers.

The appointment of the different heralds originated with several of our earlier kings, and at different times. But they were first incorporated as a collegiate body, under the authority of the crown by King Richard III., who established them in an official residence, which they still hold in St. Bennett's Hill, near St. Paul's Cathedral, London, and they are styled "The corporation of kings, heralds, and pursuivants of arms," and are known to this day as the Heralds' College; but in all official documents their proper appellation is "The College of Arms."

The College of Arms consists of thirteen officers, in three principal ranks, kings, heralds, and pursuivants, and, beginning with the head, they will come as follows:—

1. The supreme officer of the college is Garter Principal King of Arms. He was first created by King Henry I., and he has his official seal of arms and a coronet. His arms consist of argent, St. George's Cross, on a chief azure, an antique ducal crown within a garter, between a lion of England in the dexter point, and a fleur-de-lis in the sinister. He has also an elegant crown, in general form much like that of a peer; but instead of strawberry leaves and pearls, it has eight tall oak leaves in gold, alternated with eight shorter ones, and round the periphery of the crown are the words "Miserere Mei Deus." The seal of the arms and crown of Garter Principal King of Arms, is attached to all grants with his signature. At the funeral of the Duke of Wellington, Garter Principal King of Arms rode in a mourning coach immediately following the car; and when the body was lowered into the vault, Garter proclaimed over the grave the style and titles of the great Duke. The coronet and arms of Garter are here given. The office of Garter Principal King of Arms is at present most worthily filled by Sir Charles George Young, Knight, F.S.A., &c.



CORONET AND SHIELD OF GARTER KING OF ARMS.

2. Clarencieux King of Arms is the second

in rank. He was first created by King Edward IV., and was originally called South Roy, because his authority extended over all that part of England which is south of the river Trent; but his title was afterwards changed to Clarencieux. He has a similar coronet to that of Garter, and a seal of arms slightly varied. At the Wellington funeral, the coronet of the great Duke was borne on a black velvet cushion in a mourning coach, by Clarencieux King of Arms.

3. Norroy King of Arms is the third in rank, and was anciently called North Roy, from which his present title is but a slight variation, his province being over all England north of the river Trent. The date of the first creation of North Roy is doubtful. He has also a similar coronet to Garter, and a seal of arms slightly different.

At the funeral of the great Duke, Norroy King of Arms rode in a mourning-coach, accompanied by the great hanner, which was carried by a colonel, and supported by two lieutenant-colonels on horseback. Besides these crowns and seals of office, each of the three Kings of Arms, when in full state, is attired in a tahard or surcoat emblazoned with the royal arms, and a collar of S.S.

After the three kings, we have next in point of rank six heralds, and, taking them chronologically, they will come nearly as follows:—

1. Windsor Herald was first instituted by Edward III. in the 38th year of his reign, when he was in France.

2. Chester Herald, who was also instituted by King Edward III. At the funeral of the great Duke the tabard or surcoat of arms was borne by the Chester Herald.

3. York Herald was first created by King Edward III., in honour of his son, when he created him Duke of York; and at the funeral of the great Duke, the spurs were borne by the York Herald.

4. Lancaster Herald, who was also created by King Edward III. in honour of his son, on his creation as Duke of Lancaster; and at the great Duke's funeral, the sword and shield were borne by the Lancaster Herald.

5. Richmond Herald: this officer was first instituted by King Edward IV. At the Wellington funeral, the crest and helmet were borne by the Richmond Herald.

6. Somerset Herald, who was first created by King Henry VIII., when he created his son, Henry Fitzroy, Duke of Somerset.

After the six heralds, we have four Pursuivants of Arms, viz.,—

1. Rouge Croix, the most ancient Pursuivant of Arms in point of creation, and so named from the red cross of St. George, the patron saint of England.

2. Blue Mantle, who was instituted by King Edward III. when he laid claim to the crown of France, and so named from the French banner, which has been given in a former article, azure, semée of gold fleur-de-lis.

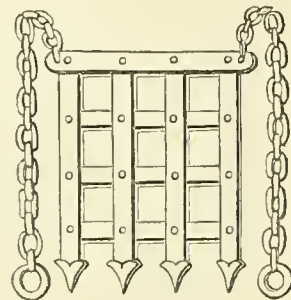
3. Rouge Dragon: this Pursuivant of Arms was first created by King Henry VII., and was so named from the red dragon, the badge of Cadwallader, a renowned king of the ancient Britons, from whom King Henry VII. was proud of tracing his descent; he also took the red dragon as one of his supporters. The badge is here given.



ROUGE DRAGON; CADWALLADER.

4. Portcullis. This Pursuivant was also first appointed by King Henry VII., and so named from the portcullis, the most well-known badge

of the house of Tudor, here given. At the funeral of the great Duke the hanner was borne by Portcullis, Pursuivant of Arms; besides which, ten hannerolls, five on each side the car, were borne by officers in the army on horseback; the field-marshal's baton was borne on a black velvet cushion, in a mourning coach, by the Marquess of Anglesey; the guidon or pennon, borne by a lieutenant-colonel on horseback; the banner of Wellesley, also borne by a lieutenant-colonel on horseback; and immediately preceding the Norroy King of Arms, was the Duke of Norfolk, the hereditary Earl Marshal of England, and the supreme head of the College of Arms; following after, the First Lord of the Treasury, and before the Lord Great Chamberlain.



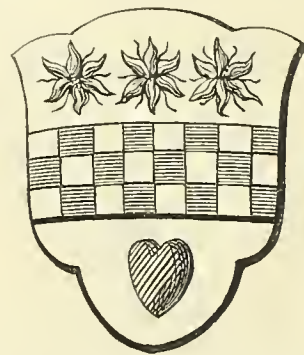
PORTCULLIS.

These thirteen officers then (of course each with their subordinate clerks) constitute the College of Arms, and in their custody are all the authentic records of the armorial ensigns, badges, pedigrees, and all other matters relating to the "eote armures" of our old families, together with all such grants of family arms, and honourable augmentations and distinctions granted to distinguished individuals, either for public services or such wealthy influence as will justify their taking their place among the magnates of the land; and forming altogether a body of information and of reference of immense importance, directly or indirectly, to nearly every family in the kingdom.

Corresponding to the College of Arms in London, is the Lyon office in Edinburgh, and the Ulster office in Dublin: the principal herald for Ireland being styled Ulster King of Arms, and the principal herald for Scotland being the Lord Lyon King of Arms. When King Henry VIII. was engaged in France, in the year 1513, King James of Scotland sent him a defiance and a declaration of war by Sir David Lindsay, who was then the Lord Lyon King of Arms, and the principal herald of Scotland.

"Still is thy name in high account,
And still thy verse has charms,
Sir David Lindsay of the Mount,
Lord Lyon King of Arms."

The coat armour of Sir David Lindsay of the Mount is here given.



SIR DAVID LINDSAY, LORD LYON KING OF ARMS.

After noticing the office of the heralds, their appointments and their college, it may not be out of place to take a glance at their visitations. We have seen that most of the ancient families obtained their honours and estates from the early kings, by feudal or military tenure; but as the country rapidly advanced in its commercial greatness, a number of families were

enabled to take that position in society by means of their wealth which those of earlier date enjoyed by favour of former kings; and as they rose in importance, naturally assumed armorial ensigns and the other marks of gentlemanly bearing, but not without exciting considerable jealousy among the ancient houses. At length in the sixteenth century a commission was issued from the crown to two of the kings of arms, Clarencieux and Norroy, to visit the several counties of the kingdom, and to convene before them all such as claimed a right to bear arms, and were styled "esquires" or gentlemen. Each king of arms was attended in his visits by a registrar, a draughtsman, and one or more clerks, and they took down on the spot a correct copy of the arms, crests, &c. borne by each gentleman, together with a statement of how long he had borne such arms, and from what source he had derived them, and full particulars of the family seat, its date and tenure,—all were entered in proper books at the time, and are still preserved in the College of Arms. The first visitation was made in 1523, by Benoît, Clarencieux King of Arms, and extended chiefly through Berkshire, Gloucestershire, Oxfordshire, Staffordshire, Somersetshire, Wiltshire, and Worcestershire; and the last visitation was in 1686, under Sir Henry Saint George, Clarencieux King of Arms, and was chiefly confined to the City of London. The visitations therefore spread over a space of about one hundred and sixty years, with intervals generally of twenty or thirty years. After this time the visitations fell into disuse, the heralds having no longer the power of enforcing their decrees, and the altered state of society rendering them no longer necessary. In the nineteenth century, such visits would appear to be inquisitorial, but at the time alluded to the gentry, in nearly every case, gave the heralds all the information in their power, with great willingness; and these records remain as invaluable evidences relating to the property of almost all the families then known, more especially in the midland counties. They secured that accuracy in the bearing of arms, which every gentleman can appreciate, and tended considerably to the security of property. When printing was not in use, and manuscript writing far from common, the laws of heraldry were necessarily stringent, both in England and Scotland. All deeds and documents of importance were signed with seals instead of names down to the year 1540, and every freeholder in Scotland was compelled by law to have his proper seal of arms, and any freeholder neglecting to do so, or having a seal with arms to which he was not entitled, was liable to a fine of one hundred pounds to the Lyon office, and a forfeiture to the king of any goods or deeds on which such false seal had been impressed. These laws and ordinances, then, of the "Gentle Science of Armorie," besides their great interest to the scholar, and the historical antiquary, were not without a considerable share of practical utility in the preservation of life and property, and an English baron lost his life by the neglect of these regulations. The Earl of Gloucester, grandson of King Edward I., attending the king in his wars in Scotland, was slain by a party of the enemy, who afterwards confessed they would gladly have saved his life had they known who he was, for the sake of the heavy sum which would have been paid for his ransom, but, as the chronicler remarks, they knew not his rank, "*because he had not his armorial bearings upon him.*" Among our ancestors, a knowledge of heraldry was considered indispensable; it was the index of a lengthened chronicle of great actions and honourable deeds; the shield of a Mortimer, of a Bohun, or of a Percy, was to their eyes as a trumpet blast to their ears. And to conclude in the words of the Rev. Mr. Montague, "Heraldry was a part of the great feudal system of Europe, a system than which none could be more beautiful for the time in which it was instituted. It was the outward sign of that spirit of chivalry, whose humanising influences conducted so rapidly to diminish, and eventually to extinguish altogether, the last traces of barbarism; and it had a most beneficial influence on the warfare of the times."

ON THE EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A.

THE HALLS OF THE CITY OF LONDON.*

IN the notices in several preceding numbers of the *Art-Journal*,—the principal City Halls, or those examined in order of precedence of the Companies, afforded opportunities for advocating the advantages of extended application of the Arts, both in relation to effective completion of the buildings, and attainment of consistency with their use, and in regard to the general advancement of public taste. The popular perception and love of the arts of architecture, sculpture, and painting, was necessarily to be associated with the development of any well-considered system of national education,—as furnishing healthful and elevating occupation for the mind during that periodic relaxation from ordinary duties which was a natural want, and as contributing with the advancing enlightenment of the time, to the ultimate realisation, indeed, of human excellence and happiness. That peculiar form of intellectual organisation manifested through the artist's works, was calculated to effect results far more lasting than either the gratification, in the individual observer, of a sense, or even mental emotions of the mere moment. We found public corporations and companies with buildings incomplete, if not dirty and dilapidated, or in most cases, inconsistent with the wealth and position of the companies, and with the objects, whether educational or otherwise, to which a large portion of their funds were devoted. We believe we were able to show conclusively, that the arts of painting and sculpture attained their highest position when judiciously treated in combination with architecture; that, indeed, such position could not be gained by any efforts of artists through the medium of works of the class which can be shown in exhibitions, or without the allotment of wall space, or structural provision in buildings; and that consequently the government and all great corporations were especially called upon to do that over which they alone possessed control. Having had sufficient opportunities for demonstrating these points by the aid of minute particulars of buildings, we shall not reiterate general arguments, or seek to apply them to special cases, considering that the limited space now available in this Journal may be used with most interest for our readers by brief notices of the companies, and short descriptive rather than critical accounts of their halls. But we do not willingly relinquish the examples and illustrations which could be heaped up in testimony to the arguments, and such special suggestions as we have held ourselves excused in urging.

HABERDASHERS' HALL.

The haberdashers' trade was originally a branch of the Mercers'. After the separation into distinct callings, haberdashers dealt in merchandise of a very varied kind, not much of which would correspond with the modern idea of haberdashery. In the time of Queen Elizabeth, prior to whose reign the business had made less progress than it then acquired, haberdashery included swords and daggers, "owches" (bosses, or buttons of gold) broaches, painted cruises, dials, "tables," cards, balls, puppets, ink-horns, tooth-picks, fine earthen pots, pins and points, hawks'-bells, salt-cellar, spoons, knives, tin dishes, "shooing-horns," "lanthorns" and "jews-trumpets." We also find mentioned, "mouse-trappes" and bird-cages. Pins formed a productive branch of the trade; though we think there must be some error in what is stated in several works of authority, that 60,000*l.* annually were paid for pins to foreigners in the early part of the reign of Queen Elizabeth. But pins were soon manufactured in great quantities, and in the

time of James I., the English artisan surpassed every other. Before the introduction of pins, ladies in England are said to have used points or skewers made of thorns.

The haberdashers had however been incorporated long before the time of Elizabeth. They included two fraternities, known as hurrers, and milauers,—the latter designation also spelt "milaiuers," "millioners," and "millianers." The first name implied those who dealt in hats and caps. The other originally meant those who dealt in such articles as were chiefly imported from Milan. Forty years before the time of Elizabeth, there were scarcely more than a dozen haberdashers' shops; but subsequently the number became so great that "the whole street from Westminster was crowded with them." The shops made a "gay appearance," and many persons were led into an extravagant expenditure, so that a writer in Elizabeth's reign, quoted by Herbert and others, says:—"I marvel no man taketh heed to it, what number of trifles cometh hither from beyond the seas, that we might either clean spare, or else make them within our own realm; for which we either pay inestimable treasure every year, or else exchange substantial wares and necessities for them, for the which we might receive great treasure." Herbert suggests that government may have been led to the same view, and thus enacted the sumptuary laws of some years later.

The Company has now to administer no less than seventy-two charitable trusts. A large sum is expended in education.

The hall, offices, and chapel are in Staining Lane, Cheapside, near the back of the Post Office. We have examined the vaults of the earlier building, which still remain, but without discovering anything worthy of notice. The present buildings were erected in 1667, after the Great Fire, some think by Jarman; while others, who are well acquainted with the style of Sir Christopher Wren, regard him as the designer. But the principal features, consisting of a quadrangle, with archway and front in ornamental brickwork next the street, have lately been swept away to make room for other buildings, the ground having become very valuable. Mr. A. W. Hakewill, who has included the best parts in his work now in progress, entitled "*Architecture of the Seventeenth Century*," thinks that the archway and entrance had decided marks of the hand of Inigo Jones, whilst the two door-cases of the hall were, he considers, the work of Wren.

The room most worthy of notice is the Court Room; but it has little more than an enriched ceiling; this, however, is somewhat elaborate and not in bad taste. It has mouldings and bands arranged in patterns, and well relieved. A large hollow enriched with festoons, tells well; and there are scrolls, coats of arms, and representations of fruit and flowers. The chimney-piece is plain—of wood and marble—with the ordinary arrangement of framed panel above. This arrangement, as we have before ventured to say, seems better than that now in fashion, and is one which would perhaps have advantages in point of expense, at least as compared with carved marble chimney-pieces. The remainder of the room is quite plain. Over the door is placed the figure of St. Katherine, the patron saint of the Company, which stood at the head of the Company's barge. The staircase, like all parts of the building at the time of our visit, had a dirty appearance; but it is not without some details good in themselves, or interesting as features in the modern history of architecture. Such are the ceilings, enriched with scrolls and arms in the spandrels, and festoons in the cove, and having a small lantern light—also the carved balusters and square angle posts of the stairs;—but the ornament was clogged with paint, and the walls were very uneven and dirty, and the common chandelier added to the meanness of the impression produced.

The Great Hall was at one time used for the city assemblies; it has been reduced in length, and is lighted by large arch-headed windows in the upper part, with lead lights. It could never have had any pretension to

* Continued from p. 262 in Volume 1853.

effect, and its present condition is certainly most unfortunate. Space and brickwork there may be, capable of being turned to better account, but that is all that we discover at present, on the road to the consistent character for the hall of an important company.

A room upstairs, called the Tea Room, at the time of our visit had been divided to form the clerks' offices. It had panelled walls, an entablature cornice, and a door with pediment and trusses and gilt mouldings. There is a large projecting chimney-breast,—the chimney-piece with veined-marble jambs, a pulvinated frieze, enriched and gilt, and other ornaments, but the whole but questionable as to proportions of parts. In the upper part, a panel with a broken pediment, contains a picture of "The Wise Men's Offering" at the Nativity. It has no great merit, and was given by Sir William Billers, Lord Mayor in 1734, who purchased it for five guineas in Moorfields. The good will to embellish the city halls has sometimes not been waiting with individuals, though the judgment may be doubted.

In this room are twelve portraits of eminent members of the Company. They have not been thought deserving of much notice, and are certainly in bad condition. But they represent worthy benefactors,—as in the case of Robert Aske, who bequeathed money for the erection of the Almshouses at Hoxton, and William Jones, who left 18,000*l.* for charities mostly under the control of the Haberdashers. The portrait of Jerome Knapp, by some is said to be by Gainshorough, but according to others is by Lawrence.

We are opposed to the feeling of indifference, with which we find such works generally treated. Many of those in the city halls appear to have had little attention paid to them; though in spite of the difficulties of picture-cleaning, it is open to consideration whether something might not be done in such cases. At present, these portraits are repulsive in appearance from coats of discoloured varnish, and they are moreover in bad lights.

The most important attempt to renovate these and similar works, was made by the hands of one Spiridione Roma, a cleaner of repute in the last century, about whom some particulars may be found in the "Gentleman's Magazine," vol. lix. (1789). Roma was a native of Corfu, and perhaps had all the greater reputation from the care he took to keep his process secret,—purchasing his materials at different shops, and locking himself up when at work. He appears to have used solvents to the varnish, then removing it with a small ivory scraper. The story of his connexion with the city is this:—at the preparation of an entertainment at Haberdashers' Hall, one of the portraits (probably that of Micajah Perry, which has the appearance of an old rent) fell from its place upon the head of one of the attendants, and as Roma afterwards said, "the man *passer* through it." The damage having to be repaired, one of the confectioners' men recollected his countryman Roma, who was at length employed upon the whole number. He was recommended by Mr. Knapp, clerk of the Haberdashers, to the Drapers' Company, whose Hall and pictures were spoken of in a former part of this series. Besides cleaning the pictures at Drapers' Hall, he painted the portrait there of Mr. Bagshaw, the headle, described as a "striking likeness," and one of John Smith, the clerk. The latter seems not to have possessed equal merit, and gave place to the present portrait by Gainshorough. Roma was also employed on the pictures at Guildhall, Goldsmiths' Hall, and Fishmongers' Hall, also mentioned in former numbers. The paintings in Guildhall are said to have cost him much trouble, the portrait of George I., being perfectly restored from tattered fragments of about an inch square. At the conclusion of the work, he was involved in a long contest about payment. The chief interest which his name may have just now, arises from the statement that he had a scheme for repairing the paintings in St. Paul's Cathedral, in which there was a plan for a scaffold at a small expence, and unconnected with the building. We should like to know where particulars of this arrangement are to be met

with, so that it might be compared with the original suggestion of Mr. Parris, and the staging which the artist has now in use.

Brayley's account in the volumes on London and Middlesex, in the "Beauties of England and Wales," speaks of portraits of George I., of George Prince of Wales, afterwards George II., of Caroline, his consort, of Augusta, mother of George III., and of Prince Frederick (father of George III.) when a youth; but these we could hear nothing of at the Hall.

There is a small chapel attached to the other buildings, but it is quite devoid of interest, or architectural merit.

SALTERS' HALL.

The Salters' trade, in the middle ages, had an importance not readily apprehended, now that the use of salt fish is comparatively unfrequent. The "Salters" were, however, similar to what are now well known as "dry-salters," and dealt in log-wood, cochineal, pot-ashes, and similar articles. There was a company in the time of Edward III., and a livery of the Salters under a grant of Richard II. in 1394; but the principal act of incorporation was that of Elizabeth in 1558. The history seems to present little of interest. At a late date, the chapel was made the scene of some angry contention on points of doctrine, and a plate in the appendix to a curious book kindly lent to us by Mr. Taswell Thompson, one of the solicitors to the Company, gives a picture of the scene.* One of the members of the Company was Lilly, the astrologer, and another was Adrian Charpentier (or Charpontico, as we find him called elsewhere), the painter of what Mr. Cunningham styles "the clever and only good portrait of Roubilliac."

The Hall and offices of the Company are in Oxford Court, St. Swithin's Lane. The present building forms the third or fourth on the present site, which was originally that of the hostel of the Priors of Tortington, in Sussex. It received its present designation from John de Vere, sixteenth Earl of Oxford of that name. The garden of the Prior was celebrated by Stow as the resort of Empson and Dudley (ministers of Henry VII.), who lived in Walbrook, in "two fair houses" adjoining, and who there concocted their schemes for extortion. The present buildings were commenced in 1823, and completed in 1827, under Mr. Henry Carr, the surveyor to the Company. The old buildings being cleared away, plans were procured from the surveyor. These were satisfactory, excepting as to the approaches. Premiums of 80*l.*, 60*l.*, and 40*l.* were then offered for fresh plans, and sixty-two designs were sent in. From these some slight alterations were made, but the surveyor's design in the main was followed.

The buildings surround a garden court,—with the gates and lodge next St. Swithin's Lane, the main building with portico on the west side, and clerks' offices on the south. On the north there is a reversed copy of the three-storied front opposite, but this on examination turns out to be merely a few feet deep, and without floors, being in fact built solely for uniformity. Such an arrangement, according to the present tone of opinions in architectural taste, would stamp the demerit of the whole design; which indeed, without being the worst of its period, is one of many we have had to notice in the course of this series, tending to show that progress has been made in architectural taste, notwithstanding complaints, reasonable and unreasonable, uttered from time to time. Some alterations in the front were made by the late surveyor, Mr. George E. Valintine. Columns and fronts are alike finished in cement, the dilapidated appearance of which certainly would afford evidence for one argument of those who object to the use of the material. The garden space—having a long oval bed with gas-lights in the middle, and a carriage drive round—is, as usual, not laid out to advantage.

The main building has an Ionic tetrastyle, or

* The book is entitled "The Scourge: in Vindication of the Church of England. To which are added, I. The Danger of the Church Establishment of England from the Insolence of Protestant Dissenters. II. The Anatomy of the Heretical Synod of Dissenters at Salters' Hall. By T. L. London. 1720."

four-columned portico. Within the building—the entrance-hall is of ample dimensions, measuring 37 feet by 27 feet. The floor at the western end is raised, by an ascent which is much too steep, three or four steps, and from that level springs the staircase, having a broad centre flight branching into two flights above the landing. On the wall opposite the first ascent is an equestrian portrait of the late Duke of Wellington. It is a good picture; but whether it is a copy we are not certain. The name John Lilley was given as that of the artist. The staircase is lighted by a dome light. South of the entrance-hall is the court-room, and on the north side the court dining-room, each 40 feet by 26 feet. These are modern rooms with large windows and doors, good cornices, and plain walls and ceilings. The court room has a marble chimney-piece, and pier-glass. But there are no works of Art. The principal pictures are placed in a very dark room, which may be called the election hall. It was beyond our power to make out the forms of the figures in most of them. The portraits are of Barnard Hyde, and William Robson, founders of charities; Charles I. (called a Vandyke, but on what authority does not appear); and a small portrait—of William III. according to some, but according to others, intended for Charles II. Another portrait is really a good picture; it represents the painter named at the commencement of this notice, when we gave the name as given by Mr. Cunningham. The picture here is inscribed "Adm. Carpentiers, Donor, 1760." He is represented as an artist, and the painting is we believe by the hand of Carpentiers, or Charpentier himself.

The Banqueting Hall upstairs is a fine room, though capable of improvement. It is 80 feet long, and 40 feet wide, and about 37 feet in height. The length is divided into three portions by Ionic pilasters on the walls, the centre part being ceiled over with a coffered dome, from the top of which hangs a large chandelier. There are four Ionic pillars at each end of the room. At the south end, a music gallery projects from the centre. At the north, behind the chair, is a large curved recess, in which are two niches with figures holding lights. This portion is designed with little art: the several curves are especially harsh. Over the doors are busts of George IV., William IV., the Duke of York, Lord Nelson, and others. The walls are painted green, some of the mouldings being gilt, and the shafts of the columns are in imitation of Siena marble. We believe that works of decoration are proposed to be carried out shortly, and it is to be hoped that advantage may be taken of the excellent spaces which there are, as for example over the fire-places at the west side of the room—to produce something beyond mere house-painter's work. The large chandelier seems to be the pride of the Company. One zealous Salter has favoured us with a statistical account of it, from which we find that it is 20 feet in height and 9 feet in diameter, that it weighs 20 hundred weight, and contains 25,570 pieces of glass. There are 59 lights arranged in four tiers—24, 18, 11, and 6 in number, counting from the bottom. There are four other chandeliers in the room. But we still doubt whether the ordinary manner of lighting is the best for the effect of large rooms.

We ought perhaps to mention as one of the curiosities of Salters' Hall, a bill of fare for fifty people of the Company in 1506, including 36 chickens, 1 swan and 4 geese, 9 rabbits, and a long list of *et ceteras*, the whole mounting up to 1*l.* 13*s.* 2½*d.* of the money of that time. Whilst 3½ gallons of "Gascoigne Wine" came to 2*s.* 4*d.*, and one bottle of "Muscovadine" to 8*d.*, "water" is set down at 3*d.*

[We have heretofore had occasion to express our thanks to some of the city authorities, for the assistance they have very cordially rendered us in the preparation of these articles; and it is also our duty to state that, in directing attention to the subject, and in pointing out certain improvements which may be readily introduced into the City Halls, our labour has been by no means in vain.—ED. A.-J.]



THE SPRING.

Designed and Drawn on the Wood by MARY E. DEAR.

Engraved by DALZIEL, Brothers.

THE GREAT MASTERS OF ART.

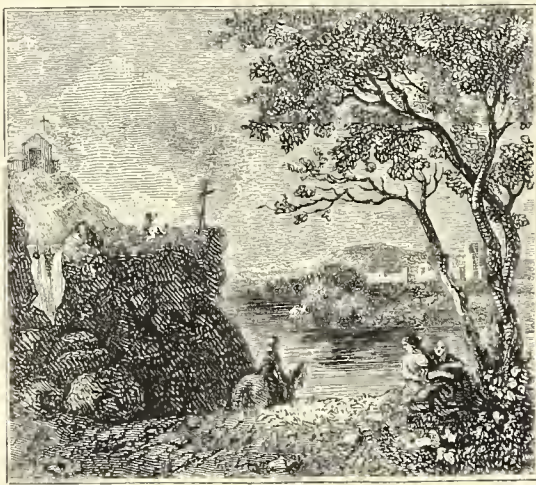
No. XXIX.—RICHARD WILSON, R.A.



THE editor of the French publication, "*Vies des Peintres*," from which the series of engravings that have appeared in the *Art-Journal*, under the title standing at the head of this article, has been taken, compliments the English school of painting by including in his work two or three of our own deceased artists. Among these is the name of Richard Wilson; and, though at

as examples of his works, yet more would scarcely be considered necessary to the English reader.

Very little has been written concerning the life of Wilson; the most copious notice of him is in Allan Cunningham's "*Lives of British Painters, Sculptors, and Architects*," upon which work we must draw for the few remarks we have to make. Richard Wilson was the third son of a Welsh clergyman, descended from an ancient family in the Principality; and his mother was also of a good stock in the same country, one of the Wynns of Leeswold, a name of great antiquity, enriched with the blood of Welsh monarchs. He was born in 1713, and like most other men who have achieved eminence, his love of that which in after years gives distinction manifested itself at an early age. His relative, Sir George Wynn, observing his talent, placed him under a portrait-painter, named Wright, in London. Wilson continued to paint portraits for many years, till Zuccharelli recommended him to forego it for landscapes, in which opinion the French painter, Joseph Vernet, concurred. One day, says Cunningham, Vernet placed his friend's picture in his exhibition room, and "was so struck with the peculiar



beauty of a newly-finished landscape the latter had just finished, that he desired to become its proprietor, and offered in exchange one of his best pictures. This was much to the gratification of the other; the exchange was made, and, with a liberality equally rare and commendable, Vernet placed his friend's picture in his exhibition room, and when his own productions happened to be praised or purchased by English

travellers, the generous Frenchman used to say, 'Don't talk of my landscapes alone, when your own countryman, Wilson, paints so beautifully.'"

Wilson was at this time in Italy, whither his friends had enabled him to proceed for the purpose of study, and inasmuch as he had been prevailed upon to pursue the practice of landscape, he set earnestly to work amid the scenery of the country wherein he had taken up his residence; Italy and his native Wales furnished him with subjects for the majority of his pictures. "He had a poet's feeling and a poet's eye, selected his scenes with judgment, and spread them out in beauty and in all the fresh luxury of nature. He did for landscape what Reynolds did for faces—with equal success but far different fortune. After remaining in Italy six years he returned to England, and his first essay to obtain notice among his countrymen in his new sphere of art was promising: his '*Niobe*,' now in the national collection at Marlborough House, was much admired, and was purchased by the Duke of Cumberland. But his popularity soon began to decline, and he had the mortification of exhibiting pictures of unquestionable excellence and beauty before those who either would not or could not appreciate them."

Circumstances like these were well calculated to irritate a disposition which naturally did not seem of the most submissive and patient character. Though Wilson's mind was intelligent, and often exhibited considerable refinement, he is said to have been coarse and repulsive in his manners. These peculiarities, increased in no small degree by his misfortunes, brought him into frequent collision with the members of the Royal Academy, especially with the successful and aristocratic Reynolds. "He was, indeed," says the biographer to whom we have alluded, "a lover of pleasant company, a drinker of ale and porter—one who loved boisterous mirth and rough humour; and such things are not always found in society which calls itself select. But what could the artist do? The man whose patrons are pawnbrokers instead of peers—whose works are paid in porter and cheese—whose pockets contain little copper and no gold—whose dress is coarse and his house ill-replenished—must seek such society as corresponds with his means and condition—he must be content to sit elsewhere than at a rich man's table, covered with embossed plate. That the coarseness of his manners and the meanness of his appearance should give offence to the courtly Reynolds is not to be wondered at—that they were the cause of his hostility I cannot believe, though this has often been asserted. Their dislike was, in fact, mutual; and, I fear, it must be imputed to something like jealousy."

In our observations upon Wilson's picture, engraved in the *Art-Journal* for March, we remarked "it is sad to know that the painter of the noble picture of '*Niobe*' should have been forced to sell his '*Ceyx* and '*Aleyone*' for a pot of beer and the remains of a Stilton cheese." The truth is, the artist's "chief resource for subsistence was in the sordid liberality of pawnbrokers, to whose hands many of his finest works were consigned wet from the easel. One person who had purchased many pictures from him, when urged by the unhappy artist to buy another, took him into his shop-garret, and, pointing to a pile of landscapes, said, 'Why, look ye, Dick, you know I wish to oblige; but see, there are all the pictures I have paid you for these three years.'"

It ought not to occasion surprise that a man, conscious of possessing genius which the world ought to recognise, should, when he found himself reduced to such straits as these, regard that world with a cynical eye, and meet its rebuffs with at least an outward show of moroseness. "As the fortune of Wilson declined, his temper became touched—he grew peevish—and in conversation his language assumed a tone of sharpness and acidity which accorded ill with his warm and benevolent heart." But his disappointments and poverty were unable to break down his manly spirit, which would rise up when occasion demanded it, to rebuke insolence or resent impertinence. Zoffani, in his satirical picture of the Royal Academicians, had introduced Wilson with a pot of porter at his elbow;

when the latter heard of this he armed himself with a stout cudgel for the purpose of inflicting personal chastisement on the offending painter; but Zoffani escaped the punishment by obliterating the objectionable passage, for he knew that Wilson would execute his threat on the first convenient opportunity.

Notwithstanding the hostility of many members of the Royal Academy to him, he was offered, and he accepted, the post of librarian to that institution; the salary of this office, says Mr. Cunningham, "rescued him from utter

starvation; indeed, so few were his wants, so simple his fare, and so moderate his appetite, that he found it, little as it was, nearly enough. He had, as he grew old, become more neglectful of his person—as fortune forsook him he left a fine house for one inferior—a fashionable street for one cheap and obscure; he made sketches for half a crown, and expressed gratitude to one Paul Sanby for purchasing a number from him at a small advance of price. His last retreat in this wealthy city was a small room somewhere about Tottenham Court Road;—an easel and a

brush—a chair and a table—a hard bed with few clothes—a scanty meal and the favourite pot of porter—were all that Wilson could call his own. A disgrace to an age which lavished its tens of thousands on mountebanks and projectors—on Italian screamers, and men who made mouths at Shakspeare."

Stormy and tempestuous as the painter's life had been through a long course of years, it set amid a gleam of sunshine, and in comparative tranquillity;—would that the clouds had dispersed earlier! he might then have left behind



him more worthy records of his genius than he has; still there are enough to give his name an enduring place in the history of British Art. A small estate in Wales fell to his possession by the death of a brother; and he left London to give himself up to the enjoyment of the country, and of the independence which affluence brings with it. He took up his residence near Llau-verris, in Denbighshire, at the house of a relative, which was situated among the scenery that the painter loved. "It stood among fine green hills, with old romantic woods, picturesque rocks,

verdant lawns, deep glens, and the whole was cheered with the sound, as well as with the sight, of running water. He was now in affluence—was loved and respected by all around him—and, what was as much to him, or more, he was become a dweller among scenes such as had haunted his imagination, even when Italy spread her beauty before him. He wrought little and walked much; the stone on which he loved to sit, the tree under which he shaded himself from the sun, and the stream on the banks of which he commonly walked, are all remembered

and pointed out by the peasantry." His happiness was, alas! of short duration; one day he was taking his rambles as usual, when he suddenly sank down and was unable to rise; a little dog that accompanied him ran home and alarmed the servants; they came to his assistance and conveyed him back; but he never recovered from the shock, he refused nourishment, and died in May, 1782. Posterity has meted out to the painter that justice which was denied him when living: his best landscapes fetch good prices now, when offered for sale.

EXAMPLES OF GERMAN ARTISTS.



CHRIST REJECTED. G. JAGER. Matthew, ch. xxvii., ver. 31.

THE DOMESTIC MANNERS OF
THE ENGLISH

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

XIV.—THE TOILET; MIRRORS.—IN-DOOR OCCUPATIONS OF THE LADIES; SPINNING AND WEAVING; PAINTING.—THE GARDEN, AND ITS USES.—GAMES OUT OF DOORS; HAWKING, &c.—TRAVELLING, AND MORE FREQUENT USE OF CARRIAGES.—LITERARY OCCUPATIONS.

THE cut which opens the present chapter is taken from a manuscript (MS. Cotton, Tiberius A. vii., fol. 93, ro.) of the English translation of the singular work of the French writer,

Guillaume de Deguileville, entitled "Le Pèlerinage de la Vie Humaine," a poem which bears a striking resemblance in its general character to the "Pilgrim's Progress" of Bunyan. The English version, which is in verse, and entitled simply the "Pilgrim," has been ascribed to Lydgate. In the course of his adventures, the pilgrim comes to the lady Agyographic, who is represented as dealing in "mercery," but the enumeration of articles embraced under that term is rather singular:—

Qnod sche, "Geve (if) I schal the telle,
Mercerye I have to selle;
In boystes (boxes) soote (sweet) oynementis,
Therewith to don allegementis (to give relief)
To folkes whiche be not glade,
But discorded and mallade,



No. 1.—A DEALER IN MERCERY.

And herte with perturbacyouns
Off many trybalyouns.
I have knyves, phylletys, eallys,
At fleestes to hang upon wallys;
Kombes mo than nyne or ten,
Bothe for horse and eke for men;
Merours also, large and brode,
And for the syght wonder gode;
Off hem I have ful greet plenté,
For folke that haven volunté
Byholde hemselfe thereynne."

Our cut represents the interior of the house of the lady mercer, with the various articles enumerated in the text; the boxes of ointment, the horse-combs, the men's combs, and the mirrors. She first offers the pilgrim a mirror, made so as to flatter people, by representing them handsomer than they really were, which the pilgrim refuses:—

"Madame," quod I, "yow not displeese,
This myroure schal do me noon eese;
Wherso that I leese or wyne,
I wole nevere looke thereinne."
But ryght anon myne happe it was
To loken in another glasse,
In the whiche withouten wele (without doubt)
I sawe mysylf foule and uneleene,
And to byholde ryght hydous,
Abhomynabel, and veyous.
That merour and that glas
Schewyd (showed) to me what I was.

In the celebrated "Romance of the Rose," one of the heroines, Belacueil, is introduced, adorning her head with a fillet, and with this head-dress contemplating herself in a mirror:—

Belacueil souvent se remire,
Dedans son miroir se mire,
Savoir s'il est si bien seans.

There is a representation of this scene in the beautiful illuminated manuscript of the "Romance of the Rose" in the British Museum (MS. Harl. No. 4425), in which, singularly enough, the mirror itself, which is evidently of glass, is represented as being convex, though perhaps we must attribute this appearance to the unskillfulness of the designer, who in his attempt to show that the mirror was round, failed in perspective. In our first cut, from Guillaume de Deguileville, it will be observed that the artist, in order to show that the articles intended to be represented are mirrors, and not plates, or any other round implements, has drawn the reflections of faces, although nobody is looking into them. Another peculiarity in the illumination of the "Romance of the Rose," a portion of

which is represented in our cut No. 2, is that the mirror is fixed against the wall instead of being held in the hand when used, as appears to have been more generally the case. Standing-mirrors seem not to have been yet in use.



No. 2.—LADY AND MIRROR.

It has been stated already that, even in the highest ranks of society, the ladies were usually employed at home on useful, and often on profitable work. This work embraced the various processes in the manufacture of linen and cloth, as well as the making it up into articles of dress, and embroidery, netting, and other similar occupations. The spinning-wheel was a necessary implement in every household, from the palace to the cottage. In 1437, John Notyngham, a rich grocer of Bury St. Edmunds, bequeathed to one of his legatees "j spynnyng whel et j par earpearum," meaning probably "a pair of cards," an implement which is stated in the "Promptorium Parvulorum" to be especially a "wommanys iustrument." A few years previously, in 1418, Agnes Stubbard, a resident in the same town, bequeathed to two of her maids, each, one pair of wool-combs, one "kerubyug-stok," (a combing-stock, or machine for holding the wool to be combed), one wheel, and one pair of cards; and to another woman a pair of wool-combs, a wheel, and a pair of cards. John Baret, of Bury, in 1463, evidently a rich man with a very large house and household, speaks in his will of a part of the house, or probably a room, which was distinguished as the "spinning

house." Our cut No. 3, from an illuminated Bible of the fifteenth century in the Imperial Library at Paris, (No. 6829), represents a woman of apparently an ordinary class of society at work



No. 3.—LADY AT HER DISTAFF.

with her distaff under her arm. The next cut, (No. 4) is taken from a fine illuminated manuscript of the well-known French "Boccace des Nobles Femmes," and illustrates the story of "Cyrille," the wife of king Tarquin. We have here a queen and her maidens employed in the same kind of domestic labours. The lady on



No. 4.—A QUEEN AND HER DAMSELS AT WORK.

the left is occupied with her combs, or cards, and her combing-stock; the other sits at her distaff, also supported by a stock, instead of holding it under her arm; and the queen, with her hand on the shuttle, is performing the final operation of weaving.

Some of the more elegant female accomplishments, which were unknown in the earlier ages, were now coming into vogue. Dancing was as favourite an amusement as ever, and it received a new éclat from the frequent introduction of new dances, of which some of the old popular writers give us long lists. Some of these, too, were of a far more active and exciting description than formerly. One of the personages in the early interlude of "The Four Elements," talks of persons—

That shall both daunce and spryng,
And tome elene above the gronde,
With fryseas and with gambawdes round,
That all the hall shall ryng.

Music, also, was more extensively cultivated as a domestic accomplishment; and it was a more common thing to meet with ladies who indulged in literary pursuits. Sometimes, too, the ladies of the fifteenth century practised drawing and painting,—arts which, instead of being, as formerly, restricted almost to the clergy, had now passed into the hands of the laity, and were undergoing rapid improvement. The illuminated manuscript of "Boccace des Nobles Femmes," which furnished the subject of our last cut, contains several pictures of ladies

occupied in painting, one of which (illustrating the chapter on "Marcie Vierge") is represented in our cut No. 5. The lady has her palette, her colour-box, and her stone for grinding the colours, much as an artist of the present day would have, though she is seated before a somewhat singularly formed framework. She is evidently painting her own portrait, for which purpose she uses the mirror which hangs over



No. 5.—A LADY ARTIST.

the colour-box. It is rather curious that the tools which lie by the side of the grinding-stone are those of a sculptor, and not those of a painter, so that it was no doubt intended we should suppose that she combined the two branches of the art. In one of the illuminations of the manuscript of the "Romance of the Rose," mentioned above as being preserved in the British Museum, we have a picture of a male painter, intended to represent Apelles, who is working with a palette and easel, exactly as artists do at the present day: both he and our lady artist in the cut are evidently painting on board. We begin now also to trace the existence of a great number of domestic sports and pastimes, some of which still remain in usage, but which we have not here room to enumerate.

Out of doors, the garden continued to be the favourite resort of the ladies. It would be easy to pick out numerous descriptions of gardens from the writers of the fifteenth century. Lydgate thus describes the garden of the rich "churl":—

Whilom ther was in a smal village,
As myn autor makethe rehersayle,
A chorle, whiche hadde lust and a grete corage
Within hymself, be diligent travayle,
To array his gardeyn with notable apparayle,
Of lengthe and brede yelike (equally) square and
longe,
Hegged and dyked to make it sure and stronge.

Alle the aleis were made playne with sond, (sand)
The benches (banks) turned with newe turvis grene,
Sote herbers (sweet arbours), with eondite (fountain)
at the honde,
That wellid up agayne the sonne schene,
Lyke silver stremes as any cristalle clene,
The hurbly waves (bubbling waves) in up boyling,
Ronde as byrall ther beamys out shynynge.

Amyddis the gardeyn stode a fressh lawrer, (laurel)
Theron a bird syngyng bothe day and nyghte.

And at a somewhat later period, Stephen Hawes, in his singular poem entitled "The Pastime of Pleasure," describes a larger and more magnificent garden. Amour arrives at the gate of the garden of La Bel Pucel, and requests the portress to conduct him to her mistress.

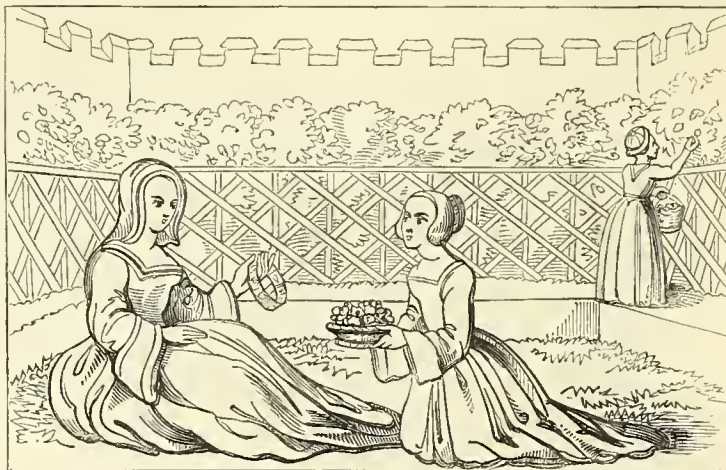
"Truly," quod she, "in the garden grene
Of many a swete and sundry flowre
She maketh a garlonde that is veray shene,
Wythe trueloves wrought in many a coloure,
Replete with sweteness and dulcet odoure;
And all alone, wythout company,
Amyddes an herber she sitteth plesauntly."

From the description of this "glorious" garden that follows, we might imagine that the practice of cutting or training trees and flowers into fantastic shapes, as was done with box-trees in the last century, had prevailed among the gardeners of the fifteenth. The garden of La Bel Pucel is described as being—

Wyth Flora paynted and wrought curiously,
In divers knottes of marvaylous gretenes;
Rampande Lyons stode up wondrously,
Made all of herbes with dulcet swetenes,
Wyth many dragons of marvaylos likenes,
Of dyvers floures made ful craftely,
By Flora couloured wyth colours sundry.

Amiddes the garden so moche delectable
There was an herber fayre and quadrante,
To paradyse right well comparable,
Set all about with floures fragraunt;
And in the myddle there was resplendyschaunte
A dulcet spring and marvaylous fontaine,
Of golde and asure made all certaine.

* * * * *
Besyde whiche fontayne, the moost fayre lady
La Bel Pucel was gayly syttyng;
Of many floures fayre and ryally
A goodly chaplet she was in makynge.



No. 6.—A LADY AND HER MAIDENS WEAVING GARLANDS.

the illuminators were unable to represent the elaborate descriptions of the poets. Besides flowers, every garden contained herbs for medicinal and other purposes. In the romance of Gerard de Nevers (or La Violette), an old woman goes into the garden attached to the castle where she lives, to gather herbs for making a deadly poison. This incident is represented in our cut No. 7, taken from a magnificent illuminated manuscript of the prose version of this romance in the Imperial Library in Paris. The garden is here again surrounded by a wall, with a postern gate leading to the country, and we have the same trellis fencings as before.

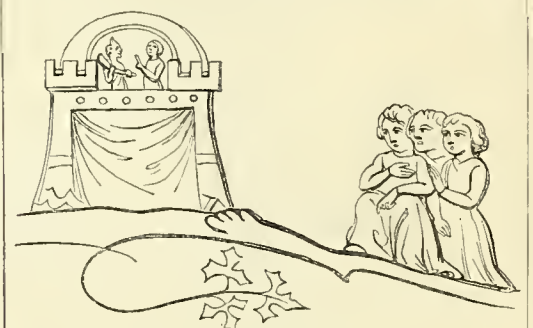


No. 7.—A LADY GATHERING HERBS.

The various games and exercises practised by people out of doors seem to have differed little at this time from those belonging to former periods, except that from time to time we meet with allusions to kinds of amusement which have not before been mentioned, although they were probably well known. Among the drawings

I have had occasion before to observe that garlands and chaplets of flowers were in great request in the middle ages, and the making of them was a favourite occupation. Our cut No. 6, taken from the illuminated calendar prefixed to the splendid manuscript "Heures" of Anne of Brittany in the Imperial Library in Paris, where it illustrates the month of May, represents the interior of a garden, with a lady thus employed with her maidens. This garden appears to be a square piece of ground, surrounded by a high wall, with a central compartment or lawn enclosed by a fence of trellis-work and a hedge of rose trees. Pictures of gardens will also be found in the MS. of the "Romance of the Rose" already referred to, and in other illuminated books, but

of the borders of illuminated manuscripts, from the thirteenth century to the beginning of the sixteenth, we meet with groups of children and of adults, which represent doubtless games of which both the names and the explanations are lost; and sometimes we are surprised to find thus represented games which otherwise we should have supposed to be of modern invention. One very curious instance may be stated. In the now rather celebrated manuscript of the French romance of Alexander, in the Bodleian library at Oxford, which was written and illuminated in the fourteenth century, we have a representation of a puppet show, which appears



No. 8.—A PUPPET SHOW.

to be identical with our modern Punch and Judy. We copy this very early drawing in our cut No. 8.

Among the pastimes most in vogue at this time among the lower and middle classes were archery, the practice of which was enforced by authority, and shooting with the crossbow, as well as most of the ordinary rough games known at a later period, such as football and the like. The poet Barclay, who wrote at the close of the century, makes the shepherd in one of his eclogues not only boast of his skill in archery, but he adds

I can dance the ray; I can both pipe and sing,
If I were mery; I can both hurle and sling;
I runne, I wrestle, I can wel throwe the barre,
No shepherd throweth the axeltree so farre;
If I were mery, I could well leape and spring;
I were a man mete to serve a prince or king.

Bull-baiting, bear-baiting, and such like sports, were also pursued with avidity, and it was a law

in every town that any butcher killing a bull which had not previously been baited, was subjected to a fine. Even gentlemen and young noblemen took part in such exercises and sports. Among the higher classes, hunting and hawking were pursued with more eagerness than ever, and they become now the subjects of numerous written treatises, setting forth their laws and regulations. When gentlemen were riding out for pleasure they were usually accompanied with hawks and hounds. In the annexed cut (No. 9) taken from an illuminated manu-

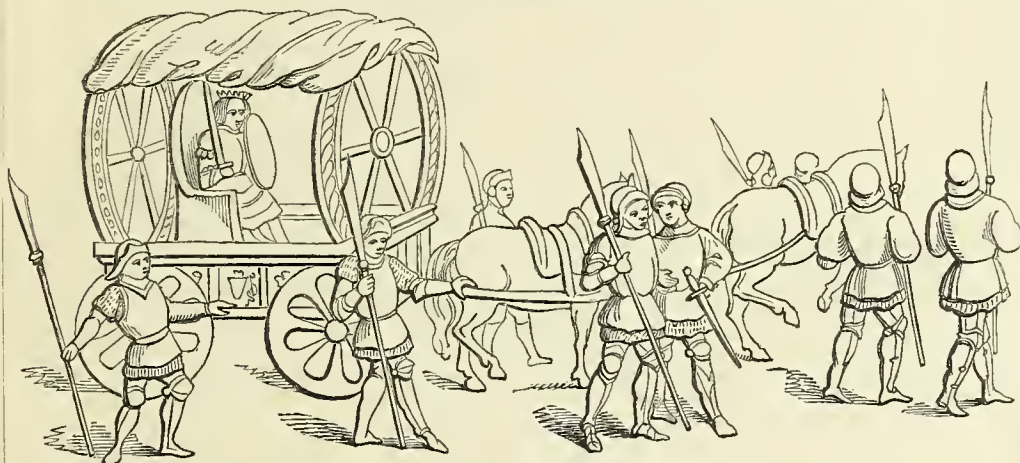


No. 9.—A PARTY HAWKING.

script of the French Boccaccio at Paris (Imperial Library, MS. No. 6887) a party thus attended meets another party on horseback, and they are in the act of saluting each other. Horses were still almost the only conveyance from place to place, though we now more often meet with pictures of carriages; but, though evidently intended to be very gorgeous, they are of clumsy construction, and seem only to have been used by princes or great nobles. I give two examples from a superbly illuminated manuscript of the French translation of Valerius Maximus (Bibl.

two large hoops, which are strengthened by cross bars resembling the spokes of a wheel. In the second example, the carriage bears some resemblance to a modern omnibus. It is intended to represent the incident in Roman history, where the unfilial Tullia caused her charioteer to drive over the body of her father, Servius Tullus, who had been slain by her husband Tarquin the Proud. The ladies appear to sit on benches inside the carriage, while the driver is mounted on the horse nearest to it. These carriages still retained the name of carts, although they appear to have been used chiefly on state occasions. Riding in them must have been very uneasy, and they were exposed to accidents. When Richard II. made his grand entry into London, a ceremony described by Richard de Maidstone in Latin verse, the ladies of the court rode in two cars, or carts, one of which fell over and exposed its fair occupants in a not very decorous manner to the jeers of the multitude.

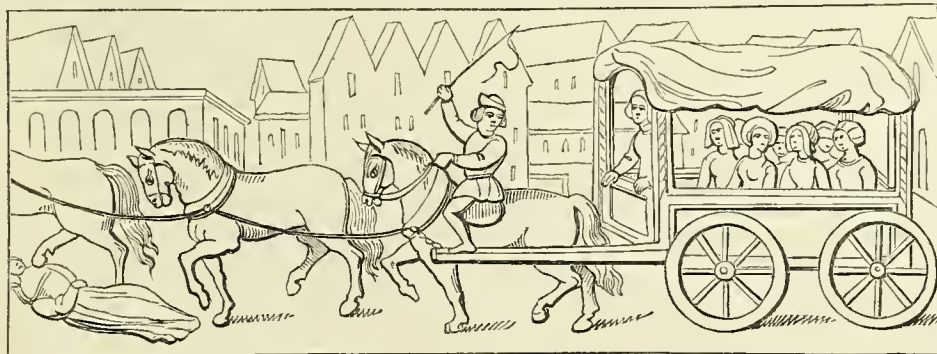
As yet carriages seem not to have been used in travelling, which was performed on horseback or on foot. During the century of which we are speaking, especially after the accession of Henry VI. to the English throne, the roads were extremely insecure, the country being infested by such numerous bands of robbers that it was necessary to travel in considerable companies, and well armed. From this circumstance, and from the political condition of the age, the retinue of the nobility and gentry presented a very formidable appearance; and such as could only afford to travel with one or two servants generally attached themselves to some powerful neighbour, and contrived to make their occasions of locomotion coincide with his. We find several allusions to the dangers of travelling in the Paston Letters. In a letter dated in 1455 or 1460 (it is uncertain which), Margaret Paston



No. 10.—A ROYAL CARRIAGE AND ESCORT.

Imper. No. 6984) executed in the latter part of the fifteenth century. The first is a royal car, in which a throne has been placed for the king, who sits in it in state. His guards lead

desires her husband then in London, to pay a debt for one of their friends, because, on account of the robbers who beset the road, money could not be sent safely from Norfolk to the capital.



No. 11.—TULLIA RIDING OVER HER FATHER'S BODY.

the horses. The form of the carriage is very simple; it is a mere cart on wheels, without any springs, and has a covering supported on

A year or two earlier, we hear of a knight of Suffolk, riding with a hundred horsemen, armed defensively and offensively, besides the accom-

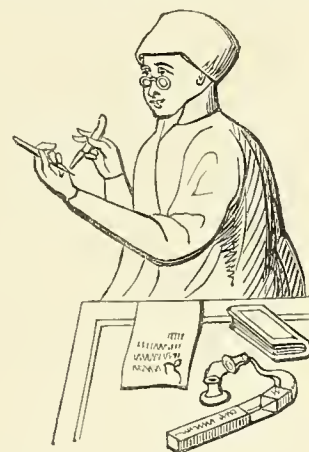
paniment of friends. As travelling, however, became frequent, it led to the multiplication of places of entertainment on the roads, and large hosteleries and inns were now scattered pretty thickly over the country, not only in all the smaller towns, but often in villages, and sometimes even in comparatively lonely places. In the manuscript of the French Boccaccio in the Imperial Library (No. 6887), there is a picture (copied in our cut No. 12) representing a



No. 12.—A PUBLICAN

publican serving his liquor on a bench outside his door.

It has been intimated before, that literature and reading had now become more general accomplishments than formerly. We can trace among the records of social history a general spreading of education, which showed an increasing intellectual agitation; in fact, education, without becoming more perfect, had become more general. In one of the compartments of the tapestry of Nancy (of the latter part of this century), engravings of which had been published by M. Achille Jubinal, we have a figure of a scribe with all his apparatus of writing, the pen, the penknife, and the portable pen-case with ink-stand attached. But the most curious article



No. 13.—A SCRIBE, IN SPECTACLES, FROM THE TAPESTRY OF NANCY.

which this scribe has in use is a pair of spectacles. Spectacles, however, we know had been in existence long before this period. A century earlier, Chaucer's "Wife of Bath" observed rather sententiously:—

Povert ful often, whan a man is lowe,
Maketh him his God and eek himself to knowe.
Povert a spectacle is, as thinketh me,
Thurgh which he may his verray frendes se.

Lydgate, addressing an old man who was on the point of marrying a young wife, tells him to

Loke sone after a potent (staff) and spectacle,
Be not ashamed to take hem to thyne ease.

John Baret, of Bury St. Edmunds, in 1463, left by will to one of the monks of Bury, his ivory tables (the *tabule* for writing on), and a pair of spectacles of silvergilt:—"Item: To daun Johan Janyng, my tabeles of ivory, with the combe, and a payre spectacles of sylvir and ovirgilt." This shows that already in the middle of the fifteenth century, a pair of spectacles was not an uncommon article.

THE VERNON GALLERY.

WAR.

Sir E. Landseer, R.A., Painter. L. Stocks, A.R.A., Engraver.
Size of the Picture, 4 ft. 4 in. by 2 ft. 10 in.

THE title of this picture falls upon the ear just now like a strange and portentous sound, and the subject we look on as a shadowing forth of coming events—events of which, happily, Europe has not for many years been a witness. When the picture was painted it brought before us a scene that had almost passed from the memory of the present generation; it is now on the eve of revival, for armed hosts and hostile squadrons are mustering for the battle, and the earth, which has so long been at rest, is echoing back the "confused noise of warriors."

It was with no prophetic eye that the publication of this engraving was delayed to a period when political affairs would seem to render it more than ordinarily attractive, we may add, most painfully interesting. As we gaze on the horse and his rider struck down in their gallantry and their strength, on the ruined cottage, and the devastated garden, they speak to us of things that are probably coming to pass, and the horror of the scene recalls to memory the lines of Bishop Porteus:—

"War is a game which, were their subjects wise,
Kings would not play at."

The painter's simple yet comprehensive representation of War, is little more than a kind of episode in the day's battle, yet it is as convincing in its appeal to the understanding, as if he had given us the whole field of action strewn with the dead and dying; we require no further evidence of the sad results of hostile armies pitted against each other than the four noble figures stretched on the ground. The soldiers belong to the Royal Horse Guards, as we learn from the motto emblazoned on the silk drapery of the trumpet; and from other incidentals; both are dead; so is one of the horses; the other is severely wounded, and is vainly endeavouring to extricate himself from the *débris* around; the head of this noble animal is the great point of the picture, forming, as it does, a striking contrast in its attitude and fiery expression to that of the other horse whose eyes are glazed over by the film of death. We may employ here the language we used in speaking of this picture in our notice of it when exhibited in 1846:—"The subject is not allusive to any past battle, because the men wear the cuirass, a mode of arming not in use in our army during the last wars; but it would point to the future, and the fulfilment of such an augury may heaven avert from our own doors." The invocation then entered may now take a wider range, and all who desire "peace and good-will" to their fellows will pray that these blessings may ere long overspread the whole earth once more.

PROGRESS OF THE CRYSTAL PALACE.

It is still confidently stated that the Crystal Palace will open on the 24th. It will be far from completion, at the same time there will be then vastly more to see than the public can do justice to in several visits, and the subsequent successive additions will present the engaging qualities of progressive novelty. Her Majesty also has given her gracious consent to be present at the inauguration. It is understood that the Palace is not to be open on Sundays, in consequence of a pledge bearing that interpretation which was given on the application for a Bill in parliament. The sentiments of her Majesty and the Prince on this subject, it is not for us to predicate. We noticed however that the Botanic Gardens at Kew were open on Sundays for the first time last year. A little explanation now enables us to appreciate the excellent effect of the proposed interior arrangements. At either end of the nave, grouped together in an ornamental basin, is to be a group of fountains, of which the architectural and sculptural part will be marble and bronze. They will probably contain various beautiful

water plants and rare fishes. The grand vista of the nave is to be kept open from end to end between these fountains with the exception probably eventually of a grand fountain in the centre where the nave crosses the great transept. It will be decorated on either side with statues and groups of plants arranged in connection with the architectural features of the structure. At the corners, where the principal transept intersects the nave, will be placed four statues of great size, probably the "Hercules Farnese," and the "Flora," as representing colossal ancient Art, and two modern picturesque statues of corresponding dimensions. The opposite ends of this transept form the two grand entrances to the palace, the one from the gardens, the other from what appears to be now preparing, as the carriage approach; and which facing towards the west, now that the few trees and the mass of brushwood has been cleared away, commands nearly as fine a view towards Loudon as the main or garden prospect, which looks far away over an expanse of country, more extended than that attained from the well-known terrace at St. Cloud. At this westerly entrance will be placed the monuments of Lysicrates, and copies of the two colossal groups on the Monte Cavallo, of figures reining in horses. Entering by this on the immediate left is a large portion of the building, appropriated to the gigantic remains of Egyptian Art restored to their freshest presence after a lapse of two or three thousand years. Among these, an Egyptian Venus rises from her capital of lotus leaves; further on to the left, the Greek Court of the time of Pericles, with capitals and walls elaborated with colour. On the entablature directly over the column and the spaces between are placed wreaths, containing emblems that are not easily comprehended, and the Greek names within are spelt in some cases in a way, for which we suppose there is authority, but with a mutual transposition of epsilon and eta, and of omega and omicron, to which we are not accustomed. This court will contain the choicest specimens of Greek sculpture. Passing on still to the left, and keeping on the west side of the nave, we come to the Roman Court, and the Court of the Alhambra, the exquisite decoration of which is now beginning to show in colours. This brings us to the north transept which crosses the building, and affords on the east end an entrance from the gardens, impressively lined on either side with colossal sphinxes, leading thence up to two Egyptian seated colossi of enormous dimensions. Beyond this is the Assyrian Court, with its gigantic five-footed monsters, and its gorgeous and fantastic, yet beautiful superstructure. If Mr. Ferguson reads the ancients aright, such anomalies as blue boars and white lions are not confined to the present degenerate days; for even the Assyrian rejoiced in his blue bull. He is, however, we understand, practically borne out in some of his views as to the palatial superstructure of the time, by some recent discoveries. Crossing the nave to the east side, and returning towards the centre transept, we arrive at the Byzantine, Elizabethan, Italian, and other Mediæval Courts. The casts for the details of these were obtained chiefly at an early period of the undertaking, and were to be seen for months lying about in apparent disorder. Now that they are duly placed, and in the course of appropriate finish, they no longer merely amaze, but instruct, and delight the eye with the charm of order as well as with their extreme variety. These courts, beautiful as they are, have been got up with unexampled rapidity. Nothing can be more instructive to the student of Art than the beautiful examples of the various grades of decoration here assembled and contrasted. It is impossible even to allude to a tithe of the worthy examples here displayed; but we were riveted at once by the noble effect of Michael Angelo's tombs of the Medici, as placed in the Italian Court, although the seated figures of Lorenzo and Giulio, which complete the compositions, have not yet been placed in their due situations. Indeed, the great Angelo's style of sculpture was the grandest embodiment yet seen of the picturesque element in that art, and far transcends anything of the same kind produced by the French, or in his own country since his

time. We see Bernini standing on tiptoe to reach him, but his efforts ended but in flutter and bombast. What would be extravagance in any other, in Michael Angelo—such is the eloquence and power of speech of his art—becomes true grandeur. The Kilpeck doorway in the Byzantine court is illuminated, and the Rochester doorway, in the Gothic court, is nearly completed. The figures introduced are proper, or coloured according to life. It is decorated in true ecclesiastic pomp, with blue, red, green, purple, and elaborate gilding. The colours are very pure and powerful, and on the high key so generally adopted in the mediæval styles. It is quite necessary to render these conscientiously, and in their full power, but to be truly appreciated they require the toned and modified rays of painted light to harmonise and enhance their effect. The decoration of this doorway, and the Elizabethan court, are entrusted to Mr. Coulton.

Copies of the Ghiberti gates, from the Baptistry at Florence, have been bronzed in imitation of the original. The decorative paintings after those in the Vatican are being well rendered. Having set out from the westerly entrance on that side of the nave through the Egyptian, Greek, Roman, Alhambra, and Assyrian Courts, and returned on the east side through the Mediæval Courts, we have arrived again at the centre transept. Crossing over this, we come to the court which will contain the Italian and French sculpture grouped together: beyond which, in progress of erection, are the manufacturing courts, the Sheffield, the Birmingham Courts, &c. &c., under the direction of various architects and decorators; Professor Semper, the junior Barry, John Thomas, Tite, Crace, &c. These courts, however, are not here confined to this side of the nave, but will also occupy a portion of that towards the west. These courts, though by no means confined in their dimensions, bear no proportion to the vast and airy structure in which they are all situated. Indeed the extreme lightness and vast scale of the great edifice containing them, prevents any comparison being formed by the eye between the containing and contained, which is of great practical advantage in avoiding any appearance of want of harmony.

This southern end of the building will contain, besides other attractions, the court of musical instruments; also the ethnological and natural history department, in which will be represented the inhabitants, customs, and scenes, of other climes and modes of life. There will be a large and beautiful collection of preserved birds and quadrupeds; an elephant, some tigers, leopards, and other wild quadrupeds are being grouped in various appropriate attitudes, amid as much as possible the associations of their existence. We feel that these two departments of ethnology and natural history afford a great scope for amplification and amusement, and yet are full of difficulty. The interest attached to various modes of wild life is undying in us, and only increases in proportion to the contrast afforded by our own advancing civilisation; at the same time the mere preservation of the stuffed animals and of the dresses of the human race (without the consideration of other points) presents a question not easy to be met. The subject will probably meet with its most adequate resolution in the hands of the efficient directors of this most interesting department.

Crossing over the nave towards the west, we arrive at the large unoccupied space—indeed by far the major portion of the space to the south of the main transept is as yet unoccupied—near which is the exquisite Pompeian house, also some manufacturing courts in progress of erection, and the German and English Courts of sculpture. These last are grouped together with some propriety, if such unions are desirable, as the characters of the two nations in this art, as in other matters, in some points assimilate. Thus the Italian and French sculpture is grouped together on the south-east corner of the main transept, and the English and German on the south-west. There is a great wealth of Art in both these collections, but we are sorry to see nevertheless that English Art is inadequately represented. The opinions of our own sculptors



BY T. LANDSEER R.A. PAINTER.

L. STOCKSARA ENGRAVER.

W.M.T.

FROM THE SCULPTURE IN THE VERNON GALLERY

as to the contribution of their works, seem to be very various. In some cases we see several statues all from one studio, and other names wholly wanting, without whose contributions no collection of British sculpture can be at all complete. We regret this much, as not only the object but the result of this unparalleled gathering of the sculpture of all time and climes together will be, we sincerely believe, to foster the interests and appreciation of a department of Art which has hitherto been much neglected in this country. The arrangements offered to British sculptors were identical with those under which the works of the living artists of other countries have been obtained, and although some commissions may go abroad from this country in consequence of the universal character of the collection, we believe it will have the effect of producing still greater encouragement for our native artists.

Sculpture requires in some degree popularising. Thus, although there are special courts set apart to the various countries and times in which the choicest specimens of the art of each are to be collected—say one or two choice works from each artist, by which he himself would prefer to be represented—other works will be distributed in a well studied architectural and sculptural arrangement, set off by groups of beautiful plants throughout the building. We have our own doubts which of the two classes of situation will be most advantageous to the works in question. British works are however coming in but slowly: we believe after some time their pace will increase.

We cannot leave this short occasional notice of the progress of the interior works, without testifying our admiration of the various and beautiful effects of light in the building. "From morn till dewy eve," a succession of effects grow, expand, and fade on the eye, to be taken up by others, that can have no example elsewhere. The vast height of the structure gives an amplitude to these effects, carrying them far beyond those which were visible in the building in Hyde Park; and the example and experience gained in that structure has greatly enhanced the present more amplified work. The red colour of the pillars is an especial improvement, which will not however be fully seen until the varied green and white of the plants and statues are combined with it. We trust the floors will be stained in dark colours of some solid character, which will give a better base to the structure and the columns, and will relieve the eye, and prevent the violent upward reflection so injurious to the due effect of formative works of Art. The roof is not to be covered with canvas, as was the case in the parent building. The light, therefore, will be much better, and the effect more brilliant, and we hope that the great height of the structure and the system of ventilation will keep the interior, even in summer, of an agreeable temperature. Outside, the terraces, each beneath each, the fountains and the varied gardens are progressing with rapidity, and evolving fresh objects of interest, among which is a structure of iron tracery surmounting a mound near the southern part of the front, which has been lately added. This is the temple of roses, in which all varieties of that royal family of flowers are proposed to be grouped and intertwined in the most elegant manner. The tracery is for the climbing species of this flower which, from two or three original stocks, has now been amplified by culture into a variety of which the name is legion. The instruction, which we doubt not the Crystal Palace will afford in the proposed Tracts, will probably include Botany. Some popularised, illustrated, and easy arrangement and explanation of the vegetable kingdom, will enable the city visitor to carry away with him clearer views on this branch of knowledge than that usually possessed by him. The great centre fountain of the gardens is alone to throw more water at one time than all the fountains of Versailles taken together; the borings however are not as yet complete. The terrace figures, which are each seven feet high, and are emblematic of various countries and towns, are being received in the interior, prior to their

erection along the front of the building. In addition to those already received, a fine figure of Glasgow, by Marshall, has arrived. Belfast is nearly completed by Legrew, and Liverpool will be represented by Spence, and other similar subjects by various artists are in course of preparation. A great number of decorative vases will be arranged throughout the grounds. The vast effigies of extinct animals are being arranged on the island appropriated for them, and are full of life and character. These have been worked out by the able hands of Mr. Hawkins and his assistants. The requirements for this work were peculiar; they were not merely the qualities of an artist that were necessary, but also those of a well-grounded comparative anatomist and man of science. The colossal representations of these creatures have been built up on the remains existing, by the rule of three mode of Cuvier: given, a tooth and a few bones, to find out the rest of the structure: and this has been effected with great success. These representations rejoice in nearly sesquipedalian names: *iguanodon*, *plesiosaurus*, *labarinthodon*, *ptero-dactyle*, &c. Their originals, at the time of their existence, had no names, for man was not created; in fact they appear to have existed under such circumstances of the surface of the earth as would have been unfit for the existence of the human being. To reproduce an appearance of this on the island and place set apart for illustrating this portion of the history of the world, appears therefore to be an arduous part of the undertaking. The state of the animal races in those long past ages, in relation to that of our own, appears somewhat analogous to the case of tropical vegetation compared with the flora of more temperate regions; various of the largest of the present tropical plants appear like our succulent weeds and ferns magnified. Thus the lower classes of animals in those old days seem to our eyes miraculously developed; enormous frogs, tortoises as big as a Caffre's hut, and lizards that might swallow a horse. There is even an antediluvian authority for our cherished St. George's Dragon! To temper our wonder, however, it appears, although certain classes of animal life appear so preternaturally developed as to have led in the first instance to an idea that the bones grew and magnified in the bowels of the earth, after the death of the animal to which they had belonged, that our geological discoveries afford us no remains of any extinct animal at all approaching in scale to the "true whale" who still disports him in our northern seas, and yields his life to supply our wants.

This feature of the Crystal Palace attractions will have much favour, doubtless, with the public. We recollect the interest with which we used to look at a little engraving, which served as frontispiece to Mantell's "Geology," representing, in small, a group of these denizens of a former world, stretched out on their native ooze. In the illustration at the Crystal Palace we shall see a far larger collection of the breeds of the time in their true hulk, and apparently full of life. The island on which they will be grouped is to be surrounded by a tidal lake. In this part of the gardens, and not far from the Temple of Roses, the excavations and cuttings are extensive, leading in one direction to the terminus of the Crystal Palace railroad. This will be on a large scale. The new road between Sydenham and Norwood which forms the carriage western approach, of which we have before spoken, is nearly completed. The reservoir at Sydenham is enlarged so as to afford a sheet of water, adding to the agreeable effect of the building on that side. A contemporary tells us, that, "according to the most moderate calculation, the whole annual receipts for rental of space for exhibition, will aid the income of the Crystal Palace in a sum not less than 45,000*l.*, the full amount that will be expended per annum for the various purposes necessary, and the payment of the officials required. The amount expended is 1,000,000*l.* This at 5 per cent. is 50,000*l.* per annum. Therefore, it will require something less than 1000*l.* per week to be received from the visitors to pay that percentage,—an amount which there can be no

doubt will be obtained, even in the most unfavourable weather."

We hope this is not a too sanguine view of the resources of the company: unquestionably a large proportion of the amount must be looked for from manufacturers, whose productions, appertaining to Art, are calculated to "tell" in a public exhibition, and so remunerate the proprietors for the necessary outlay. That this outlay will be considerable there can be no doubt: including the requisite "attendance," and the quantity of "stock" essential to make an effective "show."

We are somewhat apprehensive that the very important department of the plan—the exhibition of Art-manufacture, and the illustration of its progress—has not been sufficiently considered and studied by the authorities. After all, this is really the chief purpose of the building: and hence its great utility is expected to arise. Now we greatly fear that the "opening" day will show that, from some cause or other, there is a failure here. We know but of few manufacturers who have "taken places," while we could name many who will be absentees whose works would at once decorate and benefit the Crystal Palace; at present this hint may suffice: hereafter it may be our duty to return to the subject.

It is scarcely within our province to allude to the charges for admission: but from an advertisement, which we presume will appear in our columns, we apprehend there will be some disappointment. These charges are to be 5*s.* on Saturdays, 2*s.* 6*d.* on Fridays: and on the other four days of the week 1*s.* for each person—but the railway charges will be in addition for each person, 1*s.* 6*d.* first class, and 1*s.* second class.

On Fridays and Saturdays the gates are not to open until twelve o'clock—a serious error we consider: for the time will be short enough, if admission were given at nine or ten o'clock. Visitors will in all cases withdraw at sunset.

The season tickets are to be two guineas each: with reductions in cases of families: but the purchasers of season tickets will no doubt be chiefly limited to residents in the vicinity. It is arranged that none but "season tickets" will be admitted on the day of opening.

PAPER MANUFACTURE.

At the present period, when the diffusion of knowledge in the cheapest possible form demands the production of paper in enormous quantities and at the most economical rate, the consideration of the subject will be appropriate. It is but a few years since, when two or three small daily newspapers supplied the wants of the metropolis;—when our cheap periodicals had no existence, and those books,—well classed under the general term of "Railway Literature,"—were not yet dreamed of by publishers or readers. Eventually, the advancing intelligence of the age required new sources of instruction and amusement. A want expressed, or even slightly indicated, is readily met; and the success which attended the first attempts of adventurous publishers led others on the same track, and a torrent of literature deluges the land. Literature of the highest order reaches the public in a cheap form, and all the elements for the advancement of learning, and the improvement of taste, circulate—as the cant phrase is—amongst the "million." Unfortunately, at the same time that much wholesome bread is cast upon the waters, which will be found spreading its invigorating influence around, much that is rotten and poisoned finds its way into the same stream, and spreads a moral death, or, at least, a wide-spreading disease, wherever the current winds its way. We have faith in the vital powers of virtue; and notwithstanding the evils which a debased literature carries in its train, we are content

to believe that the sterling truths which are promulgated at the same time and in the same channels are a sufficient antidote; and that eventually, with the improvement of mind, an amendment in morals must follow. Already we perceive, or think we perceive, indications of this. From inquiries which we have made at railway book-stalls, and at many of those places where the classes of cheap literature to which we have alluded are alone sold, we find that books of a light and frivolous character, which commanded a large sale a few years since, have but few purchasers now; and that there is a general demand for books over which—as a railway bookseller said—"a man requires to think."

Some idea of the immense requirements of our literature may be formed from the following statement. We have one London daily journal circulating upwards of 13,000,000 of its enormous sheets annually, the other daily newspapers having a circulation of about 10,000,000. There are about 200 London periodicals of different kinds, and more than 300 provincial newspapers in England alone. The paper employed in printing these can scarcely be estimated with anything like correctness: but we find that nearly 100,000,000 of stamps are required annually for that portion which comes under the operations of the stamp act. It is stated that 3000 works are published annually in London, which is at present, we believe, below the actual number; and beyond these there are 230 quarterly and monthly magazines. If to this we add the quantity of paper required for letter-writing, and for all the various purposes of Art-manufacture and commerce, it will be at once evident that the manufacture of this article is one of great importance. In the article of correspondence alone, we find 380,000,000 of letters passing through the post-office, which, supposing these on the average to weigh but half an ounce each would amount to 11,875,000 pounds of paper. From the best sources of information we learn that the quantity of paper now manufactured annually in this country amounts to not less than 500,000,000 pounds, worth more than 2,000,000*l.* sterling. Few things have tended so much to the acceleration of civilisation as the art of paper-making, which has uniformly increased with the improved means of printing, and, by the cheapening of literature, the enormously enlarged demand for books.

Reverting back to those ages when by a tedious process the blades of grass were manufactured into writing-tablets, we at once perceive the immense advantages which we enjoy in the facilities afforded for the interchange of thought by the manufacture of paper.

The Egyptians employed the *cyperus papyrus*. The layers of fibres were separated and spread upon tables, and kept for some time moistened with the waters of the Nile. An adhesive matter was by this process separated, and two or more *leaves*—for such they really were—being laid together, they were subjected to pressure, then dried, and eventually smoothed with a tooth. Amongst the Romans the process of manufacture became a more important one. They had their *glutinators*, men by whom the sheets were glued, and *malleators*, to whom the processes of hammering, pressing, and polishing belonged. The papyrus of the Egyptians and the paper of the Romans differs in many remarkable particulars, and an attentive examination has shown with tolerable certainty that the Romans made their paper from the pith of the papyrus plant, and not from the fibrous portions.

Besides the papyrus, there are many specimens of ancient paper made from the inner bark of several trees, but the former is calculated to resist the action of time in a manner which is truly remarkable. Champollion informs us of the existence of manuscripts on papyrus as old as Moses.

There is a habit amongst many of the historians of science and manufacture, of referring everything of an ancient date to the Chinese, to which country they appear to look as to the source of all that has come down to us in the way of applications of nature's productions to objects of utility. In this way the Chinese have been named as the manufacturers of cotton paper, but even to this day they make their papers from the rind of the bamboo and the mulberry tree.

The Arabians, however, certainly prepared cotton paper in Bucharra in 704 A.D., and on their spread over Europe, they appear to have introduced it into Spain. Paper-mills, worked by water-power, appear to have been erected—probably the first in Europe—and in these mills the manufacture of paper from cotton rags was commenced.

At Fativa, now called San Filipe, a small town in Valentia, excellent paper appears to have been made. Edrisi says, writing in 1150, "here is made paper, the equal of which cannot be found in the whole universe, it is exported to the east and west."

The employment of vellum or parchment for nearly all the important works produced by the learned men of the middle ages, who were chiefly priests, prevented the development of paper manufacture. Steadily, however, it increased; at the commencement of the fourteenth century there existed at Fabriano, and at Colle, in Tuscany, paper-mills worked by water-power. These have been continued down to the present day, some beautiful specimens having been shown in the Exhibition of 1851. Bodoni, at the commencement of the present century, obtained the paper from Fabriano, on which his beautiful editions were printed. Linen-paper was made in Germany at an early period. The archives of the hospital in Kaufbeuren contain documents upon linen-paper, bearing the dates of 1324, 1326, and 1331. Paper-making then made its way into France. The towns of Troyes and Essonnes appear to have possessed the earliest mills. From France the manufacture passed into England. In 1496, Wynkyn de Worde informs us that the paper used for a work which he printed, was made by John Tate at his mill, Stevenage, Hertfordshire. In 1558, Queen Elizabeth granted to her jeweller, John Spelman, the right to erect a paper-mill, which was established at Dartford, in Kent. Several writers have asserted that the mill at Dartford was the first worked in this country; but the testimony of De Worde, sufficiently proves the manufacture to have an earlier date than this. Sheep-skin and calf-skin having been used for printing and writing when paper was introduced into Europe, it became important to give the paper a strength and solidity resembling that of vellum. Cotton was the material employed in making the first paper, which was soft and easily torn. Hemp and other strong vegetable fibre was therefore introduced; and this led to the manufacture of paper entirely from linen rags. However, many of the old papers, both of cotton only, and of a mixture of cotton and linen, having been well sized with gelatine, preserved all their qualities to the present day unimpaired. In 1750, Baskerville had a paper prepared, upon which to print his Virgil,

entirely free from the roughness which characterises the earlier manufactures. This was effected by making the paper on wire moulds. A similar plan was adopted by Johannot, of Annonay, in the manufacture of a paper for Didot, which was called *papier vélin*. Eventually, machines were introduced for making paper in any length, and with the increasing demand, numerous improvements, chiefly facilitating the processes, have been applied to the manufacture. The Dutch have long been remarkable for the manufacture of fine hand-made paper; and until within the last seventy years, all the best paper used in this country was supplied from Holland.

Originally it was the practice to take the rags from which paper was made and reduce them to a pulpy state by washing with water, and placing the mixture in close vessels for some days, whereby it underwent fermentation. Putrefaction indeed was induced by the process, and the fibre very much injured by the operation; a semi-gelatinous mass however resulted, which was suited for the purposes required. The next step was to beat the rags into a pulp by stamping rods, shod with iron, working in strong oak mortars, but this was so ineffective that forty pair of stamps were kept at work night and day to prepare one hundred-weight of rags. Our modern processes are far more perfect, and to these we must now direct attention.

Whether habits of more practical economy are growing up amongst the English people we know not, but it is a fact that they are more careful of their rags than formerly they were. All our linen rags were obtained from Italy and Germany. Our importation of rags is however much reduced, owing to the increased supply produced at home. It has been stated that the paper-making materials saved annually in the United States, amounts in the value to several millions of dollars. Let these facts show the importance of saving each fragment of our linen garments. That which we wear to day in the form of a shirt, eventually becomes so thin and ragged, as to be no longer wearable; it passes through the rag-shop to the paper-maker, and we by and by receive it back again as superior satin wove post, ornamented it may be by the embosser, and its edges glittering in gold. Referring to the importation of foreign rags, some one has written, "The material of which this sheet of paper is formed existed a few months ago, perhaps, in the shape of a tattered frock, whose shreds, exposed for years to the sun and wind, covered the shepherd watching his sheep on the plains of Hungary; or it might have formed part of the coarse blue shirt of the Italian sailor, on board some little trading vessel of the Mediterranean." So pressing is the demand for rags, that France, Holland, Belgium, Spain, and Portugal, prohibit under severe penalties their exportation.

The first operations in the process of paper making is sorting, cutting, and cleaning the rags. Women are employed on this: each woman stands at a table, the top of which is covered with wire: on one side is a pile of rags, and on the other a box divided into three compartments. A few of the rags are spread out upon the wire; they are shaken to and fro, by which dirt is separated, and passes through the wire-gauze. The pieces required should not be larger than three or four inches square; all of this size are selected and thrown into one of the compartments of the box. On the table is an upright knife, and by drawing the rags across its blade, they are cut to the required

size. In selecting, care is required to put similar qualities of rags together, and all seams are cut off and kept by themselves; since if the sewing thread be not properly ground, it produces an inequality in the paper.

The second operation is washing. The dirty and coloured rags are placed in large square chests, and steam being admitted into these, they are boiled with lime for some hours, by which some of the colour and all the dirt is removed. The mass is still however quite unfit for the formation of white paper; it is therefore put into trongs, and attacked with what are technically called *engines*. The trough is usually about ten feet long, four or five feet broad, and two deep; it has a longitudinal division, and an iron roller twenty-two inches in diameter, and twenty-six inches wide. This roller is not a plain cylinder, but its surface presents a number of bars or knives, projecting more than an inch radially from its axis, and beneath is a plate armed with bars or knives of the same kind as those of the roller. The roller is set in motion, making about 130 revolutions in a minute; a stream of clean water passes constantly through the trough, and one hundred-weight of rags is placed in it at one time. The rags are therefore drawn under the rollers, and cut and pressed, and carried round by the rapidity of the motion, until reduced to the proper condition. Above the roller is placed a cover with two frames of wire-gauze; to this the crushed rags are carried; the foul water is removed by a pipe, and a stream of clean water passes constantly in upon them. Some makers introduce chloride of lime into the trongs, the object of which is to remove all colour; by others the bleaching operation is made a separate affair. The rags after being pressed are placed in a chamber or cylinder, from which the external air is carefully excluded. Into this pipes are conveyed, which communicate with a retort in which chlorine is formed by the application of heat to a mixture of common salt, manganese, and sulphuric acid. The chlorine, by a well-known action, discharges all colour from the rags, and they become perfectly white. Much judgment is required in this part of the process. If the bleaching is carried too far, the texture of the paper is injured by the destruction of the fibre. There is also much difficulty in removing the chlorine from the mass, simple washing, however extended, being insufficient to overcome the force by which the fibres hold this active agent. For ordinary purposes, for writing or for printing, this does not signify much, although paper from which the chlorine is not removed is subject to decay with far more rapidity than such as is free from it. The knowledge of this has led our paper-makers to use what they call an *anti-chlor*; this is either the sulphite or the hypo-sulphite of soda: by the play of chemical affinities these salts remove the chlorine, with the formation of sulphuric acid, which is washed away. For lithographic and for photographic papers, nothing but selected white linen rags should be employed, and every bleaching agent avoided. Owing to the want of attention to this point, many annoying failures are constantly occurring to the photographic artist in particular, which he is unable to refer to any cause in his manipulation. The requirements of photography are not, perhaps, yet sufficient to induce the paper-maker to alter his practice, but when we consider the important uses to which photography is now being put, it will be evident that any paper-maker obtaining the

required excellence in his material, might secure an immense demand, and a large profit.

From the gas chamber the rags are again conveyed to the washing-trough, worked over again, and then turned into the beating-engine. This is not unlike the former, but the knives are closer, and the motion is much more rapid. Having been ground here for several hours, the whole assumes a fine white pulpy appearance, and much resembles milk or cream. For some papers the size is now introduced, but for writing-papers the size is applied after the sheet is made.

Paper is made either by hand or by machinery, for many purposes the hand-made paper being preferred. When made by hand the workman is supplied with a mould—a square frame, with a fine wire bottom resembling a sieve—of the size of the intended sheet. The prepared paper pulp is in a trough: he dips his mould into this, lifts up a portion of the pulp, and holds it in a horizontal direction. By this means the water runs out through the wire sieve, and a coating of fibrous material is left upon the bottom of the mould. The sheets thus formed are passed, first between felts or woollen cloths, and afterwards alone. Machine manufacture is the same in principle, but extended in scale, so that sheets of any length can be produced. A trough is kept filled to a certain line with paper pulp; this is kept in a state of constant motion by means of a long beam, so that the linen fibre may not settle. Below this trough is placed another, in which is fixed a *sifter*, or wire frame, on which the paper pulp flows, and by a peculiar motion is spread out into a sheet. From this it flows onward to a ledge over which it passes, a regular stream of paper; it is then caught upon a plane, which presents an uninterrupted surface of six feet, on which the paper spreads itself most uniformly. This plane is an endless web of the finest wire; it has a peculiar shaking motion from side to side, the object of this being to spread the pulp and get rid of much of the moisture. In passing onward the pulp becomes more and more solid: by and by it passes on to an endless web of flannel, by which more moisture is absorbed, and it is then caught and carried between two rollers and powerfully squeezed: it passes over an inclined plane of flannel to dry it yet further, and is then subjected a second time to another pair of pressing rollers. The paper is now perfectly formed, but wet and tender, and it has to go through the drying process. From the last pair of pressing rollers the paper is received upon a small roller, and by this it is guided over the polished surface of a large heated cylinder, from which it passes to another much larger. Rolling over these polished surfaces all the moisture is dispelled, and the rough appearance of the paper entirely disappears, and the finished paper is wound off by the machine upon a reel. Such is a very rapid sketch of the main features of preparing paper by machinery.

The first machine for making continuous paper was constructed at Essonnes, in France, in the paper-mill of François Didot, the invention of M. Robert, who obtained a patent for fifteen years, and a reward of 8000 francs from the French government. Eventually, this machine was introduced into England by patents, which were assigned to Messrs. Henry and Sealy Fourdrinier, in 1804. Dartford, in Kent, was selected as best adapted for realising the patentees' plans, and Mr. Hall's establishment as the fittest engineering concern

for that purpose. Mr. Bryan Donkin was employed in this establishment; and through the introduction of this machine, he was led to a consideration of all the requirements necessary. To this gentleman the perfection of the machinery for the manufacture of paper is mainly due. Our space will not allow of our detailing the various improvements which were introduced from time to time. The principles involved in all will be comprehended from the description we have given of the manufacture. A few words, upon the processes of *sizing* and *glazing* of papers appears to be required. English writing-papers are sized with gelatine, which is applied after the paper is made. The white letter-papers of France and Germany are sized in the vat with farina and resin-soap. M. Canson made a size of which wax was the base; and Mr. Obry introduced the plan of dissolving resin by means of soda, forming thus a resin-soap, and using it with alum, sometimes in combination with potato-starch. Most of the printing-papers made in this country are prepared with the resin-size. The glazing of papers is effected by passing them through polished metal rollers.

The best kinds of paper are manufactured from linen rags, but since the supply is insufficient, a great quantity of cotton has been introduced into the composition of paper. Beyond this, nearly all our modern papers contain considerable portions of earthy matters, which are introduced for the purpose of giving a fictitious solidity and adding to the weight of the paper. The Cornish China clay trade has been very largely increased by the demands made upon it for fine clays for the paper trade. Pipeclay and other white earths are introduced with the same object.

The ingenuity of man has been taxed to discover materials from which good paper might be manufactured cheaply. The following are a few of the things which have been employed, and many of them with very tolerable success.

The fir-apples, the cellular tissues of the potato plant, beet-root, the refuse of the root after the manufacture of sugar, Indian corn, particularly the stem, although the knobs have also been employed with advantage, the pulp of the poplar tree, ash bark and barks generally, bullrushes, the sugar-cane, mosses, sea-weed, confervæ, the green slime forming on still waters, leather scrapings and shreds, straw, hop bines, which make a very nice paper, and will probably before long be extensively employed. All the lentils also afford a good material for the manufacture of paper. Peat has been used with much success for the commoner papers. Sawdust and shavings promise to furnish valuable material.

In connexion with the latter materials, a patent has lately been obtained by Messrs. Coupier and Mellier in this country, "for manufacturing pulp for paper-making from straw and other similar vegetable materials, and from the bark of the osier or chestnut-tree, by the use of a boiling solution of soda or potash, in conjunction with other chemical means, and without mechanical operations."

The patentees conduct their process as follows:—They make use of an open vessel with a perforated false bottom, on which are placed the materials to be operated on, previously cut or otherwise divided into short lengths. From the top of this vessel (which is to be closed during the operation), a pipe leads to a second vessel capable of holding from sixty to seventy gallons, in which is placed the alkaline

solution. The end of the pipe in the first vessel is provided with a rosehead. When the process is to be commenced, steam is to be turned on into the alkaline solution, and its temperature raised to the boiling point. A communication is established between the vessels by another pipe from underneath, and a circulation of the heated liquor is hereby maintained for about eight hours. Hot water is then forced through, and this washing is continued until the liquor flows out at a certain strength; cold water is then supplied to the materials, and passes through until it comes out clear. In order to bleach and disaggregate the fibres, they are then submitted to the action of a solution of hypochlorite of alumina, or other hypochlorite, and again washed in hot water, in order to remove the superfluous bleaching liquid. This reduces the mass to the condition of *half-stuff*, which is manufactured into paper according to the usual modes, operating with or without the addition of rag-pulp. The quantity of alkaline solution consumed by the above process, will be about thirty or forty gallons for every hundred weight of fibre, and of hypochlorite about twenty-five per cent. of the weight of the fibre. The alkaline solution may be obtained by dissolving soda or potash in lime-water, and decanting the clear liquor, and the hypochlorite of alumina for the bleaching process by dissolving sulphate of alumina in a solution of hypochlorite (common chloride) of lime. The waters obtained by the first process when evaporated yield a resinous soap, which may be mixed with other materials, and burnt as fuel, or used in the unmixed state.

A second section of the patent consists in treating wood-shavings from the lime, ash, elm, and beech, with nitric acid, in order to obtain therefrom a pulp to be used in the manufacture of paper.

The patentees employ two vessels in connection with each other, having perforated false bottoms, on which the shavings to be operated on are placed in a damp place and pressed. About eighty per cent. by weight of white nitric acid diluted is then added to the shavings in one of the vessels, and after standing about four hours, heat is applied until ebullition commences, and nitrous fumes are evolved. These fumes are caused to pass into the second vessel, where they come in contact with the damp shavings, and are partially converted into hyponitric acid. When the boiling has been continued for a sufficient time, the shavings are subjected for about two hours to the action of solution of potash or soda; they are then bleached by hypochlorite of alumina, using, however, only about two per cent. by weight, of the materials in making the solution. This last operation, with the aid of subsequent washings, converts the shavings to the state of *half-stuff*, which may be used alone, or with rag-pulp, according to the usual methods. The acid liquor employed in operating on the first batch of shavings, after having about forty per cent. of the weight of the materials added to it, is used for treating another quantity, the nitrous fumes evolved being applied as before described. By evaporating the used acid liquors, oxalic acid may be obtained, as well as an acid of a character analogous to nitropic acid.

Since paper consists of a fibrous material which it is important to economise, proposals have been made to combine animal matter with it in large proportions. The animal gelatine would be held between the fibres of the sheet, and the result would be the production of a material in many respects

resembling vellum, while it would at the same time offer all the advantages of ordinary paper. We intend at some future period to return to the consideration of this subject, with more particular reference to the processes of ornamental paper manufacture. Of late, so many absurd statements have been circulated in relation to paper, and the supply of materials for its manufacture, that an article devoted to the consideration of the subject was thought advisable. All that has been aimed at has been to show how paper is now made, to describe the sources from which the material comes from which paper is made, and, beyond all, to point out the numerous sources from which we may expect to be supplied with materials quite sufficient to maintain the required supply of so valuable a material. Even if our linen and cotton rags should entirely fail us, the refuse straw of our stables, the saw-dust and the shavings of the carpenter's shop, will furnish us, when properly treated, with paper on which still to print our thoughts, and record our discoveries for the benefit of generations yet unborn.

ROBERT HUNT.

THE ROYAL ACADEMY.

LECTURES ON SCULPTURE.

HAVING arrived at that period of Greek Art which was immediately preceded by Calamis and Pythagoras—that time at which (particularly at Athens and Argos) sculpture had developed its utmost excellence—the lecturer (Sir R. Westmacott, R.A.) proceeded at once to consider the wonders of the Phidian age, wherein were united boundless magnificence with the most refined taste. So transcendent was the genius of Phidias, that all the works of the time of Pericles were carried on under his direction, and artists were busied in every department in realising his designs; but the statue of Minerva in the Parthenon is especially his own work. The Pallas Parthenos was the image of the goddess equipped in armour, but the military habit was relieved by the richness of the ornament. The technical construction of the statue might be detailed, but such particulars do not come within the purpose of a lecture. The works of no other sculptor are comparable with those of Phidias for unanimity of conception; and in contemplating them, we cannot determine whether in ingenious design, sublimity of character, or marvellous execution, they most claim our admiration. The extraordinary finish to which these sculptures were worked up, was in some degree a result of exhibiting them to the public; but there was yet, independent of that, a powerful stimulus to careful work, in the hope of excelling. There may be other edifices of antiquity which in magnitude surpass the Parthenon, but no structure in the world has been distinguished by architectural and sculptural beauties which have so deeply impressed the human mind. Of the metope tablets there were altogether ninety-two, fifteen of which, from the south side, are now in the British Museum. On the front, and east side, the combat of Pallas with the giants, and other battles of the gods, were represented; and in the middle of the south side, scenes from the earlier Attic mythology. Of the frieze of the cella, five hundred and twenty-eight feet long, four hundred and fifty-six feet are known. There are fifty-three tablets in the British Museum, besides casts of the whole west side. The whole represents the Panathenæan procession. On the west side appear the preparations for the cavalcade; and on the south and north, on the first half, the Athenians are seen riding in files next to those who took part in the chariot contest, which succeeded the procession and with them the goddesses of battle as charioteers. On the east side appear the twelve gods, together with a company of virgins who bring consecrated gifts. Of the statues in the east pediment there are nine figures

in the British Museum; and from the west, one with five fragments. On the east is represented the first appearance of Athena among the gods; and on the west, Minerva, contending for the tutelar dominion of Athens, conquers Neptune by teaching Erichthonius how to yoke the horse created by the former. Among the pupils of Phidias, Agoracitus and Alcamenes were distinguished; they devoted themselves to the execution of statues of the gods. In all the works of Phidias there is the same majestic style, but in the execution there appears here and there in the metopes some difference, arising from, perhaps, the employment of artists whose feeling having been formed according to the taste of an anterior period, their forms were not so full and flowing as those worked out by the school of the great master. After a highly interesting description of the manner in which the Greeks employed their tools to produce certain effects, as seen in the works spoken of, and the disposition of the draperies with respect to the light, the lecturer did ample justice to the Theseus and the Illissus, and then proceeded to show the measurement by heads of many well-known statues, as the Venus, the Apollo, the Faun, &c., and to point out the variations in stature. A close attention to the measurement of different statues shows that the Eginetan school gave short bodies and long legs to male figures. The artists of Phigalia treated their figures of Amazons in the same feeling; but according to the Polyclitan canon the upper parts predominate. Art always exalts, never debases its subjects: in the works under consideration this is eminently observable. In the Panathenæan procession we cannot admire too highly the groupment of the horses with the figures, and then the relief of the whole by blue as the celestial colour. The most valuable points of the horse are fully understood: in the formation of the limbs, body, and nostrils there are the indications of strength and speed. But in contemplating the triumphs of Phidias, neither those who assisted him in these marvellous works, nor others of rare genius, though of other schools and a later time, must be forgotten. The style of Phidias did not, however, make an impression which communicated a permanent corresponding character to Greek Art. Besides the Attic, there was also a school which may be denominated Sicyonico-Argive, of which, Polyclitus was the greatest master: one of whose statues, the Doryphorus, was instituted by common judgment a canon of human proportion. In a competition at Ephesus, Polyclitus prevailed over Phidias, Ctesilaus, Phradmon, and Cydon. But the majestic severity of Phidias, and others of his time, yielded to the luxuriant and voluptuous sentiment which characterised Greek Art even until the time of the subjugation of Greece by the Romans. Polyclitus popularised his style so much, that even artists followed him, although not his pupils, even as late as towards the end and after the end of the Peloponnesian war. And it was after this period that Scopas, a Parian, and Praxiteles, an Athenian, took the lead in giving to the human form a beauty, combined with a sentiment of voluptuousness, of which the antecedent ages of Greek sculpture had entertained no conception. The Venus of Capua, which is not surpassed by any sculpture in existence, as also the Venus of Cnidos, and that of Melos, with the qualities in which they differ from each other, and antecedent works, may be instanced and considered in their various relations, as remarkable examples of the revolution which Hellenic Art underwent. Great excellence began to be evinced in portrait-sculpture, as statues and busts. The Niobe family, now at Florence, could not be determined in the time of Pliny as to whom the work should be attributed, whether to Scopas or Praxiteles; but the manner of the work itself pronounces for Scopas, as the markings were more positive than those of Praxiteles usually were. There are fourteen figures in all, expressing fear and grief at the effects of the arrows of Apollo. The works are, however, among the best of that period when human action was most successfully represented. As Phidias was

the master of the earlier Attic school, Praxiteles was the master of the elder; and the principles of this, and the healthiest portion of after-times in this and other schools, were exemplified in such works as the Laocoon, the Apollino, and numerous other known works. As elevation of sentiment was lost sight of, Art became corrupt and sensual; and when Greece fell under Roman dominion, the finest works were removed by Marcellus, Fabius Maximus, Sylla, L. Æmilius Paulus—in short, by every Roman who visited Greece with a shadow of authority. Thus, after the Achaian war, the Romans professed an extensive taste for Art. In the time of Sylla, Pompey, and Octavian, all the eminent sculptors then living had repaired from subjugated Greece to Rome; but there Greek Art was an exotic which never flourished; and even in the time of the Cæsars the Arts were nothing, save as ministering to the caprice and sensuality of power and wealth; and what efforts soever might be put forth occasionally for the restoration of good taste, the pedigree of Hellenic Art may be said to have been extinguished before the removal of the seat of empire to the Eastern provinces. With the revival of Art at Florence and in Italy, the names of Niccola Pisano, and his son Giovanni, of Balducci, Ghiberti, Donatello, Giau di Bologna, Michel Angelo, Benvenuto Cellini, and perhaps a few others are associated, inasmuch that to these may be said to be attributable the onward impulse which has brought sculpture, in the state in which we find it, down to the times in which we live.

ART IN THE PROVINCES.

WORCESTER.—The prospectus of a plan for the establishment of a Fine Art Society in this city has reached us. The list of distinguished names that appear on the document as patrons promises favourably for the ultimate success of the institution, and the subscription-list shows well. It is intended to have an annual exhibition of pictures, &c.; and we learn from one paragraph in the prospectus that, with reference to such exhibition, "The Committee shall have power from time to time to apply so much as they may think expedient of the surplus funds of the Society, in the purchase of paintings, sculpture, casts, books, and works of Art generally; but in all such purchases works of Art shown at the Society's Exhibitions shall have a reasonable preference." The first exhibition is proposed to be held in the ensuing autumn. Artists resident in the metropolis and its vicinity, who may feel inclined to aid with their productions the infant institution at Worcester—and we trust many will be disposed so to assist—will therefore have such an opportunity after the closing of the London galleries.

BELFAST.—On the 7th of April a large party assembled in the rooms of the Belfast School of Design to witness the annual distribution of scholarships attached to that institution, and to take part in a *conversazione* which was held after the termination of the principal business of the evening. As is generally the custom on these occasions, the apartments were decorated with various works, the productions of the pupils, and also with many excellent specimens of the manufactures of the locality, especially of linens and damasks. We may remark as evidence of the good effects produced by the excellent instruction which the scholars receive from Mr. Claude Nursey, the head-master, and his coadjutors, that three of those educated here have received appointments as masters elsewhere; namely, Mr. Stannus, to Dowlais; Mr. S. McCloy, to Waterford; and Mr. J. Williamson to Newcastle-under-Lyne. We learn from the report read on the above evening, that the number of pupils attending the various classes within the walls, and in public schools connected with the Belfast establishment, is 245, and there seems every probability of additions being made to these during the present year. Mr. Cairns, M.P. for Belfast, who presided on the occasion, delivered to the company and pupils a long but most able and practical address; the five scholarships were assigned respectively to Messrs. W. A. Walker, P. McGivney, J. McHenry, W. R. Ferris, and S. F. Lynn. The first scholarship, of the value of 20*l.* is given by Lord Dufferin, the president of the institution, and a young Irish nobleman who not only seeks to promote the interests of Art in Ireland, but in England also.

THE UNIVERSAL EXHIBITION AT PARIS.

THE regulations for the Universal Exhibition to be held in Paris in the year 1855, have been published, and although detailed, we can give the substance of the principal conditions in a condensed form. The exhibition will admit of the agricultural and industrial products, as well as the works of Art, of all nations. The day appointed for the opening will be the first of May, 1855, and it will be closed on the thirty-first of October in the same year. Foreign governments will be invited to appoint committees for the examination, selection, and dispatch of their national productions, and the formation of such committees will be notified as soon as possible, in order that between them and the Imperial Commission relations may be established; and such committees being established, the Imperial Commission will not enter into correspondence with individual exhibitors, or intending exhibitors, either native or foreign. Natives of France or foreigners proposing to exhibit, will enter into correspondence with the committee of the department or country in which they reside; and foreigners residing in France will apply to the official committee of their respective countries, and nothing can be received for exhibition unless under the authority of the committees. Having given the terms on which Fine Art, the production of natives, will be received, we shall mention the terms in which contributions from foreign artists are invited, and then give the classes of industrial productions. The admission of French works of Art will be adjudged by a French jury which will sit at Paris; this jury being appointed by the section of Fine Arts of the Imperial Commission. This tribunal will be divided into three sections: to the first will be submitted works in painting, engraving, and lithography; to the second, those in sculpture, engraving, and medalling; and to the third, architecture. The Exhibition will be open to the works of French and foreign artists living at the date of the decree constituting the Fine Art Exhibition; that is on the twenty-second of June, 1853. Works already exhibited may be contributed, but copies are prohibited, with the exception of such as reproduce a work in another department of Art, as enamels, drawings, &c., &c. Prohibition extends also to pictures and other works without frames, and sculptural works in raw clay. Such are the conditions especially for works of Art,—subject, of course, to the general conditions of the Exhibition. The lists of contributions must be addressed to the Imperial Commission by the thirtieth of November, 1854, giving the christian and surnames, and residence of the intending exhibitors, the nature and number or quantity of the productions proposed, and the space which they will occupy in height, breadth, and depth. These lists, as well as other documents, from foreign countries will be accompanied by a translation into French. Besides productions in every class of art, those of every class of industry and agriculture are admissible, as metallurgy and mineralogy, examples of the application of the mechanical powers, results of physical and chemical agencies, productions in relation with the learned professions, manufacture of mineral productions, all textile fabrics, Art applied to Manufacture, decoration, and every species of luxurious enrichment. Contributions from French as well as foreign sources will be received at the Palace of the Exhibition from the 15th of January until the 15th of March, 1855. To manufactured articles susceptible of injury from remaining in packing-cases will be extended the privilege of being unpacked before others less liable to injury, if the authorities be previously instructed in such particular instances. All heavy packages should be sent before the end of February. Foreign articles will be sent to the French frontier, when they will be received by authorities appointed for that purpose, and transmitted to Paris at the expense of the French government; and at the termination of the Exhibition they will be returned to the same place, to be removed thence at the expense of the exhibitor. They will be addressed according to

a formula to be supplied by the foreign committees. The exhibition of all contributions will be gratuitous; no expense will be incurred on account of any contribution during the Exhibition. All articles of heavy machinery, or other objects for which certain preparations may be necessary—as for instance in the way of foundation,—must be pre-announced in time sufficient to admit of the necessary dispositions. And where it may be necessary, exhibitors will have the power, subject to the approval of the Imperial Commission, of appointing a particular agent in order to assist in the exhibition of their own works. The places appointed for the reception of productions from the United Kingdom are Havre, Boulogne, Calais, and Dunkirk, and the authorities there appointed to receive them will transmit them to Paris, where they will be received by the officers of the French customs, in whose presence, and in that of the proprietor or his representative, they will be unpacked. The prices of all articles will be marked upon them, and such prices cannot be changed. At the close of the Exhibition, foreign contributors or their representatives will declare whether their property will remain in France or be re-exported: in the former case the officers of Customs will determine the duty to be paid, and prohibited articles will on this occasion be accepted on payment of twenty per cent. on their value. Every exhibitor of an article, the design or manufacture of which is not yet secured to them by patent, may obtain from the Imperial Commission a certificate, which shall secure to the proprietor his sole right. The judgments declared on the works exhibited shall be confined to a mixed international jury selected from the thirty special juries, corresponding with the thirty classes under which the contributions are arranged. The number of the jury will be according to that of the exhibitors. The official committee of each country will name persons eligible to form its quota; and in case any such official committee shall fail to do so, the default will be provided for from the general assembly of the juries. The Imperial Commission will appoint the members of the international juries to their respective departments, and will also determine the rules whereby the functions of the special juries shall be regulated. Every special jury will have a president, to be named by the Imperial commission, and a vice-president to be chosen by a majority of themselves. The president of each jury, and in his absence the vice-president, shall have the casting voice in cases of equal division. The special juries will be distributed in groups representing analogous branches of industry; these groups will be eight in number, and the members of each group will appoint their president and vice-president. The decisions of the special juries shall not be definitive until after confirmation by the group to which they belong. The awards of the first class will not be granted until after a revision by a council of the presidents and vice-presidents of the special juries, but the jury of the Fine Arts is excepted from this provision; skilled and experienced persons, whom it may be expedient to consult in peculiar cases, will be excluded from competition. The nature of the awards and prizes will be hereafter published by a decree of the Imperial Commission; but independently of any honorary distinctions which exhibitors may achieve by their merit, the council of presidents and vice-presidents reserve to themselves the right of recommending to the Emperor for especial marks of distinction, individuals who may show themselves entitled to an expression of public gratitude by services rendered to humanity through Art, science, or industry. The regulations as they appear formally published by the Commission are somewhat lengthy; but all that concerns exhibitors of the United Kingdom we have extracted, and we shall, as new arrangements may be made, communicate them to our readers. The time appointed for the opening of the Exhibition is considered too early by certain of the French manufacturers. It may be considered probable that if a representation be made to the Emperor, the opening may be postponed, of which arrangement the earliest notice will be given.

THE BEAUTIFUL IN THE HUMAN FIGURE, AND IN ARCHITECTURE.

IN any enquiry into the essential beauty of the human figure, we revert at once to the second and third periods of Greek Art, to productions of those schools which flourished between, it may be, the fifth and the second centuries before our era. The subject directly and collaterally, has been considered by Vitruvius, Winckelman, Sandrart, Mengs, and other authorities. It may be asserted, and with some show of probability, that the Greeks adhered to certain canons; but if they did it can be shown that the canons were various, according to which many valuable productions were realised. And this diversity arises from the repugnance of genius to the stringency of a scale. There is no refinement in sculptural art which the Greeks have not carried to its utmost perfection, and hence did we not know that they worked according to the measure of a certain *polychrome*, their finely poised quantities—to which nothing can effectively be added, from which nothing can insensibly be taken away—would be sufficiently felt as a carefully regulated result, although the rationale might remain unexplained. No apology is necessary that we turn to the Greeks in the question of personal beauty, for in their deities they have realised examples of the most splendid humanity; what divinity soever their gods may possess, they derive from having been made after the image of their worshippers. It is a matter of infinite surprise, that even in Greece so many schools should have approached perfection—should have produced so many admirable works, without having laid down acknowledged canons of Art. Up to the period of Phidias, and even after he had distinguished himself, there was no established rhythmical composition. The first standard type was the Doryphorus of Polyclitus, which was executed after the eighty-second Olympiad, and to this artist was ascribed the establishment of the principle that the weight of the body should be chiefly supported by one foot, whence results the contrast of the supporting and compressed, with the relieved, side of the body. Before the time of Polyclitus the figures are shorter in stature and less graceful than subsequently, and this earlier character was strongly marked by individualism and even vulgarity, each work being principally realised after one model and hence strongly typical of the national conformation. This is sufficiently obvious in a comparison of these works with productions of late times under the prevalence of idealisation. In modern painting and sculpture we proportion the body according to the head as a unit, but the ancients adopted the length of the foot, and the proportions of their statues are generally found to accord with this as a unit. If we attempt to construct a synthesis for a mechanical description of the beautiful, we cannot form it upon any unanimity in the Greek schools. In the acceptance of the foot as the unit for the determination of stature, they were nearly agreed, but this has little to do with the relation of quantities and those graces and caprices which as being abnormal constitute the salt of Doric Art—which lie beyond the reach of rule—that is within the province of genius. We cannot help expressing some surprise that the moderns should apply their scale to ancient works, the head, although it is acknowledged that the foot was found generally more accurate. In Müller we find that most authorities on proportion adopt the head divided into four parts, and yet among these there are differences. The subdivisions are, *a* from the crown to the roots of the hair; *b*, to the root of the nose; *c*, to the upper lip, and *d*, to the bottom of the chin; but *a*, and particularly *b* are less (especially in the older style) than *c*, and *d*. Vitruvius finds *a*, *b*, *c*, equal, but *d* smaller than these. For the sake of perfect accuracy the fourth part of the head is again divided into twelve lines, the statue therefore of the Borghese Achilles is described as 7, 1, 11, the Apollo Sauroctonus 7, 0, 9, and the Capitoline Faun 7, 3, 6, (the two latter by Praxiteles) while according to the canon of Lysippus the Dioscurus of Monte Cavallo is 8, 2, 6, the Farnese Hercules 8, 2, 5, the Laocoon 8, 3, 5. But independently of these scales there are certain proportions which in a great degree accord; thus from the upper point of the sternum to the lower extremity of the abdomen, from the navel to the upper commencement of the kneecap, and thence

to the sole of the foot. From differences in this scale it is shown that the Æginetan school gave to their male statues short bodies and long legs, and the Phigalian sculptors proportioned their Amazons in like manner. In the canon of Polyclitus the upper parts predominate, but again subsequent changes of taste and manner operated so as to reverse this law and determined the preponderance of the lower parts. Winckelman states that the foot in slender as well as in compact figures measures one-sixth of the entire height and this is generally confirmed. Where any variation exists it is in the proportion between the foot and the head; the former increasing and the latter decreasing according to the greater or less volume of the figure. The author of a work of which we quote the title at the beginning of this article, proposes a theory as applicable to the human figure, based on a thesis of constructive lines extremely beautiful in their sympathetic relation. "It consists in dividing the semi-circle by 2, 3, 5, and 7, and multiples of these primes, in the same arithmetical progression in which the monochord spontaneously divides itself in the production of the harmonics of sound, and using the angles thus produced in applying harmonic proportion to plane figures, through diagonal direction instead of vertical and horizontal distance. By this means divisions by two, four, &c., give what may be termed in harmonical phraseology, tonic angles; divisions by three, six, &c., dominant angles; divisions by five, ten, &c., mediant angles; divisions by seven, fourteen, &c., subtonic angles, &c. The manner of applying this system in imparting proportions to a representation of the human figure and thereby synthetically developing in it the operation of the law in question, is to adopt, as a fundamental angle, either $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{5}$, $\frac{1}{7}$, $\frac{1}{10}$, or $\frac{1}{14}$ of the semi-circle, according to whether feminine beauty or masculine power may be the required characteristic of the figure to be represented."

The synthesis is exemplified in application to the construction of several figures of beautiful proportion. These figures are of course upright, having the arms adjusted straight with the sides. We know that the proportions of the Venus and of the Apollo will fall into a synthesis when tried by such a means, and although we believe that the Greeks were cognisant of constructive systems of beauty, we do not believe that the best antique relics were realised under any prescription beyond that fine feeling for the beautiful, which dictated to the artist the selection of beautiful parts from a variety of sources. We see the adaptability of Mr. Hay's system to figures erect and motionless, but in reference to figures in descriptive or relieved poses, in which resides the language of Art, we do not see its applicability. In short, expression in its unlimited phases can only be realised by the education of the eye. We see continually schools of students working from the same figure, and of twenty not two shall draw the figure with the same feeling. The conceptions of some shall be "of the earth, earthy," while those of others shall be graceful.

The determination of a universal law of harmonious proportion in architecture has been the standing problem of the Art since the best period of the Greeks. The great principle of harmonious proportion attributed to the Greeks was unknown to Vitruvius. We have seen and examined systems of harmonious proportion as applicable to certain antique remains, but so far from being in anywise generally applicable to other structures, they seemed rather to induce the supposition that each structure was erected according to a thesis peculiar to itself. Penrose failed in determining the principle whereon the Parthenon was constructed; he limited himself to one idea; but others who are more excursive may not be more successful. Mr. Hay, in the brochure before us, says "the basis of my theory is that a figure is pleasing to the eye in the same degree as its fundamental angles bear to each other the same proportions that the vibrations bear to one another in a chord of music. Now, as the whole science of musical harmony depends upon the simple division into which a monochord, when in a state of vibratory motion, resolves itself by nodes into ($\frac{1}{2}$), ($\frac{1}{3}$), and ($\frac{1}{4}$), with their sub-multiples, ($\frac{1}{5}$), ($\frac{1}{6}$), &c., so in like manner the whole science of proportion or harmony of form arises from a similar division of the quadrant of a circle, &c." and upon this principle Mr. Hay demonstrates his theory, which, as regards one architectural structure, is not less ingenious than his theory of beauty with regard to a figure in one pose; but if, after all, the applicability of the one is referable only to the Parthenon, and the other to an erect figure, knowing, as we do, that the canons of sculptural art were various, sculpture and painting on the one hand are but little assisted by the former, and architecture very equivocally aided by the latter.

IN THE GULF OF VENICE.

C. Stanfield, R.A., Painter.

R. Wallis, Engraver.

No part of Europe has, we may confidently affirm, afforded such prolific subjects for the artist's pencil, as Venice and its immediate neighbourhood; of the modern English landscape-painter especially it has been a favourite place of resort; and although every year we see the now mouldering and almost tenantless walls of the "City of the Sea," and the blue tranquil waters of the lagoons, under some new aspect on the canvas, one can scarcely ever weary of that which is always beautiful even in decay, and a memento of the power and grandeur of a people who once acted a conspicuous part in the world's history.

That portion of the Adriatic coast which constitutes the Gulf of Venice presents features of scenery not unlike those that are found in other parts of Italy, lying on the sea; but it is also distinguished by peculiarities that unmistakably show its contiguity to Venice, such as edifices rising immediately out of the water. We have an example of this in Mr. Stanfield's picture, where the group of buildings, like those of Venice, are evidently erected on piles, and are connected with the mainland by a small bridge. On the elevated bank to the right of this are two other groups of buildings, separated from each other, having the appearance of ancient Italian castles, and a range of hills, some of which are of considerable height, form, by their varied undulations and broken outlines, a picturesque background to the picture.

No artist understands better than Mr. Stanfield the value of judicious accessory introductions, either as points of light or shadow, or as objects to give distance; the boat to the right answers all these purposes; the bottle and the small bits of stone reflected in the shallows, not only relieve the rather monotonous tone of the quiet waters, but materially assist in throwing back the rest of the composition into their proper places.

ART IN CONTINENTAL STATES.

PARIS.—The destruction of interesting archaeological antiquities in Paris has been very great lately; in a few days the tools of the demolisher will be laid on a very interesting ancient monument, the "Aumonerie Saint Benoit" (*Eleemosyna Sancti Benedicti*) a kind of hotel maintained by Christian charity at a period when there were no other houses for charitable purposes. Under St. Louis, in 1205, St. Felix de Valois and his companions lodged there, and having built a convent and church dedicated to St. Mathurin, they adopted the name of Mathurins. The church of St. Benoit has undergone many transformations, having been a warehouse, a theatre, a bookbinding establishment, &c. In all the houses surrounding it are splendid capitals, ogival cloisters, and very interesting architectural *moreaux*, of which part will, no doubt, be preserved for the "Musée de Cluny." This demolition is caused by the formation of the Rue des Ecoles in the Quartier St. Jacques.—The government has ordered a fine assortment of China-ware of the Sèvres manufacture for the Exhibition of 1855; nothing new has transpired on the latter subject.—The French Government has recently given commissions to some of the best engravers in Paris to execute line engravings from a certain number of pictures in the Louvre. Since the formation of the "Chalcographie Royale," by Louis XIV., each government in France has at different times made valuable additions to this important collection of prints, which is not sufficiently known by the artists of this country. We shall observe that the present instance comprises pictures of all the different schools, and the name of the artists to whom the engravings are entrusted, some well known here, fully justifies the choice of the government. Thus, "The Pilgrims of Emmaus," by Paul Veronese, is given to Henriquel Dupont for 40,000f.; "Antiope," by Coreggio, to Achille Lefèvre, 20,000f.; "The Sainte Scholastique," by Le Sueur, Dicn, 15,000f.; "Head of St. Paul and Herodias's Daughter," by Luini, Bein, 15,000f.; "Charity," by Andréa del Sarto, St. Eve, 20,000f.; "A Concert," by Giorgione, Pollet, 20,000f.; "Coronation of the Virgin," by Fra Angelico, De François, 30,000f.; M. Caron is to engrave the newly ac-

* The Natural Principles of Beauty as Developed in the Human Form. By D. R. HAY, F.R.S.E. William Blackwood & Sons. The Orthographic Beauty of the Parthenon. By D. R. HAY, F.R.S.E. W. Blackwood & Sons, London and Edinburgh.



C. STANFIELD, R.A. PAINTER.

R. WALLIS, ENGRAVER.

IN THE GULF OF VENICE

PRINTED BY R. HOLMES & CO.

quired painting by Perugino for 20,000*fr.*; "Holy Family," by J. Romano, A. Leroy, 6,000*fr.*; "Soldier offering Money," by Terburg, Jules François, 20,000*fr.*. Several etchings by Daubigny, Jaques, and Blcry, after Ruysdael, Wynants, and Hobbema complete the commission. The whole amount destined thus to support engraving is 215,000*fr.* The whole will, of course, be in the highest style of line engraving.—In consequence of there being no *Salon* this year at Paris, the society of "Amis des Arts," applied to artists for small pictures. About thirty artists sent in works; twenty-four paintings have been purchased at prices varying from 12*fr.* to 40*fr.*, averaging 20*fr.* each; this is an indifferent affair for a city like Paris, and will bear little comparison with the London Art-Union Society.—Several artists are to accompany the French army in the East to execute paintings and drawings of any object worth perpetuating.—The United States of America, it is said, have commanded a series of paintings (subjects of the War of Independence) of one of our first artists; this is at present only an *on dit*. The names of M. Morel Fatio and M. Eugene Isabey are mentioned as having received commissions.—M. Achille Giroux, a clever animal painter, is just dead. His sketches and paintings have been sold, and realised good prices.—Decamps has renounced painting through ill health.—The models of the frieze for the Palace of Industry, by M. Desbœufs, are now being exhibited to his friends in his atelier.

EXHIBITION OF PICTURES OF THE MODERN FRENCH SCHOOL.

AN exhibition of the works of living French artists is about to be opened at No. 121, Pall Mall, where the works of British amateurs have been hitherto shown. When the collection is perfect, it will consist of about one hundred and twenty pictures: many by the most eminent painters of the French school. The notice which we now give of these works is limited and imperfect, because when we had an opportunity of viewing those that had arrived they were not yet hung, nor were their titles catalogued. When we look around at this, or any other collection of French pictures, we feel that there is a greater unanimity of feeling than in our own school. A more thorough prevalence of manner, it is frequently termed, nevertheless we cannot help admiring the indifference to that which among ourselves is called the "pre-Raphaelite." Of the figure pictures which we have seen, those of Ary Scheffer of course, in execution, approach the nearest to the early masters; but any degree of severity which the works of this painter may show is never felt in the heads; these are very carefully softened. By Scheffer there are four pictures. One which is composed of half-length figures appears to be an "Entombment," the impersonations present being the mother of Jesus, who has cast herself in grief upon the body, the two other Marys, and the beloved disciple. The head of the Saviour is all that is seen: it is a fine study and challenges comparison with some of the most refined versions of the old schools. The subject of a small picture, also by Scheffer, seems to be "The Magi," who are represented by three half-length figures guided by the star. In this picture there is a peculiarity, which is, that one of the impersonations is much younger than any of the Magi are ever painted. A third composition by Scheffer, also a small picture, shows a company of women worshipping before a cross. The variety of heads and character in this affords examples of masterly contrast. We observed one picture by Court—a study of the head of an Italian peasant woman, painted with the firmness which usually distinguishes his heads. Also two of Eugene Le Poittevin: one a sea-shore composition, with boats and figures, possessing all the charm of colour and judicious chiar-oscuro which distinguishes his works. Biard exhibits a very extraordinary production, a kind of Gulliverian episode in which, strange to say, there is a vast display of botanical and entomological knowledge. The composition is on a large full-length sized canvas, and it shows a diminutive Gulliver crouching amid a wilderness of gigantic foxglove, enormous blue bells, large

violets, dog-roses, poppies, and the entire category of our green-lane botany; he is shrinking in terror from the threatened attack of an enormous dragon-fly, while at the same time the presence of a Brobdignagian is announced by the intrusion of a ponderous hand into the composition with the intention of taking Gulliver up between the finger and thumb. There are other productions by Biard all worked out with the most marvellous nicety of finish. By Gudin there are two or three remarkable works, one is a sunny coast scene, in which there is but little of subject-matter, the great object of the artist having been to express sunshine and atmosphere, in which he is most successful. Among the small pictures there is a production of infinite sweetness by Plassan; it represents simply a lady seated on a sofa playing with a dog. The head is exquisitely painted, it is full of character, bright in colour, and marvellously soft in execution; the extremities too, although so small, are accurately drawn, and the colour of the whole is very sweet. The warmth and brilliancy of Barron's colouring is shown in a small composition, which, being worked according to the precepts of the Venetian school, is as successful an essay in colour as anything that has ever been produced. There are two small pictures by Alfred de Dreux; both represent young ladies mounted on ponies. The animals are drawn and painted with all the truth, substance, and vitality, which so eminently characterise his works. By Magaud there is a study of a country-girl seated; she has been cutting wood and is now resting. The face is painted with great softness; not so cold as Carlo Dolce, nor so warm as Greuze, if two painters so opposite can be instanced in speaking of one picture; such, however, are the suggestions of the head. A landscape by Auguste Bouheir reminds the spectator, perhaps too strongly, of Ruysdael. There are by Hoguet two works of great merit, one especially, a small coast view, with a little vessel lying on the shingle. The composition contains little or nothing, but the work is an instance of the value of light and shade, by means of which alone a picture may be made, but without them the most accurate drawing is vapid and pointless. Of the admirable crayon works of Brocard there are several examples all drawn and worked in his best manner, and the elaborate drawings of Schlesinger must not be forgotten. These are studies of odalisques and costumed female figures, executed in a manner very light and graceful. In addition to the pictures we mention, there are others of which we must postpone a notice till they are hung. We shall then have an opportunity of describing a picture by Delaroche, a small replica of his "Hemicycle," with many other productions of interest, which it is expected will then have been added to the collection.

CHEMICAL GLEANINGS.

New Photometer.—The proverb states that out of evil comes good, and in truth the proverb does not always fail; an instance of its fulfilment is afforded by a recent discovery made in Berlin—furnishing a means of estimating with precision the power or intensity of solar rays. Every person at all conversant with photography is aware of the fact that paper rendered sensitive for photographic purposes is rapidly blackened when exposed to light. A young Prussian painter, "M. Schall," has just taken advantage of the property in question to determine the intensity of solar rays; in other words, the gentleman has devised a very sensitive photometer. The success has been arrived at after performing no less than 1500 experiments, having for their object the establishing of a scale of all the shades of black which the action of the solar system produces on the photographic paper; so that if the shade at any particular moment be compared with that indicated on the scale, the exact intensity of solar light may be ascertained. The invention is stated to be perfectly successful. M. Schall has been complimented for the discovery by philosophers

of high reputation, amongst whom are Baron Alexandervon Humboldt, M. de Littrow, M. Dove, and M. Poggeudorff. The new photometer may be of the highest utility, not only for scientific labours, but also in many operations of domestic and rural economy.

Remarks on Materials of English Ceramic Ware.—Perhaps in the whole domain of applied chemistry there is no example more interesting to the lover of Fine Art than the conversion of clay and its adjuncts into pottery of various kinds. The proportions in which the clay is mixed with other substances have been usually guarded as a secret; but Mr. Secker in an interesting communication to the Edinburgh Philosophic Journal has recently published them. They are as follows:—*Cream-coloured, or Painted Ware.*—Dorsetshire clay, 56 parts; Kaoliu or China clay, 27; flint, 14; and China stone, 3 parts. *Brown Ware.*—Red clay, 83; Dorset clay, 13; flint, 2; and manganese, 2 parts. *Drab Ware.*—Caue marl, 32; Dorset clay, 15; stone, 33; and of lead, 3 parts. The glazes commonly used for the cream-coloured ware consist of varying proportions of white lead and China stone; or as these may crack, a frit of the following materials is employed:—China stone, 30; flint, 16; red lead, 25; soda, 12; and borax, 17 parts: 26 parts of this are then mixed with 15 of China stone, 10 of flint glass, 9 of flint, and 40 of white lead—thus constituting the fritted glaze. The China clay, or kaoliu of Cornwall, is produced, as probably most of our readers know, by the action of water on granite; apparently one of the most indestructible of bodies. By force of this action certain alkaline matters are washed out of the granite, and clay remains. It must be observed however that only certain specimens of granite, *i. e.*, those which are already partially decomposed or rotten, are adapted to the operation. The China clay of Cornwall only came into use about 1768, but in China the material has been used from time immemorial: also most probably in Egypt. The total quantity of China clay shipped from Cornwall during the past year represented the enormous value of two millions one hundred and fifty thousand pounds sterling!

Artificial Production of the Diamond (?)—We must needs append a note of interrogation to this strange announcement, seeing that we cannot aver its truth. Nevertheless, the circumstance does really seem probable that diamonds have been artificially formed. M. Despretz, cognisant of the fruitlessness of every attempt hitherto made to crystallise carbon by fusion, or by aggregation from fluids containing it, bethought himself of trying the effect of subjecting charcoal to constant voltaic action in an exhausted glass apparatus. The result was the development of certain crystals, chiefly black, but some white, and having the shape of octohedrons, a characteristic of true diamonds. This point, however, required a microscopic examination by a very expert crystallographer, M. Delafosse—so very small were the results. Another characteristic of the diamond was manifested by the extreme hardness of the product:—collected, mixed with oil, and applied in the usual manner, the crystals were found to cut and polish the ruby—a result which, so far as lapidaries are aware, can only be effected by diamond powder. There really then does seem to be every chance that Despretz has succeeded in producing the diamond. Perhaps our readers are aware that diamonds have long since been converted into coke,—wherefore then should coke not be converted into diamond? A German philosopher is endeavouring to extend the principle of which the preceding furnishes but one example—namely, to effect the crystallisation of various amorphous solids. He throws out the hint that all such solids may be susceptible of crystallisation. This experimenter is adopting the moist process—just as Ebelmeu adopted the dry process. The latter, availing himself of the high and prolonged temperature of the Sèvres porcelain kilns, produced beautiful crystals of valuable gems by the mere influence of heat on the non-crystalline material.

Another Analysis of Rain-water.—There was a time, and that not long since, when rain-water was accounted pure if only it were collected far enough away from the contaminating influences of towns. Within the last few years, however, the circumstance has transpired that rain-water always contains impurities, and that these impurities are variable in kind. It follows, therefore, that manufacturers, especially dyers, to whom pure water is so necessary, should make themselves aware of modern discoveries. The last published analysis of rain-water that we are aware of was made by M. Martin in August, 1853. The specimen was collected at Marseilles during a thunder-storm, and being analysed, was found to contain iodine, common salt, and ammonia. Iodine would appear to be almost universally present in rain-water. Nitric acid could not be discovered; but M. Martin regrets that the resources at his disposal were but limited. For example, there was great scarcity of dishes and other vessels, so necessary in the course of analysis.

Existence of Indigo in the Animal Fluids.—This precious dye-stuff and pigment is at present obtained from the indigo plant, the culture of which is difficult and uncertain; but it is not impossible that other sources will be discovered before long, if we may put faith in certain indications recently noticed by Dr. Hassall. This gentleman has recently made the interesting announcement that indigo frequently exists in the animal fluids: not an indigo-coloured material only, but indigo really, chemically—identical with vegetable indigo in every respect. Within the last few years, chemists have been engaged in discovering various bodies in materials where they had been little suspected. On many occasions we have indicated the discovery of iodine, nitre, and other chemical bodies in rain-water. Dr. Hassall now proves that indigo is capable of formation in the animal economy, and occasionally does exist in the animal fluids: but a still more extraordinary, and to some people more interesting discovery, is one recently made by Dr. Percy. This gentleman has hitherto succeeded in extracting gold, bodily, visibly, from every specimen of lead and lead compound examined for the precious metal! Finally, Dr. Percy throws out the hint that gold may hereafter be found as a constituent, an *impurity* we suppose, in sea-water, but he says the quantity must be very small. True; but then the ocean is very large. We hope something may come of this.

Discovery of a New Vegetable Colouring Matter.—M. L. A. Buchner has recently discovered in a member of the *Rhamnus* family (*Rhamnus frangula*) a yellow colouring matter which may probably be turned to use in the Arts. The first observations of M. Buchner were directed to the circumstance that the internal surface of the bark of *Rhamnus frangula*, sometimes manifested the existence of little fibrous crystals, very brilliant and of a golden yellow colour. The tint was owing to the presence of colouring matter, volatile at the ordinary temperature of the atmosphere. This material M. Buchner has denominated "*rhamnoxanthine*." It may be extracted from the plant by the action of ether directly, or by subjecting an alcoholic extract to the operation of ether. The best way to obtain it practically consists in exposing the ethereal-alcoholic extract to heat, and subliming the vegetable colouring matter. The chemical properties of *rhamnoxanthine* may be summed up as follows:—It is insipid and totally devoid of nitrogen. When heated in a tube it partly decomposes, partly sublimes. This sublimate result is not a pyrogenous derivative, but the original colouring matter unaltered. It is not very soluble in water, even hot water, but like many other vegetable colouring matters, its solubility is increased by the presence of impurities; whence it happens that an aqueous decoction of the bark itself contains a great deal of colouring matter. Ammonia and the fixed alkalis rapidly dissolve it, the resulting solution being of a purplish red, a property in which it resembles many other colouring materials, such for

example as those of rhubarb and yellow fungi; from both these colouring matters, however, the one now under consideration differs in many important respects. In the first place it differs from them by its great volatility; secondly, by its greater solubility in alcohol and ether. When its alkaline solution is saturated by carbonic acid, then the *rhamnoxanthine* is thrown down of a clear yellow colour. Concentrated oil of vitriol dissolves it, yielding a fine purplish red solution tending towards blood colour. If this solution be diluted with water, a pale yellowish precipitate is thrown down, soluble in alkalis, which turn it purple. *Rhamnoxanthine* would appear, so far as present investigations have gone, to be capable of transformation into another volatile colouring matter, which no longer furnishes a yellow sublimate, but loose plumose crystals of an orange-red colour, in this respect presenting a similarity to *alizarine*, but comporting itself in every respect as the original *rhamnoxanthine*. The colouring matter is not met with exclusively in the bark of the root; in smaller quantity it exists in the stems, and the seeds of *Rhamnus frangula*; moreover, it has been extracted sparingly, however, from, the common buckthorn, *Rhamnus cathartica*. The berries of *Rhamnus cathartica*, so much employed as a green dye-stuff, and the berries of *Rhamnus infectorius*, known commonly as "*Graines d'Avignon*," do not contain *rhamnoxanthine*. The first of these however contains *rhamnine*, a colouring matter discovered and described by M. Fleury. It is of a pale yellow colour, insoluble in ether; not colouring alkaline solutions purplish-red but pure yellow. The two last of the above-mentioned plants contain yellow tinctorial matters, *chryso-rhamnine* and *xanthorhamnine*, both first described by Kane. M. Buchner is still prosecuting his inquiries relative to this interesting material, we hope hereafter to make known his results.

MINOR TOPICS OF THE MONTH.

THE ROYAL GALLERY OF ART.—Subscribers to the *Art-Journal* have been made aware that, by gracious and munificent grant of her Majesty, and his Royal Highness Prince Albert, the editor is preparing for publication in that work a series of engravings from pictures in the private collections at Windsor Castle, Buckingham Palace, and Osborne. These, as we have elsewhere announced, will be previously issued—but only as *proofs on India paper*—under the title of "*The Royal Gallery of Art*"—with title-pages, a dedication plate, and descriptive and critical letter-press—bound in parts and issued monthly to subscribers, the work being prepared for, and supplied to, subscribers only. The terms of the publication are given on the first page of the cover of the present number of the *Art-Journal*. His Royal Highness Prince Albert, in according permission for this previous issue of *proofs*, desires and designs that such publication shall be beneficial to us; and we feel assured that many of the friends and subscribers to this journal will very gladly second his gracious intention by adding their names to the list we are preparing, and shall in due course publish. Without by any means undervaluing the prints which appear monthly in this journal, it will be obvious to all that they cannot be *proofs*: that, in printing from 16,000 to 18,000 impressions, the plate necessarily wears; we do our utmost to keep it in "a good state," but, notwithstanding, there must be, and always will be, a marked difference between impressions taken early, and those which are made when the plate has undergone *wear*: especially so when the impression is on India paper, and taken by the hands of "the prover." For those, therefore, who, in their love of Art, and appreciation of its value, desire its attainment under the best circumstances, the "*Royal Gallery*" is prepared. We believe it to be a very general opinion that the *Art-Journal* is produced with as much care to excellence as is possible, all circumstances considered, and we know that it continues to surprise many how the work can be produced at the price

charged for it. The engravings which constitute the Royal Gallery will be much more costly than any collection that has heretofore appeared in this publication; it will be, as a matter of course, of corresponding excellence. We presume, therefore, we are not expecting too much in asking patronage for the Royal Gallery—the advantages derivable from which justify the increased outlay to produce the series. We trust we are not over-sanguine in believing that this announcement will give more than common gratification to the subscribers by whom this journal is sustained. It is no ordinary recompense that we receive when so emphatic a mark of approval emanates from the highest authority in the realm—not only as an encouragement but a reward; our gratitude will be manifested by worthily discharging the task with which we are entrusted: and we cherish the conviction that in our efforts we shall obtain the support we shall study by every means in our power to deserve. We desire to lay some stress upon a prominent and essential part of our contract with subscribers to "*The Royal Gallery*." When the subscribers' copies have been taken, the *steel* (which is now of a large size), will be cut down to exactly the size of the *Art-Journal* page, and the "writing" will be altered. We thus secure a certainty that, hereafter, no copies beyond subscribers' copies can ever be issued, and may confidently anticipate the increasing value of a series which must inevitably become scarce.*

PHOTOGRAPHY APPLIED TO THE PURPOSES OF WAR.—It having been represented that much aid might be derived from photography in the engineering operations connected with the war in the East, the government have appointed an engineer officer, with two sappers and miners under him, to take charge of this department. It unfortunately happens that much progress is not likely to be made by this photographic staff, from the simple reason, that they are unacquainted with the art! It is true that Mr. T. Thomson of Marlborough House has given them two or three days instruction, but, when we consider the careful manipulation necessary to ensure a good result, it is quite evident that we must not expect to hear of anything but failures. If the Ordnance Department had applied to the Admiralty, they might have learnt the result of precisely similar conduct on their part, and have profited by it. By the advice of Sir John Herschel and Sir David Brewster, the *Samarang*, commanded by Sir Edward Belcher, was supplied with every kind of photographic apparatus necessary, previously to her departure on her surveying voyage to the Indian seas. These were placed in charge of one of the mates, who had two days' instruction previously to his leaving England. The *Samarang* returned, and not a single photographic picture had been produced. The advantages of the art, if properly carried out, are too obvious, but for the Department with whom the appointment rests to endeavour to extemporise photographers is ridiculous in the extreme. Captain Scott, of the *Hecle* steamer, previous to sailing for the Baltic with the masters of the fleet on board, took with him a gentleman of the name of Elliott, well known as a photographic amateur, and particularly distinguished for his acquaintance with the collodion process. Here the experiment was fairly tried, under many circumstances of difficulty, and nothing can be more satisfactory than the result. While the steamer has been progressing through the water at full power, views of Wingo Sound, with its numerous islands and lochs, have been most faithfully copied, and the fortress guarding the Sound so correctly delineated, that we heard an engineer officer declare he could determine the bearing of every gun, and correctly lay down a plan of attack from the photographs. These views, it must be remembered were not mere shades, but bold, broad, distinct pictures of the places they represent. These productions have

* "*THE ROYAL GALLERY OF ART, ANCIENT AND MODERN*," may be ordered of any Bookseller in the Kingdom. We shall gladly reply to any communication that may be addressed to us on the subject, and furnish a detailed Prospectus of the Work.

been inspected by the hydrographer of the Admiralty, and both the Ordnance Department and the Admiralty have sought the advice of the Photographic Society. The council of that society have drawn up two letters, which have been forwarded to the respective services; and it is hoped that the arrangements in connection with the Baltic fleet will be far more satisfactory than those made for the army. Mr. Roger Fenton has been making a series of experiments at Portsmouth, in copying the fleet while at anchor and under sail. These have been exceedingly successful, but it must be remembered that obtaining a picture of a vessel moving on the sea, with a camera carefully adjusted on the shore, is a very different thing from copying that shore from the ship, rolling and pitching by the action of winds and waves, when it is not possible to obtain a moment of repose. Captain Scott has certainly placed photography under many obligations by the zealous and successful efforts which he has made to prove its exceeding utility.

THE EXHIBITION OF THE ROYAL ACADEMY will, as heretofore, open on the first Monday of May, preceded by the customary dinner to distinguished (that is to say, to aristocratic) guests. The exhibition will have been visited almost as soon as our journal is in the hands of the public; any details, therefore, forestalling our usual review, would be out of place; it will suffice to say that the collection is in all respects worthy; there are few absentees, while among the junior members of the profession there is a marked and satisfactory advance. We believe it will be ere long announced that the venerable institution has been subjected to certain very salutary reforms. One of the most significant provides that any member who does not contribute during three consecutive years shall be called upon to withdraw from the body. Other important amendments are either in progress or under consideration, the adoption of which cannot fail materially to strengthen and invigorate the Royal Academy of Arts.—**THE HANGERS** this year are, we understand, Messrs. A. Cooper, Webster, and Frith.

EXHIBITION OF MODELS.—In one of the rooms of the Museum of Ornamental Art, a collection of models, in wax and terra-cotta, has been temporarily placed for exhibition, chiefly, as stated in the catalogue of them, "with the view of eliciting from the public and the artists of this country such an expression of opinion as to their value and authenticity, as will justify the purchase or the rejection of the collection by her Majesty's government." These models, the whole of which are more or less mutilated, and the majority of which are of small size, and some very diminutive, have for a long time been in the possession of an ancient Florentine family, the Gherardini. Twelve of them are ascribed to Michel Angelo, two to Donatello, three to Giovanni di Bologna, one to Raffaele, one to Lorenzini, three to Duquesnoy, called Il Fiammingo, the Fleming, and the remainder, five in number, to other artists of the school of Michel-Angelo. The most interesting and important among them is the small work in terra-cotta of "Jonah," by Raffaele; the model for the statue in marble in the Chigi chapel, in the church of Santa Maria del Popolo, in Rome; and the group of "Hercules and Cacus," fourteen inches high, by Michel-Angelo; both of these are models of great beauty, and, if their authenticity can be guaranteed, may be deemed almost invaluable. We may remark that the genuineness of nearly the whole of these works has been almost unequivocally pronounced by many of the most distinguished living painters and sculptors in Florence and Paris, and by Mr. Dyce, R.A., and Mr. Herbert, R.A. We offer no opinion upon this point, but with regard to the sum, 3000*l.*, asked for these models, we will venture to say it is far too large: as objects of practical utility for study, they will scarcely be found available, except the two we have spoken of: as interesting examples of ancient sculptural Art for a museum, the whole possess a certain value; but in any case they would be dear at the sum required. Where a nation expends so little as we do upon works of Art, we should buy something really worth purchasing and having; these would be desirable acquisitions

but at a far more moderate cost. We believe our "opinion" will be that of the majority of those by whom the collection is examined; and certainly feel bound to enter our protest against the purchase.

THE GUILDHALL MEMORIAL TO THE DUKE OF WELLINGTON.—It has been formally announced that the commission to execute this testimonial has been confided to the sculptor, John Bell. This decision will meet with the entire approval of the artists and the public; there is no doubt that the result will be to give to the city of London a truly great work that will do honour to all who have promoted it, or may be associated with it. The sum is not large: the labour is considerable; but we trust the high genius and well earned fame of the accomplished artist will obtain sufficient reward. It is not often that in this country the sculptor meets with a propitious "chance;" even when honours fall where they ought to fall, the renown of the achievement is often considered ample recompense; and, after his task is ended, and the costs are paid, the sculptor is compelled to be content with the residue—fame! Many of our public monuments have been erected upon this principle, the artist being expected to live on "busts" while he "creates" for glory. The "motivo" of the selected Guildhall model is "Wellington between Peace and War," his regard being towards Peace. Below is a large relief of "The Field of Waterloo," to pair with that of Trafalgar in the memorial to Nelson.

CITY IMPROVEMENTS.—In common with most of our contemporaries, daily and weekly, who have touched upon the subject, we must use whatever influence we may possess with the citizens of London, in endeavouring to persuade them not again to permit the closing up of the fine view one now has of their noble cathedral by the removal of the houses to form a new street to London Bridge. For the first time "within the memory of man," St. Paul's can now be seen to far greater advantage than it ever has been, though still in a way unworthy of its grandeur. We know how valuable, in a monetary point of view, every inch of ground in its vicinity is, but we do trust and hope that a higher motive than that of golden profit will actuate the authorities in their future arrangements of the locality in question. There is good reason for hoping encouragingly in this matter, for the citizens latterly have shown themselves alive to the interests of Art, and have exerted themselves to promote it in various ways. Here is an opportunity—one which, if lost now, may never occur again, at least, for an age to come—of doing justice to the memory of Wren, and of adding to their own reputation as men of liberal and enlightened minds: it will be an everlasting reproach to them if they neglect it, and once more shut up the church with piles of brick and mortar.

THE ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The thirty-ninth anniversary festival of this charitable institution was held on the 8th of the last month, at the usual place of meeting, the Freemasons' Tavern. The Right Hon. B. Disraeli, M.P., was in the chair, supported by Lord Dufferin, the Hon. C. J. Hardinge, Sir Coutts Lindsay, Bart., Sir J. Marjoribanks, Bart., General Waller, Sir C. L. Eastlake, P.R.A., D. Roberts, R.A., T. Uwins, R.A., P. Hardwick, R.A., Sir W. Ross, R.A., T. Creswick, R.A., C. R. Cockerell, R.A., A. Elmore, A.R.A., A. Egg, A.R.A., F. R. Pickersgill, A.R.A., J. E. Millais, A.R.A., T. S. Cooper, A.R.A., W. E. Frost, A.R.A., J. C. Hook, A.R.A., and a numerous body of artists whom our space will not allow us to particularise; with many gentlemen directly or indirectly connected with the Fine Arts. Notwithstanding the acknowledged ability of the chairman to preside on such an occasion, and his eloquence in expatiating on the interests of the Society, the evening passed off rather wearisomely; nor were the subscriptions equal to those we have recorded in days gone by; they reached somewhat more than 500*l.*, exclusive of a legacy of upwards of 1800*l.*, left by the late Mr. Durrant. This is an admirable and well-managed society, effecting a large amount of good in the hour of distress; it ought to receive ample support from

those who are well able to afford it; and our painters—we say nothing of sculptors—are now doing well: from our own observation, and from all we hear, never so well: this then is the time for them to give evidence of the prosperity they enjoy.

STATUE OF GEORGE STEPHENSON.—At the terminus of the North-Western Railway-station, Euston Square, has been erected a colossal statue of this illustrious engineer; the statue is placed at the base of the staircase at the north end of the Great Hall, where, unfortunately, instead of being able to obtain an entire view of the whole figure, the visitor can only see from the knees upwards, in consequence of the huge glass case, known as the refreshment-counter, which occupies the centre of the building. Like all statues by Baily, it is extremely easy in action, and, whatever may be the arguments for or against modern costume in portrait statues, we are content to accept this as it is, for no other mode could have presented us with the characteristics of the man; as we here find them, it is George Stephenson in form, as well as face; the back and legs are as much a portrait as the head, and this is as it should be, for it makes the entire work an actuality. The pose and carriage of the statue impresses the spectator with the idea of profound thought; this is admirably given, and though nothing can now add to the fame of Baily, he yet has just cause to be proud of this his latest production.

DIORAMA OF CANADA AND THE UNITED STATES.—Anything that tends to bring together the two countries of North America and Britain, and mutually to inform them of each other, is an advantage to both. Some of the vast and beautiful scenes across the Atlantic, and of the rapid strides in civilisation and improvement there made, form the subject of Mr. Friend's diorama, in which he has been assisted by Mr. Henry Warren, Mr. E. Warren, and Mr. C. Wiegall. The exhibition is full of interest, but as a work of Art it is very unequal, some scenes being admirably represented and full of tone and brilliancy, while others are equally deficient. In one point a great success has been achieved in the representation of Niagara, the various views of which, alone, amply reward a visit. One view especially fully attains what it is so difficult to reach—the adequate representation of the scale of this vast phenomenon of nature. The moving scene commences with New York and the shores of the Hudson, which are full of beauty; but whether it be from their not being so fully represented as those of the St. Lawrence, we admired the latter river most especially about Quebec and the falls of Montmorenci. The expositor pointed out a monument erected on the heights of the former place, not to Wolfe alone, but to Wolfe and Montcalm as equal soldiers, and truly added that such a recognition seems nobly to have anticipated the time when France and England should be in arms together for just rights. The tints of the American autumn, where the year has been said, like a dolphin, to give out its brightest colours as it dies, are occasionally very well represented. The diorama includes Trenton and Genessee Falls, the whole region of Niagara, Lake Ontario, Toronto, Kingston, the Thousand Islands, Montreal, Quebec, Montmorenci, and a view of the scheme of Victoria tubular bridge two miles long, under the direction of our own Stephenson. This will continue across the St. Lawrence the "Canadian Grand Trunk Railway," that promises to bear so important a part in the development of that part of the continent. The scene closes with a view of New York at night, on the anniversary of that Independence in which the Englishman has learnt thoroughly to sympathise with the American. The accompanying compositions by Mr. Samuel Lover, happily include vocal as well as instrumental music.

PUBLIC STATUES.—In the House of Commons a few nights since, Mr. T. Duncombe asked what had become of the statue of George II. which used to stand in Leicester Square before the year 1851? Sir W. Molesworth replied, on the part of the government, that he understood Mr. Wyld, the proprietor of the "Great Globe," had removed it; he also added, that after Easter he intended to bring in a bill to place

statues in public places under the care of the Board of Works. The statue in question was probably in lead, with the original core left inside. It appears a good sign for the recognition of Art that the conservation of public statues is to be confided to a department of government. We hope that such action will not stop here, but that the growing interest in the Art-illustration of our history and decoration of our public places will be farther fostered. The Board of Works might, among its good deeds, unite with its twin brother of the "Woods and Forests," and do something for Kensington Gardens. The round pond there, as it is called, *par excellence*, has been lately restored to its original regular form, which does not vary much from a circle. The improvement need not stop with the spade. In any other country such an ornamental basin would have been decorated at regular distances on the sward with ornamental vases, or termini, or statues of Pan and his attendant Nymphs and Fauns. As to subjects, perhaps we might choose better, but the pictorial effect of this favourite resort might be vastly improved by consulting our neighbours. If the public are not ripe enough for the cost of bronze or marble in such situations, why should not these popular gardens possess decorations of zinc or terra-cotta? Excellent, cheap, and enduring terra-cotta is now manufactured in this country, and large figures are thoroughly fixed and perfected without warping or cracking. The material is absolutely indestructible by weather when thoroughly burnt.

LONDON AND MANCHESTER.—We have elsewhere recorded the decision of the London committee as regards the memorial for Guildhall, and it will not fail to strike every thinking person that such decision forms a remarkable contrast with that of the committee of Manchester. We do not desire to enter again upon this painful and humiliating topic. We discharged our duty in reference to it, and it is not likely that we regret the course we pursued because the language adopted in reply savoured rather of a notorious market in London than of either the court or the counting-house. The only observation we have to make—in addition or in answer—is that when the Bishop of Manchester himself denies what we stated, we shall alter our opinion—and not till then. But this the Bishop of Manchester will not do. The "chairman of the committee" may if he pleases consider and describe our assertions to be untrue; but their truth or falsehood is in no whit affected by his opinion. The City of London was represented by a committee which selected six works out of the several submitted in competition; from these six they selected one; they did not, however, delegate their authority; they acted for themselves, meeting frequently and examining closely, several of them having considered it their duty to visit the studios of the six competing artists. Contrast this with the twenty minutes bestowed upon the task of judgment by the three "judges" at Manchester. The sum of 5000*l.* is to be given by the City for the work, including the preparatory models, &c.; and a sum of 150 guineas is given to each of the five unsuccessful competitors. Contrast this with the fact that no sum whatever was allotted to any one of the unsuccessful competitors at Manchester. There the three judges were not competent to take into consideration, in their choice of one model for the prize of 200*l.*, the models in any way but as works of Art; their duties were restricted to that, a special clause having been inserted in the prospectus to sculptors, that if the model chosen as the best work of Art were not considered appropriate by the body of the commission, they might pay the 200*l.*, and order any other design to be elsewhere made and executed. But the presiding genius of the place and business saw plainly enough that if the three did not choose the one as the best work of Art, there would be very small chance of that one being executed. Twenty minutes, therefore, sufficed for all that was necessary—and the thing was done. We hope the committee of Manchester will appreciate the force of contrast: the committee of London will see in the work which their city will preserve, a record of their own

wisdom and honour. Is there a single individual in Manchester who will say as much for the committee there? It is not improbable, however, that the shortcomings of this one may have been lessons to the other; it is, indeed, very likely that the reproach which hangs over Manchester may be a salutary warning to many committees to be formed hereafter, and thus we shall have cause to rejoice at an evil which, followed as it has been by exposure, may be the fruitful source of good.

PICTURE SALES.—Messrs. Christie & Manson announce several picture sales to take place during the present month, of which the most extensive and, perhaps, important, is that formed by the late Mr. James Wadmore, of Upper Clapton, a gentleman who, although engaged in commercial transactions of which pictures occasionally formed a portion, acquired his beautiful collection in a truly *bona fide* manner, and selected it with much taste and judgment. The catalogue contains 186 examples, of which upwards of seventy are by the old masters, and the remainder of the English school. Among the former, those of the highest repute are "St. Ambrose," by Spagnoletto; "St. John the Baptist," by Leonardo da Vinci; "The Jew Bride," by G. Douw; a "Portrait of Limoges," a celebrated French advocate, by Van Dyck; "Mars, Venus, and Cupid," by P. Veronese; "St. Roch Kneeling," by Annibal Carracci. The English pictures include works by many of our best artists, living and deceased; the well-known engraved picture by Reynolds of a "Child caressing a Lamb;" a "View near Rome," by Wilson, with figures by Reynolds, it is said; landscapes by Lee, R.A., Creswick, R.A., Burnet, Crome, Captain Batty, Pyne, &c.; sea views by Vincent, Powell, J. Wilson, Chambers, E. W. Cooke, A.R.A., &c.; interiors by Scarlett Davis; the "Coronation of Robert Bruce," by W. Fisk; the "Tomb of Sir R. Stapleton, in Exeter Cathedral," by S. Hart, R.A.; two pictures by Webster, R.A., "The Dirty Boy," and "Sketching from Nature;" and the "Interior of Bayonne Cathedral," by D. Roberts, R.A. But the great attractions of this sale will prove to be three pictures by Turner, R.A.—"Cologne," "Dieppe Harbour," and the "Guard-ship at the Nore;" these are among the finest specimens of the painter, and will doubtless realise large sums. The collection of the late Lord Charles Vere Townshend is also to be dispersed by Messrs. Christie & Manson, on the 13th of the present month; it contains some excellent drawings by Frispp, Bright, J. Lewis, Wilkie, Jenkins, Corbould, Cattermole, and R. Westall, R.A.; paintings by Herring, Ansdell, J. Wilson, Geddes, A.R.A., Bright, Liversidge, Hilton, R.A., Tennant, Muller, Frith, R.A., Holland, Lawrence, P.R.A., F. Stone, A.R.A., Egg, A.R.A., J. D. Harding, Frost, A.R.A., Etty's "Britomart rescuing Amoret," Leslie's "Sterne and the Grisette," Hilton's celebrated picture of "Venus seeking for Cupid at the Bath of Diana," Danby's no less celebrated "Morning on the Lake of Zurich," three fine portraits by Reynolds, and a few ancient pictures. There are also seven "lots" of sculpture, of which we may particularly point out two bas-reliefs by Rietschel, of Dresden, and Wyatt's "Nymph preparing for the Bath," perhaps the *chef-d'œuvre* of this lamented sculptor, and engraved in the *Art-Journal* for 1849. We shall give the result of these sales in our next number.

STATUE OF LORD DE SAUMAREZ.—A marble statue of Admiral Lord de Saumarez, by Mr. Steel, of Edinburgh, has been erected in the Painted Hall at Greenwich. It is placed on the left hand on entering, and stands opposite to the statue of Lord Exmouth, with which, and that of Lord Donndonald, it forms the third marble statue which has been erected in the Hall. The figure stands resting the left foot upon a rope, part of a gun-tackling; and upon the left thigh a spy-glass rests, held in the right hand, which is brought across the body. In the front view, the uniform is altogether concealed by a drapery which falls from the right shoulder, which is, perhaps, a disadvantage. But the work is unquestionably that of a master mind: and may be classed among our best productions in portrait-sculpture. Mr. Steel has established

a very high reputation in his own country: we rejoice to know that this work will extend it to England.

FINDEN'S ROYAL GALLERY OF BRITISH ART.—An advertisement in our advertising columns informs the public that this very renowned collection of engravings from pictures by British masters is about to be disposed of at public sale by Messrs. Southgate & Barrett, in consequence of the proprietor, Mr. Hogarth, relinquishing the wholesale department of his business. Of the great interest, beauty, and value of this series, many of our readers are doubtless well aware: and although at first sight it may seem unjust to original purchasers to give to later buyers a chance of obtaining the work on less costly terms, the objection is very materially lessened by the announcement that the *steels* will be all destroyed in the room during the progress of the sale: so preventing the possibility of a cheaper issue hereafter, and sustaining the worth by securing the rarity of good impressions. We may remark, *en passant*, that the "Holy Land" of Roberts, and the other publications submitted not long ago to a similar process by Messrs. Southgate, have since largely increased in value, and will probably, ere long, bring as much as, if not more than, had been paid for them by original subscribers. This consideration will go far to remove any complaint that may be urged against the procedure to which we draw attention. "Finden's Gallery" is sufficiently known: it was commenced under very favourable auspices about fifteen years ago; it contains admirable engravings by Doo, Goodall, Willmore, and others, from paintings by nearly all the great masters of the British school: Turner, Landseer, Callcott, Mulready, Wilkie, MacIise, Stanfield, Roberts, Webster, Leslie, and a host of others of established fame. The opportunity of obtaining copies is, therefore, not to be lost: they will, of a surety, increase in value, whatever price they may now bring. With us, at all times, it is a leading duty to assist in giving large circulation to any work of merit, the principle of which is excellence, and the purpose of which is education. This series is calculated to augment the repute of the British School of Art, and to inculcate purity of taste under the best possible auspices of the painter and engraver. Viewed in this light, therefore, it is satisfactory to announce that while good impressions may be made more easily attainable, it will be rendered impossible that inferior impressions can ever obtain circulation.

SEVERAL MAPS OF THE SEAT OF WAR, designed to instruct the English public concerning the Baltic, and all other parts of Europe and Asia to which attention is now universally directed, have been published by Mr. Wylde, of the Strand. It is highly essential that such publications should issue from a safe authority; of their accuracy we have a guarantee in the long-established reputation of the renowned "geographer," whose works have gone over every part of the World, and who has made the world so familiar to every reader, casual or profound. His productions are always emphatically clear and simple; calculated to become popular, from their easy access; while they minister to the wants of those whose knowledge must be of a deeper and more extensive character.

MANCHESTER SILK.—The Jury of the American Industrial Exhibition have awarded to Messrs. James Houldsworth & Co., of Manchester, a bronze medal, "for the richness and elegance of design, and general excellence of quality of their figured silk fabrics." The honour thus proffered to an English manufacturing firm for articles in which foreigners have hitherto had no rivals, is as creditable to those who are the recipients of it, as it is encouraging to our own producers and to all who, like ourselves, are interested in their success and have laboured to promote it. We believe the time is not far distant when the mercers of Pall Mall and Regent Street will be as well supplied from the home markets as from those of Lyons, Genoa, and St. Etienne.

THE ANNUAL MEETING of the Art-Union of London, to receive the Report, and for the distribution of prizes, took place on the 25th of April—too late in the month to enable us to notice the proceedings. Of course we know not

what amount the subscriptions have reached this year, but we hope to find there has been no falling off in the income of a society which has done so much to create a love of Art, and to help forward the younger members especially of our school.

THE CYCLOPEDIA.—A panorama with dioramic effects has been opened at the Colosseum, in that department which was occupied by the representation of the earthquake at Lisbon. The subject is Naples and the line of coast with Torre del Greco, different views of Vesuvius, Castellamare, then the ruins of Pompeii, and lastly the theatre, concluding with a representation of the eruption which surprised the people while assembled to view the representations in the arena. The picture is painted with great crispness and good effect by Mr. J. McNevin. The view of Naples is a most elaborately wrought and comprehensive picture, full of life and spirit, and presenting every memorable object and point of interest. In the houses of Pompeii we are able to recognise the atria, and the triclinia, and even the remains of the peristyles of many, with all the principal quarters of the town; and like the Pompeians of old, while looking upon the arena, the spectator is surprised by such an eruption as may be supposed in the year 79 to have buried the city in ashes.

GALLERY OF ILLUSTRATION.—Messrs. Grieve & Telbin have just added to their pleasing diorama of the "Overland Mail," several pictures which just now have a peculiar interest, representing as they do, the "Route of the British Army" from Southampton to the Dardanelles. The first scene exhibits the embarkation of troops at Southampton; the others bring before us in succession the Isle of Wight, Osborne, the Needles, the Bay of Biscay, &c. We have then a view of Lisbon, with the British fleet at anchor, the Tagus, Admiral Corry's squadron passing Cape Trafalgar, the French troops embarking at Algiers, and the arrival of the British Guards at Malta; there are also several other intermediate views. The last scene is the entrance to the Dardanelles, painted from a sketch by Lieut. M. O'Reilly, of the *Retribution* steam frigate. The whole of these pictures are exceedingly well painted, and add greatly to the ordinary attractions of this gallery of entertainment.

GOVERNMENT PATRONAGE OF ART.—We have repeatedly made the observation, when writing in our columns of large and costly publications, that here they have arisen from private enterprise, while on the Continent they are almost invariably commissioned and paid for by government. Our Paris correspondence this month affords us another instance of the latter fact, for we learn from it that the French government have ordered a series of large engravings to be executed from celebrated pictures in the Louvre; for these engravings, ten in number, a sum of nearly 9000*l.* is to be paid. It may not be considered out of place to remark, that several of the engravers whose names appear in that list are at present engaged on plates for our series from the royal collections, *i.e.* "The Royal Gallery of Art."

Mr. Potts, of Birmingham, is in London for the purpose of exhibiting examples of his "Improvements in Sepulchral Monuments," the main features of which are the artistic combination of bronze with marble and stone; and the leading object of which is to produce works of a high class of Art at a cost infinitely less than is usually paid for such productions. We have had various opportunities of examining these works, and have indeed given engravings of several of them; we are therefore able to assure the public of their high merit and value. It is within the experience of all persons that our so called monumental sculpture is generally of a low order; the tablets and bas-reliefs usually placed in our churches and graveyards are degrading to Art; these productions of Mr. Potts will remove this, which is certainly a national reproach; they will make good Art attainable by persons of moderate means, and enable all classes to perpetuate "a memory," by worthy and not unbecoming efforts. We trust our sculptors will visit and examine this collection of proofs of what may be done. Next month, we shall be

in a condition to announce the place where these models and executed works may be seen.

M. KAYSER, of Düsseldorf, a pupil of the celebrated Cornelius, is, we understand, now in London, for the purpose of painting a series of portraits of men eminent in science, literature, and the Arts, which portraits it is intended to engrave and publish abroad, with biographical sketches; we believe he has already visited various countries on the continent, and also America, with this object. The works of this painter are unknown to us, but we have seen most favourable notices of them in foreign contemporary publications.

Mr. C. LUCY's large picture of the "Departure of the Primitive Puritans to the Coast of America in 1620," is now on exhibition at Exeter Hall. It will be in the recollection of many of our readers that this was one of the works for which a prize of 200*l.* was awarded to the artist by the Royal Commissioners, who adjudicated on the pictures sent to Westminster Hall in 1847. It was purchased at the time by Mr. Agnew, of Manchester, who placed it soon afterwards in the hands of Mr. John Burnet, for engraving. This gentleman has been working on the plate—a large one—for a long time, and, we hear, it will be completed ere very long. The picture is admirably calculated for engraving, both in respect of subject and treatment; and can scarcely fail to be most popular as a print, especially from the *burin* of so experienced an engraver as Mr. Burnet. Mr. Agnew's object in exhibiting it now is to afford the public an opportunity of renewing their acquaintance with a work, which many of the thousands who saw it years since may possibly have forgotten.

REVIEWS.

THE SHIPWRECK. DUTCH FISHING-BOATS, WITH A SQUALL COMING ON. Engraved by JOHN BURNET, F.R.S., from the Pictures by J. M. W. TURNER, R.A. Published by H. GRAVES & Co, London.

A pair of magnificent prints from the *burin* of an engraver whose well-earned reputation will be rather extended than contracted by these additional examples of his unimpaired abilities. We use the word "unimpaired" because Mr. Burnet is not now a young man, and when artists advance in years one naturally looks for some diminution of those powers which in earlier days have won for them a name of renown. But here we have the same freshness of feeling, the same masterly execution, and the same knowledge of what the art is capable of producing, as are found in Mr. Burnet's less recent engravings. The character of the original pictures is such as not to admit of that refinement of engraving we are accustomed to see from Turner's paintings; but in its stead there are boldness, solidity, and sparkling brilliancy, of which qualities the "Shipwreck," especially, is a remarkable example; it rivals any plate of a similar kind we remember to have seen. Its companion, though less striking (probably, however, because it represents a less stirring and *impulsive* scene), shows qualities of manipulation, and in its general treatment, is equally creditable to the engraver. The former picture, which we believe is in the possession of Mr. Windus, of Tottenham, the well-known "Turner" collector, was engraved some years since in mezzotint, on copper, by Mr. C. Turner; the latter, in the gallery of the Earl of Ellesmere, was painted as a companion to the celebrated *Vandervelde* in the same collection, and till now has never been engraved.

CORREGGIO: A TRAGEDY. By ADAM OEHLenschLAGER. Translated with Notes by THEODORE MARTIN. Published by J. PARKER, London.

This exquisitely beautiful drama—the composition of a distinguished countryman and friend of the sculptor, Thorwaldsen—has been translated by an author whose genius is akin to that of the accomplished poet he has studied, and whom he has introduced to the English reader, for his love and admiration. So little is known of the life-history of the great artist Correggio, so much of fancy is mingled with the few facts that are known of his career, and of the glorious achievements he bequeathed to posterity, that the poet has found ample scope for his imagination; and in surrounding the memory of the painter with a perfect halo, he

has only exerted a right accorded him by generous sympathy and profound veneration. His more precise object, however, Mr. Martin explains in the preface:—

"The struggle of genius with adverse circumstances, its hopes, its dreams, its disappointments, its consolations, its antagonism to whatever is ignoble and mercenary, the purity of its affections, and the unselfishness of its intellect, are depicted in this play, with a quiet truth which strikes directly to the heart, and with a fulness of beauty which satisfies the imagination."

We have here, therefore, that which is almost unknown in our own literature—an Art-drama, in which figure the painters Antonio Allegri (Correggio), Michael Angelo, and Julio Romano, and in which the incidents are strikingly and essentially dramatic: occasions are frequently found to introduce passages concerning Art of singular and powerful beauty and pathos. The story is of course exciting and interesting; the characters are happily conceived and skilfully contrasted; and in the working out of the plot which terminates with the death of the artist, much of sound judgment and refined delicacy has been manifested. The book is full of exquisite pictures, and artists may be referred to it for themes; they will find it abundant of suggestions; groups made up of the greatest of the great masters, with lovely women and fair young children, amid delicious foliage, in fertile valleys of Italy.

Mr. Theodore Martin, whose name is already honourably and advantageously known in literature, not only by translations from German writers, but by several original productions, has evidently "taken to" his subject *con amore*. He has not only felt and thoroughly appreciated the genius of the poet, but has happily caught his charm of style and sentiment, and transferred the spirit as well as the graceful and fervent language of the author. The book is a beautiful book, and will touch the hearts of all who read it. We regret that our limited space confines us to a single extract:—

"What has not defects?
Think you that you have never failed—that you
Are perfect? Is mere drawing, think you, all
That makes a painter? What is it at best?
An adjunct needful to a higher end,
But still an adjunct merely. Simple outlines
Are never found in nature; they but serve
To mark the space where body terminates.
Body itself, and colouring, and life,
With light and shade,—painting consists in these.
To blend with beauty, thought, expression—this
Is genius."

JERUSALEM AND THE HOLY LAND. A Collection of Lithographic Views and Native Costumes, from Drawings, taken on the Spot, by Mrs. EWALD.

We cannot tell who this lady is: but she is an excellent artist, whose travels have been turned to good account, so as to become pleasant and profitable to others as well as to herself. The series of views is of the very highest interest: they do not present any new features—for the subject has been gone over again and again, until the Holy Land is better known in England than the English lakes. But the lady's pencil has charmingly, and very faithfully, delineated the more attractive characteristics of a district dear to every Christian. The themes selected—such as Bethlehem, Gethsemane, Jehosaphat—have been judiciously taken for their picturesque character as well as for their historic importance: and in this very charming and unpretending publication we have another valuable contribution to the rich stores of Art we derive from the East.

LONDON SHADOWS; A GLANCE AT THE "HOMES" OF THE THOUSANDS. By GEORGE GODWIN, F.R.S. Published by G. ROUTLEDGE & Co., London.

Our ordinary critical duties introduce us most frequently into those matters which refer to the imaginative and the beautiful, if not always to the great and the true; to the lights and shadows which the artist throws on his canvases, or the engraver on his plate of metal, in their representations of animate and inanimate nature. Now, we have only to speak of shadows, black and *palpable* shadows: shadows that, like the Egyptian darkness, may be felt, and are felt, by multitudes who live—if they can be said to live who barely exist—and die, amidst the gloom and horrors that corrupt the mind and destroy the body: for where there is no social comfort there can be no moral and religious feeling; the purifier must enter the habitation and cleanse it, or the schoolmaster and the preacher will labour to little purpose among its inmates. Mr. Godwin's "Glance at the Homes

of the Thousands," a small work, the greater portion of which appeared in the *Builder*, a weekly publication most ably conducted by the author, gives us his own personal observation of certain portions of our huge metropolis where squalor, disease, and wretchedness hold undisputed sway. The author's statements and Mr. Brown's sketches of many of the places described—for this, too, is an "illustrated" book—must be read and seen ere we can bring ourselves to believe that in the present enlightened and philanthropic age so great an amount of human misery exists in this overgrown and wealthy city. If the remedy for so much that is wrong is beyond the reach of legislation, it is not beyond the power of individual and united exertion to lessen the degradation and ameliorate the condition of our fellow-creatures. To aid in effecting these is a duty we owe ourselves as well as our fellow-creatures; to neglect them is a sin for which we may expect "the wrath of offended heaven" to fall upon us. Mr. Godwin has taken care that we are not left in ignorance of what is around and near us; he has sounded the trumpet of alarm fearlessly, yet without presumption, against the enemy now at our gates; it must not be answered only by "sanitary commissions," and "boards of health," but by instantaneous and vigorous action on the part of all who have time, influence, and the means to co-operate in the great work of local regeneration.

REAR-ADMIRAL SIR CHARLES NAPIER, K.C.B.
Engraved by W. CARLOS, from the Portrait
by T. M. JOY. Published by T. M'LEAN,
London.

This print has made its re-appearance at an opportune time, when the name of the gallant officer whom it represents has become more than usually prominent as the commander of the noble fleet sent out to the Baltic. It is a full-length portrait of the admiral in the act of leading a detachment of marines to the attack of a fort; the likeness is good; the face strongly marked by that fiery energy which seems to distinguish this family of warriors; it is one of the best works of an artist whose rank as a portrait-painter is deservedly among the highest; and it has been exceedingly well and carefully engraved.

BOHN'S BRITISH CLASSICS: GIBBON'S ROMAN
EMPIRE, Vols 2 and 3. Published by H. G.
BOHN, London.

The concluding chapter of the third volume of Mr. Bohn's valuable republication brings Gibbon's history down to the death of the Roman emperor Theodosius, in 450. Several pages at the commencement of the volume, distinct, however, from the body of the work, are devoted to the editor's reply to a somewhat severe criticism which appeared in a weekly journal after the publication of the first volume. The "English Churchman" who edits Mr. Bohn's edition, has certainly placed the reviewer *hors de combat*: we confess to have seen little, if any thing, worthy of censure in what the former has done, and much, certainly, that deserves high praise in the way of annotation and discriminating selection of the opinions of other commentators. We have no doubt but this will prove the standard edition of Gibbon for the future.

HAPS AND MISHAPS OF A TOUR IN EUROPE.
By GRACE GREENWOOD. Published by
TICKNOR, REED, & FIELDS, Boston, U. S.

Under this somewhat quaint title, a very lively and very generous writer has given to her country the results of a brief tour in several parts of Europe, in England more especially. It is always pleasant to notice an interchange of kindly thoughts and beneficial sympathies, between two nations so closely allied in all that concern the best interests of humanity, and we owe a large debt to any traveller who seeks to remove prejudices, and to establish friendship between the people of the old world and the new. It is gratifying to find that the reception of Grace Greenwood, wherever she went, was such as to leave favourable impressions; indeed, it could not well have been otherwise; she combines with brilliant fancy a sound and discriminating judgment; but that which made her path smooth, was the bias which nature gave her to see everything she saw with a desire to be pleased—certainly not without knowing why or caring wherefore, but as the reward most coveted by her woman's heart. Thus her views of places and things, her glances at society, her peeps into institutions, her enquiries, in short, concerning all matters, have the power to bestow enjoyment because of the gratification she had obtained from all. If aught that was disagreeable occurred to her anywhere, she seems to have forgotten it, keeping her memory only for incidents, acquaint-

ances, and friends, that were pleasant or profitable. We shall rejoice to welcome to our island other visitors so kindly and so generous as Grace Greenwood, and so eagerly anxious to make of "the States" and of England, that which we pray they always will be—cordial allies and attached and mutually helping brethren.

ART-TREASURES IN GREAT BRITAIN. By DR.
WAAGEN. Published by J. MURRAY, London.

Unfortunately we received this important work too late in the month to give it in the present number such a notice as it merits; in the following month we purpose dealing with it as it deserves. In the mean time we merely announce its publication, with the remark that any dissertation upon Art from the pen of Dr. Waagen, whose name must be perfectly familiar to our readers as an occasional and valuable contributor to the *Art-Journal*, will be read with much interest by every cultivated and refined person.

ATHERTON, AND OTHER TALES. By MARY
RUSSEL MITFORD. 3 Volumes. Published
by HURST & BLACKETT, London.

There are many reasons why these volumes should receive a more cordial welcome than the public has even yet accorded to the tales of their most charming author; and this is expecting much; for *Mary Russel Mitford* is associated with the sunny scenery, and all the rural virtues that ever did, or ever can, adorn our beautiful and happy country.

Neither Creswick nor Hulme ever painted the peculiar features of our national scenery more correctly in their faithful "oils," than did Mary Russel Mitford in those pen-and-ink sketches which, after a lapse of many years, we found ourselves reading the other day, with as much pleasure as when we first made acquaintance with "May-flower," or wandered amid the lanes of "Sunny Berkshire." Some of our "literary juveniles," who are "nothing if not critical," have objected that Miss Mitford "is too sunny" now, that "sunniness" is her peculiarity and her perfection. The giver of all good gifts endowed her with a temperament so alive to the beauties of nature, so outpouring in its healthful, innocent joy, that the roses of her garden always concealed the thorns; and she rarely admitted the bane except to exhibit the power of the antidote; generous in her pleasures, she imparted them fondly and freely; her mind, saturated in earliest life by an acquaintance with our best poets, associated their poetry with what persons less highly gifted would call "the common things of life;" and if there is much of the *ideal* mingled with the *real* in "Our Village," have we not been the better and the happier that it is so. Moreover, those "younglings" forget that some five-and-twenty years ago, this nightingale of our English lanes produced dramas, in which Macready and Young performed the principal characters; and that night after night our great national theatre rang with applause, bestowed equally upon the writer and the actor; these were great triumphs, and proved the power and diversity of Miss Mitford's mind. But to return to our text: we claim for "Atherton" more popularity than for Miss Mitford's former works. It is not only the longest, but the best story in construction and development that she has written; it is as fresh as the earliest blossoms of a young May-tree, with touches of pathos (dew-drops of the sun, we were half-inclined to call them), that created sympathetic moisture in our own eyes. That is one reason, but there are others, proving that

"Age cannot wither, nor custom stale
Her infinite variety."

This story is written by a lady, who, on her next birthday will have numbered, "three-score and ten years," which—had they not passed in the faithful discharge of her duties, in earnest and healthy industry, in the cultivation and dissemination of her talents—could not have yielded at her age such fresh and healthful fruitage; and more wonderful still, it was written—but we will extract how "Atherton" was written from the author's preface—sunny, despite her sufferings. Miss Mitford had been thrown from her little pony carriage some ten months before she commenced this story, which had "long lain in her mind;" "the jar had affected every nerve; and falling upon a highly rheumatic subject, had left the limbs and body crippled and powerless. There was, however, something to be expected from the great restorer, Time; and during summer, I had been lifted down stairs, and driven through our beautiful lanes, in hopes that blessed air, to which I had been almost as much accustomed as a gipsy, would prove a still more effectual remedy; but the season was parti-

cularly unfavourable. I gained no strength; the autumn found me again confined to my room; wheeled with difficulty from the bed to the fire-side; unable to rise from my seat, to stand for a moment, to put one foot before the other; and when lifted into bed incapable of turning or moving in the slightest degree whatever. *Even in writing I was often obliged to have the ink-glass held for me, because I could not raise my hand to dip the pen in the ink.*"

Has Miss Mitford (though perfectly unconscious that it is so) ever written a more pathetic sentence than that we have quoted, which applies not to one of the subjects of her pen, the creations of her fancy, but to herself.

We bid adieu to Miss Mitford with another acknowledgment of the accumulated debt we owe her for much pure and true enjoyment, for thoughts which have made us think better of our kind; for a keener appreciation of the simple pleasures of common life; for, in short, her frequent comments upon that eternal truth, which the great poet "for all time" expressed in a single line,—

"One touch of Nature makes the whole world kin!"

May she be consoled in age, relieved in suffering, and comforted in trouble, by a continual memory of the enjoyment she has afforded to tens of thousands by nearly half-a-century of intellectual labour. Of this fertile source of happiness neither years, nor sorrow, nor sickness, can deprive her; the consciousness of the good she has done and the pleasure she has supplied, is a draught refreshing and invigorating, presented to her, in her ailments of body or mind, by the Great Physician.

THE POULTRY BOOK. By the Rev. W. WING-
FIELD and G. W. JOHNSON, Esq. With
Coloured Prints, &c., from Drawings by
HARRISON WEIR. Published by W. S. ORR,
London.

This volume is now brought to a close, and assumes a very attractive form. It is full of useful, interesting, and instructive matter, deficient in nothing which those who rear poultry may require for their guidance: information being communicated in so simple a style that it may be easily comprehended and acted upon by the "learner," as well as by those with whom the poultry-yard is either an agreeable fancy or an important duty. It is, however, to the illustrations that our notice should more immediately refer; these are very numerous, and of a high order. They are all admirably executed: the coloured "drawings" (the word is not out of place) are produced by the chromatic process of Messrs. Leighton, Brothers, a process by which as many colours as may be required are printed (at several printings) from a series of engravings on wood. Messrs. Leighton have obtained a very wide reputation for this valuable class of art; they have been of late subjecting it to some important improvements, and in its present state there is no mode by which equal results can be obtained—at once cheap and good. Mr. Weir has become famous for accurate and pictorial representations of the lower world: in describing the various orders of animals, no artist approaches him for truth agreeably rendered, when he places such objects on the wood. The "Poultry Book" is therefore a beautiful as well as a useful volume, and we congratulate Mr. Orr on having brought it to so successful an issue.

IS SYMBOLISM SUITED TO THE SPIRIT OF THE
AGE? By W. WHITE. Published by T.
BOSWORTH, London.

The question which stands as the title of this pamphlet has scarcely been answered by the author in its pages; he describes the nature of symbolism and its offices, and discusses its advantages and the objections which may be urged against it; but the only result he arrives at is, that the study of symbolism "is especially suitable to an age like the present, in which men will not rest contented with mere details, but rightly aim to trace up all things to their highest principles; and if such be the spirit of this age, using that term in its proper sense, then—symbolism is suited to the spirit of the age." Yet, although Mr. White has not proved his case, as he has himself put it, but only brought forward arguments *pro* and *con*, they preponderate greatly in favour of the use of symbols as beautiful and instructive representations of the things signified, and, as such, figurative teachers of what is holy and spiritual; for it is to the religious use of them that his observations are restricted—their application to Christian Art, in architecture, painting, and sculpture. The pamphlet is written in a liberal spirit, free from cant or dogmatism, and is quite worth the half hour one may pass in reading it.

THE ART-JOURNAL.



LONDON, JUNE 1, 1854.

THE ROYAL ACADEMY.

THE EXHIBITION, 1854.



THE eighty-sixth exhibition of the Royal Academy was opened to the public on Monday, the first of May; the private view having taken place on the Friday, and "the dinner" on the Saturday preceding.

It may not seem in good taste to criticise the proceedings of this great body, in reference to its lack of progress, while recording certain liberal "moves," of which the predecessors of existing members never entertained an idea; yet it must have occurred to many—unhappily not to the Academy—that the "private view" affords a favourable occasion for bringing into comparative intimacy the professors of Literature and those of Art—and that it has not been taken advantage of. A privilege has been of late years extended to such "critics" as are avowedly connected with the public press; and we ourselves are not indisposed to consider as a boon the power now afforded—so long withheld—of examining the collection on the opening day with but small let or hindrance. Yet those who think, cannot fail to regret that, among the aristocracy of wealth, there is but a poor sprinkling of the magnates of science and letters. We looked in vain, as heretofore, through the rooms for signs of complimentary invitations; those who were admitted by the cards of individual members were sufficiently evident—being sometimes titled patrons, sometimes munificently grand manufacturers—sometimes ultra-generous "dealers," of whom, we believe we may say with confidence there were no absentees. Unhappily, there is now-a-days no one allied to either art—that of the pencil or the pen—who is able and willing to combine the two in social and mutually instructive intercourse: the President of the Royal Academy, who is undoubtedly a scholar as well as an artist, has made no effort of this kind; the artists' conversazioni rather boast than otherwise that they issue no invitations to their Art-evenings; at the meetings of the Royal Society, of the Society of Antiquaries, and other learned bodies, no mixture of the kind is thought of; and but for the considerate and generous hospitality of the Earl of Rosse and the Earl de Grey, the authors and the artists of our epoch would be even less acquainted with one another's faces than with each other's works. The "dinner" is, in the main, of the same exclusive character; just the very same "set" is periodically invited; the invitations seem to be issued, not by the

president or the council, or even the secretary, but by the porter, who has his "list" ready, and may bring out the same soiled paper as regularly as the memorable last Saturday of April draws near. The natural consequence is that the after-dinner speeches are an assemblage of common-places; no sentiment is uttered calculated to enlighten or to advance Art—to be instructive or serviceable to artists; the speakers appear to consider it their duty to be as misty as may be, and that any phrase of more than ordinary force or import would be altogether out of order and far apart from the business of the day. This year, the *Times*—not by its special correspondent but by its own reporter—printed three long columns of "a report;" we read them in vain for a single sentence or idea worthy of transfer to our pages, as of value to the present or the hereafter. Indeed, the only exception to the leaden rule, is the speech of his Royal Highness Prince Albert some three years ago; the words of the Prince are well remembered, not the less because they stand alone, brilliant and solid amid the nothings of before and since. "The dinner," however, may be tolerated as a dull affair; it may be, perhaps ought to be, "private and confidential." Not so the private view; to which an aristocracy, other than that of rank and wealth, ought to be invited. There exist in this country so few occasions for tendering honour to genius, utility, or public service, that surely once a year it may be accorded at the hands of the Royal Academy, by the issue of a score or two of cards of invitation. The members and associates—each of whom has two—give them, and in a measure must give them, to those by whom their pictures have been purchased; consequently, Mr. This and Mr. That who are "buyers," flit about the rooms in dignified and comfortable contact with their betters; but a man or woman made truly great by achievements for the public welfare or glory, is very rarely indeed to be encountered on the day of opening in the rooms of the Royal Academy.

In these remarks, we protest against a charge of hostility to the Royal Academy; our earnest desire is, and has ever been, respectfully to point out errors or mistakes capable of removal or remedy, in the constitution or conduct of that body. We have seen reforms gradually making way there,—dragging, it may be, a slow length along, but yet renovating and restoring; they may have been obstinately withheld by some, and coldly supported by others, but they have been carried nevertheless; and, of a surety, the liberality of now, as compared with the close bigotry of a very few years ago, is as healthful to the Academy as it is beneficial to Art; we know the good that has been done, and we may guess at the mischief that has been prevented by a more liberal and enlightened spirit having forced its way into the councils of this most valuable institution. Its adversaries have become few and powerless; instead of "inquiries" frequent—nay, even in Parliament—as to the least disreputable mode of depriving the Academy of that which is as much its own, as the land of any solvent freeholder is his; instead of perpetual and unfounded charges not only of bad Art-education, but of deteriorating and degrading Art—common enough at no very distant period—there is a continually growing conviction that the Royal Academy is a large part of the national wealth, which confers honour upon the country, and in the proper upholding of which every British subject is concerned and interested. If the

Royal Academy was—and that not long ago—generally unpopular, it is not so now. Its calumniators can produce no effect; if they are heard they are unheeded. It is not disputed that it has largely promoted that extensive and extending "feeling" for Art, which as one of the "events" of the age, is the peculiar privilege of no class or order. Mainly by its influence modern Art is appreciated; a *status* has been obtained for its professors; and miserable "connoisseurship," based upon a knowledge confined to "old masters," is estimated at its proper value. The artist who has earned fame, finds it now-a-days in the factory and the workshop, nay, even in the cottage—as substantial and as remunerative as in the mansion or the palace. This is no insignificant triumph; for Art, ever recognised as a great teacher, is making way, or has made way, into quarters where it was most needed. If, then, we are called upon to record our conviction, and to express our gratitude that much of what is called "a present state of things" has resulted from the exhibitions, the schools, and the personal exertions of the members of the Royal Academy, and especially to remember that what they have done has been done of themselves, unaided by any national sacrifice, we are none the less ready to contend that something there remains to do, firmly to establish this institution as part and parcel of the glory of England, by increasing its power for the general good. We look with confidence to that on-progress, of which we have the safest assurance in the changes of the last few years—neither very large nor very numerous, but sufficient to strengthen the institution, to extend its means of service, and to raise it in public estimation: and we know full well that a still more liberal and enlightened spirit, influencing and suggesting a yet more marked advance, cannot be otherwise than prudent as well as salutary.

The eighty-sixth Exhibition of the Royal Academy consists of 1531 works; but it is said 2000 offerings were rejected: an evil for which the institution cannot be held responsible: inasmuch as this year, not only is there a line of pictures out of sight, and a crowded octagon room, but even the staircase is "embellished" by productions of engravers who, for the first time, are permitted to contribute generally. For an evil of this kind there can be but one remedy—enlarged space: and we hope that no very long period will elapse before the removal of the ancient masters from Trafalgar Square will place the whole of the building at the disposal of the Academy—not for its annual exhibitions alone, but for various other auxiliaries to foster and advance Art.

It is only common justice to the Royal Academy to say that for this serious evil they are in no way responsible. It is known that by his privilege every member has the right to have eight pictures hung; this year the privilege is used by only one member—a miniature painter: eleven members have contributed each but one work; eight have sent only two each; nine, three each; and eight four each; the average being just three to each member; the sum total of the contributions of forty-four members being no more than 132 works in paintings, drawings, engravings, and sculpture, out of the 1531 works exhibited by British and foreign artists. Surely then, the Exhibition of the Royal Academy will not be considered—and cannot be described—as an Exhibition solely for the benefit of the members thereof. As usual, there are some absentees

whose absence will be universally regretted: neither Mulready, Dyce, Millais, Herbert, nor Gibson are among the contributors. Of course, the name of Richard Cook does not appear in the catalogue; neither do the names of Charles Robert Cockerell, Sir Charles Barry, Philip Hardwick, Sir Robert Smirke, Sydney Smirke—five architects who no doubt are largely aiding and assisting in their own "Institute," but who in the Royal Academy only reduce the number of members from forty to thirty-five.

We perceive that the title of "Associate Engraver" is still the only one accorded to professors of the sister art of the *burin*; but this disadvantage is understood to be in course of equitable adjustment and removal.

We observe also that the old method of describing works ineligible under the description of works "eligible," has undergone a change: we pointed out this absurdity which had defaced the catalogue for a long series of years: we have now a full page of rational and comprehensive "notices to exhibitors" in lieu thereof.

This year, as usual, there is the average quantity of complaint of "unfair hanging;" we see, indeed, several pictures in out-of-the-way places which we may think entitled to positions more honourable, but we are well aware of the almost insurmountable difficulties that present themselves to those upon whom devolve this irksome and embarrassing duty. Even to hang a moderately sized drawing-room, with all the pictures arranged for preliminary adjustment, is no easy matter. We may readily conceive that the "hanging committee" of the Academy, even if they are, as very few men ever have been, entirely free from prejudice and partiality, cannot remove all the obstacles in their way. At all events, it is generally, if not universally admitted, that the system here is more equitable than it is in any other exhibition of the metropolis, nay of the kingdom.

We shall endeavour to note all such pictures as appear to us of marked and conspicuous merit: omitting such as seem to call for no especial comment. Believing that every artist has done the best he can do, and would have done better if he could, we shall not search for faults. There is in the collection very much wherewith to be content; and very little to disappoint, or even discourage. It is well calculated to raise the repute of our school: to show its very marked advance: and to convince all observers that the patronage which has of late years been so largely and liberally extended to modern Art, has produced effects quite as satisfactory as the most hopeful could have wished for.

The so-called pre-Raffaellite school has made no converts: that is evident; Mr. Hunt stands this year almost alone as its high priest: and notwithstanding the eager advocacy of the "Oxford Graduate," no class of the public will give any portion of their admiration or their sympathy to the two works of this artist—the one incomprehensible, and the other odious.

Happily, the gentlemen who have professed to follow in the steps of predecessors, who did ill only because they did not know how to do better—happily, they have had few disciples: their "style" may have contributed to put "out of fashion" that vice of "slap-dash" which some of our painters a few years ago considered excellence; and so far they may have done good. But it is matter for rejoicing that, as a school, the pre-Raffaellists have made no way.

If the exhibition of the present season be not the best that has ever hung on these

walls, we would ask when it has been surpassed? We all remember the productions of late years, and if we recur to any instance beyond occasions long past, we at once recede to a time when examples of knowledge and power were rare; when, we may say, that the Academy was not yet emancipated from its portrait period. These were the days of rustic figures and bad drawing. At that time landscape proceeded mechanically from the green tree to the brown, and among the earliest moves made by figure painters, the most famous was for a long time that memorable adventure with Dr. Primrose from the blue bed to the brown. May we express exultation in the burning of the Houses of Parliament without being suspected of treasonable complottings? Whether we may or not, that was an event which resulted in stimulating many a painter whose works we now with justice eulogise. There was a time when good drawing was an impertinence; bad drawing is now the exception. If we take into the year's account all that has been done at the Houses of Parliament—and this is the way to consider the matter, for those who are painting these histories, were they not so occupied, would be exhibitors—and if we could add to this, one work from each other celebrated defaulter who might reasonably have contributed, the exhibition of 1854 would have borne a triumphant comparison with the best of those of any other living school. British history is a drear resource with British painters. It does not pay—but, worse than that, it destroys life. Hilton died of history—so did Haydon: it is as fatal as the shirt of Nessus. But we do more than paint history; we magnify the anecdote and the melodrama of everyday life into the value and proportions of history. If there ever was a faultless picture, we should like to know the name of the painter. With this breadth of margin we proceed to observe that there are works on the walls of the Academy as fine as anything in their respective departments. The most defective productions are the landscapes; the Academy itself is deficient in landscape power; this should not be, for our school has always excelled in landscape. Inasmuch as the figure compositions are this year the best, the landscapes are the worst that have been seen for many seasons past. Art is one of those things in which a man may improve all his life, if he continue to consult Nature. We still see on the walls of the Academy pictures extemporised by artists whose names have stood well; but they are now left behind: they are distanced in the race. These are the days of young painters, because the older artists are content with the modicum of knowledge which they acquired in their youth. To speak, however, of the exhibition generally, there are examples of history which would do honour to any nation—examples which are not surpassed in any modern school; and in social, *genre*, and illustrative subject-matter the exhibition contains instances of conception, drawing, and colour, in which we think there is more of nature than in any similar recent productions of other schools: but, as we have said, the Academy, neither in itself nor in the works which are this year contributed to its walls, exhibits the power of the British school in Landscape Art.

We proceed now to review the very satisfactory exhibition of 1854; the eighti-sixth exhibition of the Royal Academy.

No. 4. 'Our Merchant Service,' J. W. CARMICHAEL. This composition is interesting, not less in a historical than a

pictorial sense, as it describes minutely and characteristically all the merchant vessels of the period. The Indiaman and ocean steamer are prominent among specimens of the collier, coasting vessels, and minor craft of all kinds. The picture is hung too high to see details, but it displays throughout a great amount of nautical knowledge. The movement of the sea and of the clouds sustains the breezy influence to which the ships are yielding, and among all the nautical pictures of our time, we have never seen vessels so well set in the water.

No. 6. 'A Summer Morning,' T. DANBY. The materials in this work are very skilfully brought together; there is no forced association, but air, light, and warmth are expressed without anything like vulgarity of exaggeration. The solitary shore, the water, the trees, and even the silvery sky, coincide in a sentiment of agreeable retirement.

No. 9. 'Cinderella,' G. CRUIKSHANK. It is the misfortune of some men to remain all their lives blind to their proper *forte*. This artist in early life rushed past history into caricature, and kept strewing around him didactic etchings for thirty years. He develops as he approaches seriousness—his real powers lie in severe narrative. We have here the fairy growing the pumpkin into the coach and six, at which poor Cinderella seems very much concerned, taking no part in the *diablerie*. It is certainly, in every point, the very best production of the painter.

No. 13. 'Battle of Hyderabad—24th March, 1843,' G. JONES, R.A. This picture, it is stated, was drawn under the suggestions of the late Gen. Sir Charles Napier, and must accordingly be true in its dispositions. We find ourselves here cheering on the gallant 22nd, who, on the crest of the position, are carrying everything before them; but we are left in ignorance at what precise point of the engagement we come in. The gallant old Napier is of course a prominent figure, but he is terribly short of staff officers. With him some of the officers who distinguished themselves are represented, and we presume that every arm of the service present at the battle is accurately described. The real difficulties of this battle can only be learned by such a work; with this circumstantial accuracy it were desirable that the figures were less sketchy. It is however very spirited in character, and it may be safely said there is but one other living artist who can so well picture such a scene.

No. 14. 'His Imperial Majesty Napoleon III.,' J. G. MIDDLETON. This portrait presents the Emperor standing, as if at the ceremony of an ordinary reception. He is attired in plain evening dress. The resemblance declares at once the impersonation.

No. 15. 'C. F. Crespigny, Esq., his Son and Grandson,' E. WILLIAMS. A very attractive group; it is low in tone, but this is compensated by firmness of drawing and substantial roundness.

No. 19. 'Decline of Day,' A. GILBERT. The subject is like a passage of Thames scenery. The nearest section gives no accent to the picture, but it is beautiful as imitative of shallow water, and the dry bed of the river, and is throughout a felicitous description of the mellow repose of a calm summer evening.

No. 20. 'The Death of Francesco Foscari, Doge of Venice, five days after his deposition, 1457,' F. R. PICKERSGILL, A. The announcement by the bell of St. Mark of the election of Malipieri to the chief magistracy brought with it a shock which deprived Foscari of life. We see the aged Doge suddenly

falling back in his chair; members of his family are assisting him in great alarm. The head of the old man is we think the most perfect in feature, roundness, and colour that the painter has ever accomplished. The local and accessorial composition is in excellent taste; it is not crowded, and by the alternation of cool and warm the utmost value is given to the colours. The work is in all respects highly honourable to our school, as one of the productions of the young men who are to be the "hereafter."

No. 22. 'View of Toulon,' V. COURDONAN. This is a picture of the French school, painted as to the nearer and intermediate distances with skill and knowledge, but the value of all this is neutralised by the dull and spiritless light on the distant hills.

No. 24. 'A Scene in Pitt's Wood, St. Mary Cray, Kent,' W. S. ROSE. A small picture, describing a close piece of woodland scenery, the trees of which are painted with full and deep masses of foliage, harmonious in rich and varied tints, and detailed with a precision not to be surpassed.

No. 25. 'The Cottage Toilet,' T. UWINS, R.A. A group of two cottage children, one of whom having decked her head with wild flowers, is complacently admiring herself in a glass which she holds before her, while the other is adding to the floral crown. It is a small picture; the point of the incident is amply supported. The sentiment is very charming; and the work is exceedingly well finished.

No. 27. 'The East,' F. WYBURD. The allusion is carried out by a couple of eastern damsels who are seated in a vehicle like an araba. They are pretty, and examine with much interest each visitor who looks into their silken bower. The picture is careful in drawing, and the general treatment is well adapted to the subject.

No. 34. 'The Departure of Ulysses from Ithaca—Morning,' F. DANBY, A. The interpretation which this artist gives to this effect, and which he has so often set forth, is, it would appear, the *cheval de bataille* by which he would wish his fame to be supported; but if we compare, with this in remembrance, certain of his versions of evening effects, it is to be apprehended that but little difference would be found. It will be felt that with an atmosphere so clear as that of Livadia, the Morea, and even of Ithaca (if local truth is in anywise to be considered), the morning effect would have been paler than we see it here. The narrative lies in the depths of the transparent shades, which are beyond all praise. We see Ulysses at what may be considered the water-gate of his palace, taking leave of Penelope and Telemachus; and at another place of embarkation there are assembled biremes and triremes for the reception of the Ithacan "contingent." The strongest points in the picture are brought together—the red sun and the dark foliage of the lofty trees: this looks factitious; but in the small points here and there, which must be looked for to be seen (and which, although but casually observed, are felt in the effect), such as a wreath of smoke, or some other apparently inconsiderable incidents—these are eloquent in a language of their own; the long, sweeping, mournful swell of the sea, materially assists the sentiment of the composition—although a little knowledge of the theory of waves, teaches us that such a regular succession of waves could not enter such a nook. The work, however, on the whole, is a magnificent effort, equal to anything the painter has ever done: it is only to be regretted that it is not evening instead of morning. The Homeric figure, "rosy-fingered morn," is here rendered by one universal and too

highly-coloured epithet. We think we are supported in our idea of the time in that ever-charming epistle of Penelope where she speaks of "pendula," her *pendule*. It must be a misprint.

No. 37. 'Cat Bells and Cansey Pike—Derwentwater,' W. J. BLACKLOCK. There is more poetry in the place than in its name. It is a small picture, bearing everywhere strong evidence of honesty and truth in local and atmospheric colour, and in its general forms.

No. 41. 'The Soldier's Story,' F. D. HARDY. A cottage interior, with all its properties in hardware and upholstery set forth with great jealousy of form and texture.

No. 42. 'Martha, the Third Daughter of E. H. Baily, Esq., R.A.,' T. MOGFORD. A portrait of a right good order: painted with a judicious mingling of delicacy and force.

No. 50. 'The Swing,' F. GOODALL, A. This artist stands alone as a painter of children. The subject may have been suggested by Rogers:—

"Soar'd in the swing, half pleased and half afraid,
Thro' sister elms that waved their summer shade:—"

but he has worked it out in his own way. A little girl is in the swing, and for "sidesmen" she has two little fellows in tunics: of all the others, some are spectators and some are waiting their turn. The action, and the serious and attentive expression of these two boys are beyond all praise; but with respect to expression, generally throughout the picture, it is far removed from that tone of vulgarity which universally attributes to children inane laughter, and denies them the power of reflection. The whole of the faces are inimitably sweet in colour and character, and in the proportion and incidents and dispositions there is much of grace and elegance; but they are the graces peculiarly of childhood. Without these admirable groups, this were yet a picture of great and varied beauty. The landscape in which the figures are circumstanced is a composition of rare excellence: it is everywhere most carefully worked out. The trees, the leafage above, the herbage below, and the airy gradations, leave nothing to be desired.

No. 52. 'Nora Creina,' A. B. CLAY. A head painted with a breadth of light, and although not realising the idea we gather from Moore, yet a work of merit.

No. 53. 'Dr. Blakiston, F.R.S.,' D. G. BLAKISTON. This is a small portrait presenting the impersonation seated in a study. The whole is kept low in tone, the force being concentrated in the head. It is one of the best cabinet full-lengths we have of late seen.

No. 54. 'Groups in the Marshes,' T. S. COOPER, A. A long picture with a Cyp-like effect, the best by the way that this artist paints; but this perhaps is not the most valuable version he has given of it, the cows being certainly less carefully painted than usual.

No. 55. 'The Wounded Knight,' W. GALE. This subject is found in the sixth book of the "Faerie Queen." The conception is strictly literal—a knight lying wounded and tended by his "wofull ladie," who endeavours to stanch his bleeding wounds. These figures are circumstanced in a passage of densely wooded sylvan scenery which is painted with a solicitude for detail as if the figures were secondary to the trees; the result is a want of point in either.

No. 56. 'Mrs. J. M. Williams, of Pengreep, Cornwall,' H. W. PICKERSGILL, R.A. In certain essentials the best female portrait we have ever seen by this excellent artist.

No. 57. 'The Last of the Crew,' C. STAN-

FIELD, R.A. A coasting schooner or brig is here cast upon the rocks close under the cliffs; she is a mere hulk, and all her crew have perished save one, who is sitting on the rocks. With respect to colour the picture is entirely negative: there is an indication of a red handkerchief round the man's waist, but it would not be discovered unless the eye were especially looking for colour. The principle of the picture is the alternation of warm and cold greys, forced here and there. The rolling clouds overhead are a significant portion of the work, and not less so the heavy surging of the sea below. It is a remarkable production, but it has less finish and colour than any picture we remember to have seen by its author; yet it tells its story admirably and with touching pathos.

No. 58. 'The Right Hon. Duncan Macniell, Lord Justice General, and Lord President of the College of Justice in Scotland,' Sir J. WATSON GORDON, R.A. This is a full-length portrait of the size of life, presenting the subject in official robes and ermine. The head is an admirable study.

No. 63. 'Royal Sports on Hill and Rock, the Queen, the Prince Consort, the Prince of Wales, and the Viscountess Jocelyn,' Sir E. LANDSEER, R.A. This is a large picture, and it is labelled "unfinished." Such a notice under certain circumstances, might be a *noli me tangere*, but in the present case, if it be sufficiently advanced for exhibition, it is so for criticism. The errors we observe in the work seem to us to arise from its having been wrought too near the eye—that is, in a space too limited to admit of such a focus as would enable the eye to collect the entire composition. The Prince is handing the Queen out of a boat, and behind her Majesty, Lady Jocelyn stands in the boat, which is steadied by four stalwart Highland lochs-men. On the right, the Prince of Wales is dismounting from his grey pony, assisted by a figure on the other side of the animal, so disproportionately large as to reduce the prince to dimensions unduly diminutive. This must assuredly be altered. In the base of the picture lies its power; the game and fish, the result of the day's sport, consisting of trout, buck, roe, and birds, which, with the dogs, pony, and all the accessories, are incomparably fine. The portrait of the Queen is unfinished, and that of Lady Jocelyn may be improved. That of her Majesty is certainly at present by no means agreeable. Notwithstanding the many upright lines in the picture, it has an obtrusive parallelism, first in the near dispositions, then in the margin of the lake, and again in the line of the hills; and with respect to colour, the upper section is altogether too "foxy"—it is the least harmonious distance the artist has ever painted. We cannot think that these defects will remain unremedied when the picture shall be said to be finished. No one questions the genius of Sir Edwin Landseer, it gives him rank with the great artists of all ages and nations; but, if we are warranted in speaking of this picture in its "unfinished" state, it is not of an order to enhance his very high reputation.

No. 68. 'Miss Eleanor Malcolm,' Sir J. WATSON GORDON, R.A. The elegance, simplicity, and treatment of this work constitute it perhaps the very best feminine portrait the painter has ever executed. Its high quality entitles it to be considered rather a charming picture than a high-class portrait.

No. 69. 'The Right Hon. T. B. Macaulay, M.P.,' F. GRANT, R.A. Strangers would pronounce this the portrait, not of a hard

working author and busy member of Parliament, but rather that of an auto-philanthropist or wealthy amateur agriculturist. The right honourable gentleman is said to be like David Hume: whether he may have heard this, and receive it as a compliment or not we cannot stay to inquire. The head is eloquent and argumentative.

No. 70. 'Blackberrying,' G. SMITH. A few cottage children picking the wild fruit from a rough thorny brake. The figures are as carefully painted as any that have been exhibited under this name, but the effect is feeble in comparison with others by the same hand relieved by a dark background.

No. 71. 'Fuentes de Onor, May 1811,' J. ABSOLON. We see here a Spanish woman in the act of loading a musket; her husband is dead by her side, her child lies upon the body of its father, and her home is in flames. This is all very well expressed, but there is wanting some passage of quotation or description to tell us more of the circumstances under which she is fighting.

No. 73. 'The Silver Pool, F. R. LEE, R.A. A charming subject very charmingly rendered, manifesting a love and application of nature, and a desire to behold her in her sweetest moods.

No. 79. 'A Cabin in a Vineyard,' T. UWINS, R.A. The "cabin" is a temporary shelter made of faggots, the occasional resting place of the man who has charge of the vineyard. One of the grape gatherers has placed her children here during her period of work, and now comes to see that they are safe. It is one of the largest pictures the artist has of late years exhibited, and we think certainly the most highly elaborated. The mother, an upright figure, is extremely well executed, and in effect very powerful. There is exquisite feeling manifested throughout: the story is admirably told: and one or two touching episodes add much to the value of the composition.

No. 82. 'The Kiss,' C. DUKES. A group of a cottager and her child, the former carrying the latter on her back, and resting against a bank. The two heads are beautiful in colour, and very firm in execution.

No. 83. 'A Highland Valley,' H. JUTSUM. The view shows an expanse of wild and broken country, richly clothed with moorland herbage, and closed in like an arena, by hills of various heights and at different distances. In the nearer section of the picture there are cottages, a few trees, and an idle brook. The forcible and more subdued lights are with the most delicate feeling graduated into deeper tones: but even the more retiring passages are full of appropriate material, most judiciously described.

No. 84. 'Baby's Turn,' C. W. COPE, R.A. A group of an infant with her elder sister seated at table, the latter feeding the child with a spoon. The picture is small, and the interest centres in the head of "baby," and the eager expression of the features. The little head is a most successful study; indeed, there are few more touchingly beautiful works in the exhibition.

No. 85. 'A Villager's Offering,' T. WEBSTER, R.A. The offering is a plate of mushrooms, made to a poor widow by two peasant children, who are painted with all the customary power exercised by this artist in the delineation of youthful character: much, however, of the substance of the figures is reduced by the assiduity with which the background of shrubs has been painted up. This, however, in no wise detracts from the

simplicity and rustic timidity of the two little figures.

No. 89. 'The Pet Nurse,' C. BROCKY. A child is here represented lying on a couch, and in the embrace of its nurse, who beads fondly over the couch. The two heads are captivating in colour and sentiment, but the hands of the nurse are very much too large, and for good effect the light is too widely distributed.

No. 92. 'Common Cows,' A. R. C. CORBOULD. This picture is so far from the eye that its execution cannot be seen. We observe however that the cows are well drawn.

No. 96. 'Portrait of a Lady and her Child,' T. F. DICKSEE. An agroupment painted at full length, and treated as a picture. It is spirited and attractive.

No. 99. 'Deerstalkers,' A. COOPER, R.A. The principal in this picture is a grey pony, which is drawn in the best manner of the artist. The deerstalkers are two—they are refreshing themselves; both wear grey coats. These figures are indifferently drawn.

No. 100. 'A Present,' C. R. LESLIE, R.A. A single half-length figure, that of a young lady examining the present—a locket and neck chain, or something of that kind. In pose and in feature the picture recalls the "Juliet" of last year. The face is pale,—it is life-like in texture and expression; the neck and the arm, both in shade, are, perhaps, less praiseworthy.

No. 101. 'Highland Game,' A. COOPER, R.A. These are grouse, blackcock, ptarmigan, woodcock, snipe, teal, and partridge—all characteristically described, but they might have been composed less formally.

No. 102. 'The Bird's Nest,' E. J. COBBETT. A little rustic figure, a girl, seated by the roadside holding the bird's nest in her lap. She is in everything unexceptionable; the head is an exquisite study. Poor little thing, she never took that bird's nest; she is very much at a loss what to do with it.

No. 104. 'A Breakfast Party,' T. WEBSTER, R.A. Full justice is done to this "party," as they are sufficiently supported by a very minutely worked background, a wall partially covered with ivy. The party is a triad—a little country maiden, a small black spaniel, and her puppy; the spaniel sitting up, but the puppy is not yet sufficiently educated to follow so good an example. The breakfast is however a monopoly—one basin only of bread and milk, hot and steaming—so much so that the little girl blows each spoonful as she lifts it to her mouth. In the subject and the manner in which it is brought forward there is a fund of quiet humor.

No. 105. 'Marathon,' E. LEAR. From an elevated site we look over the plain, which is bounded by the sea and distant mountains. This picture has perhaps been painted from very accurate sketches. The distances are well expressed, and without the aid of the atmosphere to which we are accustomed at home.

No. 106. 'A Wild Flower,' C. BAXTER. A study of a country girl resting with a sheaf of corn, the thrift of her day's gleanings. Her bonnet is decked with wild flowers, but the fatigue depicted in her features does not coincide with the gaiety of her head-gear. The quality of the study is not equal to that of the works of this artist generally.

No. 115. 'View on the Canal of the Giudecca at Venice,' D. ROBERTS, R.A. The grey sobriety of this picture will impress all who have been accustomed to the rich colour and striking effects of the artist. It may be accidental; but we must remark that none who paint Venice can forget

Canaletti themselves, or help suggesting him to others. We never see the buildings of any other cities detailed with lines drawn, as it were, with a pen and a rule. We are here on the canal; and the magnificent range of quays extends from right to left, with its full tide of life and busy circumstance. It appears to us that the buildings are in some degree exaggerated; but that in all distinctive qualifications they are purely Venetian will never be questioned. The figures and the dotted indications of figures, show the very perfection of slight and certain execution; indeed, in sketching small figures the painter excels perhaps all living artists.

No. 116. 'A Jury,' G. B. O'NEILL. The court is waiting, and the jury agree, with one exception—a deaf old farmer, who is proof against argument. He holds his ear-trumpet in his hand, and will not raise it to hear anything that is said to him or at him. Every one of the twelve is doing something auent the fun of the subject. The characters are well drawn, and the picture is powerful, but the artist is not aware of a legal objection which is fatal to his case—that a deaf man cannot be sworn on a jury, because he cannot hear evidence.

No. 117. 'A Rest by the Wayside,' J. C. HOOK, A. It is a gipsy woman with her child that is resting, but the figures seem to be secondary. The picture is a study of trees, brambles, and all the luxuriant entanglement of wayside herbage; the whole set forth with faultless precision.

No. 122. 'The Woodland Trees,' T. CRESWICK, R.A. This title conveys no idea of the picture, which represents principally the almost dry and stony bed of a small river. The bed of the stream, and its scant current are depicted with the power usually displayed in such passages by this accomplished and always admirable artist.

No. 123. 'Lady Sarah Spencer,' J. HOLLINS, A. A small full-length portrait of a lady attired something in the taste of the last century. There is no relief in the figure, that is, it is placed rigidly upright, and the feet might be supposed to be close together; but yet it is, picture or portrait, the very best production we remember to have seen by this artist.

No. 124. 'Portrait of a Lady,' MRS. W. CARPENTER. The lady is seated and her head is dressed. The impersonation is qualified with much feminine grace.

No. 125. 'The late Marshal Beresford,' R. SAYERS. A clever portrait, and a good likeness, as we remember the gallant general.

No. 126. 'The Orange Stall,' H. WEEKES, Jun. Remarkably accurate and true, and full of good promise.

No. 127. 'Forbes Winslow, M.D., D.C.L.,' J. P. KNIGHT, R.A. An admirable portrait, strikingly like, of the distinguished physician.

No. 129. 'Ireue,' SIR C. L. EASTLAKE, P.R.A. She is of the size of life and is distinguished by befitting attributes, holding in the right hand a dove, and in the left a sprig of olive. The figure is rather maternal than divine, and reminds us in its taste of the female portraits of Titian and those who followed him. Indeed it suggests remembrance of not only the Flora in the Venetian school of the Palazzo Vecchio at Florence, but also of the Fornarina in the Tribune, how different soever these pictures may be. It is appropriate in sentiment and brilliant in colour: if it be an aspiration for peace, "So," as Falstaff says; if not, it is exhibited too soon or too late, for it would now cry "Peace!" when there is no peace.

No. 131. 'The Shepherd-Boy,' J. W. HORLER. The boy plays here a very subordinate part; the principal is a pony

which is drawn and painted with so much excellence as to cause regret that the rest of the picture is not of equal quality.

No. 132. 'The Park,' W. F. WITHERINGTON, R.A. In strict accordance with the title, the picture presents a view of a part of a well-timbered park,

"embraced
By the soft windings of the silver Mole;"

the river flowing in the immediate foreground. The whole is brought forward with freshness and luxuriance, and the trees are in the best manner of the painter.

No. 133. 'Her Grace the Duchess of Argyle and Marquis of Lorn,' W. S. HERRICK. The lady is standing, and her son, who wears the Highland garb, is at her side. The group is graceful and natural, but the faces seem too pale.

No. 136. 'Miss Adaia Lonedes,' C. COUZENS. This portrait is very unjustly hung; it is simple and unaffected, and perhaps the most telling feminine head and bust in the rooms.

No. 139. 'La Rochelle,' C. STANFIELD, R.A. There is nothing remarkable in this subject; indeed, a succession of wonders, especially in Art, is beyond human power. We view the town from the entrance to the harbour. It is high tide, and vessels are running in with a stiff breeze. The movement of the water is that short wave, which is seen only at the mouths of harbours. The subject is not so interesting as those generally painted by this artist; it is however treated with power and extensive knowledge.

No. 140. 'Bragela,' C. LANDSEER, R.A. The subject is from Ossian, "He shall come to Bragela and ask her why she weeps: he shall lift his eyes to the wall and see his father's sword. 'Whose sword is that?' he will say, 'and the soul of his mother is sad.'" The passage is translated very literally; the mother and the boy are grouped together, the latter calls the attention of his parent to the sword, and the expression of her features is that of sorrow. The figures are realised with tangible solidity, and the feeling throughout is becomingly serious.

No. 142. 'Bob-cherry,' G. SMITH. The scene is a village green, where, under the trees, is assembled a party of children, who are engaged at "bob-cherry," that is, attempting to seize in the mouth a cherry suspended by a string. A boy is now taking his turn, but he is sure to miss it, for the cherry is too high. In this work the faces are finished like the most fastidious miniature, and to the trees and *locale* ample justice is done. The picture is low in colour; it would be much benefited by being inspired in this respect.

No. 143. 'A Gleaner, North Wales,' P. W. ELEN. A small female figure resting against a bank: it is an agreeable composition, the landscape distances especially are distinguished by much sweetness.

No. 144. 'Pike and Perch,' A. COOPER, R.A. Nothing but one jack and a cooper, perch, accompanied by a rod, basket, and tufts of waterside plants, constituting by skillful arrangement a satisfactory composition.

No. 147. 'A few Minutes to Wait before Twelve o'clock,' J. C. HOOK, A. The words of the title we may suppose to be addressed by a mother to her child impatient to taste the dinner of its father, which is spread in the harvest field where the reapers are at work. The child and the mother constitute an interesting centre to the composition.

No. 150. 'Mrs. W. Finch Hatton,' W. GUSH. This is a head and bust; the expression of the features is feminine and agreeable; it is altogether a very graceful portrait.

No. 156. 'Mrs. F. Wickham and Children,' R. BUCKNER. A large canvas in which the lady with an infant is seen seated; she is presented at full length, accompanied by the elder children. The heads are animated and otherwise successful. As the feeling is rather domestic than romantic it had been better to have relieved the group by some interior composition, than by a rock and landscape.

No. 157. 'Life at the Sea-Side,' W. P. FRITH, R.A. Those who have admired the dramatic productions of this artist, have been surprised that they should be followed by such an afterpiece as "Life at the Sea-Side." However, here it is, and year by year it will become more valuable as a memento of the habits and manners of the English, "at the sea-side," in the middle of the nineteenth century. Hereafter it may be necessary to explain the presence of those sable serenaders, by informing inquiring youth that even at this time music was dead in England, and that the best "artistes" we had were only "lendings" from Nubia, or the banks of the Quorra. Well, we are at Ramsgate, just on the sandy side of the pier; we can see the droit house and the obelisk, and if we look up we catch a glimpse of the crescents rejoicing in association with the names of Nelson and Wellington. We are in the midst of the essence—the best blood of Cockayne, and hence a consummation of a hundred epitomes. There is much happiness and much discontent, and many subtle shades between the two; gaieties and gravities, love, politics, music and poetry; but after all, the only way in which we covet to join the multifarious society, would be in a tunic and frilled continuations, and wielding a woodenspade. That young widow on the right, whose crape is yet unsullied, is proposing to the young man with the apologetic monstache; this is so unexpected that he is somewhat confused, and well he may be so. That family in the centre are remarkable for their exclusiveness; at Peckham, their garden wall is higher than that of anybody else; and here they turn their backs upon everybody, living as it were within a ring-fence. The papa wears his slippers and reads the *Times*. The mamma, who is yet pretty, shades her complexion with what the boatmen call a "main top-gallant stunn-sail" of blue silk to her bonnet. The young ladies read Bulwer and Disraeli, and keep worrying their matter-of-fact father for the newspaper, to look over the list of marriages. But farewell, happy family; the world is before us, and we have yet to get through it. There is another "Happy Family" behind, but they are not so well fed; it is therefore in a social point of view an interesting fact, that they do not dine on each other. There are old and young yachtsmen, white mice and green parrots; sober, elderly people from every part of the wide arca between Whitechapel and Paddingtonia, the great feature of whose life when at home, is what Cowper calls a "one horse shay;" and young people of various complexions puzzling over crochet, and tête-à-tête with spy-glasses. The background is thronged with donkey-drivers and a host of spectators, who seize alike on old and young; but to detail further the motley concourse demands more space than we can devote to it. With all the power of delineation and pointed satire of this composition, which at each turn of the kaleidoscope presents a new picture, we are still of opinion that this is not the vein of the artist. There are Raffaellesque pictures that have not been painted in the age of Raffaele, but there is nothing Hogarthian but what Hogarth himself has done. Still this is a

great picture; the artist has dealt learnedly with shawls, bounets, and black coats. We cannot touch upon the background and effects; it is enough to say that they are masterly. We have seen how he paints from our standard literature; and we see how he depicts everyday life. The latter he exhausts at one draught; he has left himself "no effects:" he cannot afford variety in the same line without descending to caricature. Our literature is exhaustless in melodramatic subject-matter. There is nothing coarse in the picture we have been considering; but Hogarth was most coarse when most virtuous—most offensive when satirising vice. Mr. Frith is undoubtedly a man of genius; moreover, he thinks and works; he has here shown how successful he can be with very unpropitious materials; he has produced a work of the very highest merit, one that must unquestionably augment his reputation; but having done so much he has done enough in this line; we shall prefer to see his vigorous mind employed upon themes more worthy of commemoration and preservation by Art.

No. 159. 'Peasant Children,' T. WEBSTER, R.A. There are two, both are girls; one carrying a brown earthen cruse. They stand with rustic *naïveté* as if conscious of the observation of the spectator. The faces are exquisitely touched; they wear grey cloaks, and are relieved by a light wall as a background. The little picture equals in quality the very best productions of the artist.

No. 160. 'The Rookery,' W. J. BLACKLOCK. The subject is an ancient castellated mansion, enclosed and overhung by trees. The picture is generally well painted.

No. 161. 'A Day out of Town,' J. D. WINGFIELD. A garden scene, with figures; such garden picnics and *conversazioni* this artist has made entirely his own; none paint them with so much taste.

No. 163. 'Mrs. Thomas William Kennard,' E. HOPEY. An oil miniature of remarkably high finish.

No. 165. 'An Old Kitchen, Sussex,' LOUISA RAYNER. The attractive feature here is a beautifully carved chimney of the sixteenth century; it is very carefully drawn.

No. 166. 'Study at a Breton Mansion,' A. PROVIS. The walls and stone work of this interior are described with an intense feeling for this kind of painting. It is seldom that a subject so insignificant can be rendered thus interesting.

No. 175. 'The Shepherd's Glen,' F. R. LEE, R.A. The title would indicate a subject different from that which we find on the canvas. The picture represents principally a rocky stream, overhung by trees. It is an attractive subject, painted with firmness, but in some degree hard.

No. 176. 'Dr. Johnson at Cave's, the publisher; Johnson, too ragged to appear at Cave's, has a plate of victuals sent to him behind the screen,' H. WALLIS. Johnson is here labouring with his pen; he casts his eye from his paper to the plate, which a perking maid servant sets at the edge of the table. Beyond the screen appears one of the party who are seated at table. The picture is carefully wrought, but the life of Johnson is full of incident of a much more agreeable and not less telling character. The subject is unsuited to Art and ought not to have been painted. Its selection is not creditable to the artist.

No. 177. 'Pleasant Dreams,' H. O'NEILL. The head and bust of a girl sleeping. It unfortunately occurs, that the easiest position for sleeping is the least favourable for painting. But she is dreaming, and dream

she must in the pose into which she has cast herself. This picture is much less hard than others recently exhibited by the artist; the features are bright and mellow in colour.

No. 179. 'The Temple of Jupiter in the Island of Ægina,' G. E. HERING. But little of the temple remains; a few columns and fragmentary remnants; but what little there is, is brought forward with a sentiment profoundly affecting. It is evening, and the nearer sites of the locality lie in shade while the light of the setting sun yet lingers in the sky. The work is full of fine points and is excellent as a whole.

No. 180. 'Columbus when a Boy being instructed in Geography, conceives the Idea of the New World,' S. A. HART, R.A. The idea is taken from Washington Irving's "Life of Columbus," and it is realised by two life-sized heads and busts, one, of course, that of a boy, representing Columbus. A map is spread out, on which the attention of both is fixed. The principal head is a fine study, but in deference we may observe that, inasmuch as the subject is interesting, it would have been more attractive as a smaller picture with entire figures. The picture is, however, the best the artist has of late years produced.

No. 186. 'The Lady George Paget,' Hon. H. GRAVES. The lady is presented at half-length and wears a walking dress. The portrait is graceful and unaffected, but we think that it is an error to paint a work of this kind on a Roman canvas or half-primed ground.

No. 187. 'Hulks on the Medway,' C. STANFIELD, R.A. The hulks are the principal objects in the composition, but the eye is drawn from these to other portions of the work, perhaps less important, yet certainly more interesting with respect to colour and execution. The most prominent of these passages is a shred of a landing-place on the left, with an accompaniment of lobster and fishing gear, abounding in the enchanting textures which we find in these pictures, and nowhere else. Two parties of marines are being rowed off to the hulks, but they are the marines of the old days of round hats and pig-tails. The picture is full of those beauties which characterise the river and harbour views by this accomplished painter.

No. 188. 'The Captured Truant,' T. BROOKS. He is brought into school by his mother who pronounces a voluble charge to the master with respect to chastisement and extra lessons, and while his mother is thus speaking in his favour, he quietly hands out of his pocket, to a companion behind him, a bird's nest. The theme is made out in a manner sufficiently picturesque; it is lighted with breadth and detailed with scrupulous nicety. The subject, however, is not agreeable; the lesson is by no means good.

No. 189. 'Study of Sheep and Lambs,' C. RICHARDS. A small picture, showing knowledge and taste in this department of animal painting.

No. 191. 'Evening on the Machno—North Wales,' J. DEARLE. This is brilliant and original, but on the right of the picture there is a portion of grey stone or earth so entirely inharmonious, as to vitiate the effect of the whole. The water is clear and full of reflection, the sky is light and deep, and the trees are firm and well defined.

No. 192. 'From "The Rape of the Lock,"' Sir Plume demands the Restoration of the Lock,' C. R. LESLIE, R.A. The subject of this work occurs at the commencement of the fourth canto. Belinda has lamented the loss of the twin lock and has engaged

Sir Plume to demand it of the baron. Whatever Johnson may say in justification of the introduction of sylphs and sprites into the poem, it is very certain that their presence upon canvas would be an impertinence, amid a society assembled at Hampton Court for the enjoyment of "Ombre and bohea." Whatever Fuseli and Stothard may have done in their interpretations, the author of the present work defers to the taste of the day. Belinda, immersed in grief, is seated towards the right of the composition with an empty chair before her which we may presume Sir Plume has just vacated. She is the object of all attention; cards are laid aside and tea is forgotten. The baron stands at a window on the left, he holds up the lock in triumph as he replies to the summons of Belinda's champion.

"(Sir Plume, of amber snuff-box justly vain,
And the nice conduct of a clouded cane),
With earnest eyes and round unthinking face,
He first the snuff-box opened, then the case."

The point of the subject is admirably sustained, there is no need of a title; the subject is "The Rape of the Lock," and can be nothing else. The variety of feminine character, the distribution and originality of the figures are eminently ingenious. The apartment is such as might be a drawing-room at Hampton Court; it is not overdone with upholstery. The execution seems to us somewhat more sketchy than we have been accustomed to in the works of this artist, and the picture appears to have been hastily finished; all the darks are chilled over, and are otherwise opaque. The hues are very much broken, and many degrees removed from positive colour; however, in light dispositions and character, it is a production of very high class. The forms and faces are graceful and beautiful; the story is admirably told; and if we object to the work as weaker than his earlier works, our objection is merely to the execution: the pure and high feeling of the artist is here as fresh as it was in the vigour of his youth. We doubt indeed if he ever produced a picture better than this in all the loftier essentials of Art.

No. 193. 'The Lord John Russell, M.P.,' F. GRANT, R.A. This will perhaps be esteemed the best masculine portrait that its author has ever produced. The impersonation is too tall for Lord John Russell, but the simple principle on which the portrait is wrought is tenaciously carried out. The subject is presented in plain morning dress; he is standing, and all allusion to office or order is very judiciously omitted. The head is a fine study, it is thoughtful yet animated, but the right hand is the hand of a man of eighty; this we think should be remedied; but the defect is trifling indeed, considering the truly admirable character of the work.

No. 194. 'Beeches in Knowle Park,' J. S. RAVEN. This work is a great error in colour; we have never seen hues so crude in association with forms so like nature.

No. 198. 'The Rev. E. Fearn,' E. KAULBACH. The head is in many respects very satisfactorily painted; it is round, and full of animated expression, but hard in outline.

No. 200. 'The Church of Santa Maria della Salute, at Venice,' D. ROBERTS, R.A. This is the church that is frequently painted with the Dogana, and all the remarkable buildings, which are members of the same agnionment. The spectator is placed in this picture near the church, the Dogana being on the left. These structures are so well known that there is no necessity for any description of them; one of the great merits of the picture is its fidelity of

representation. It is low in tone, but its detail is sufficiently definite; it is also cool in colour, but not cold. Too much we think has been made of the mooring posts, they are too high in colour; if they have been thus forced with a view to subdue the buildings, their effect is prejudicial in another way. The dome of the church looks to be slightly out of perspective; it inclines to the left: the tower of the Dogana has also a similar inclination; such oversights frequently occur in pictures of large surface when necessarily painted near the eye. The picture is undoubtedly a great work; there is no yearning after effect; a more sober, earnest, masterly, topographical relation is rarely to be met with.

No. 202. 'An Interior with Figures,' W. H. KNIGHT. A kind of out-house or scullery composition with figures, judiciously lighted, and skilful in execution.

No. 204. 'Cattle and Landscape,' A. J. STARK. A composition of cows, assisted by a farm building. The animals are very carefully drawn.

No. 205. 'A Portrait,' W. BOXALL, A. It is that of a lady, reminding us of a bygone taste in this department of Art. It is difficult to determine what is to be gained by exaggerating the figure so much.

No. 210. 'Evening Prayer,' F. UNDERHILL. This is a production of superior merit. It contains three figures—those of a mother and two children, brought forward under an effect of lamplight. The work is hung too high to be seen in detail, but in effect it is forcible, and appears to be executed with knowledge and power.

No. 212. 'An Old English Homestead,' R. REDGRAVE, R.A. This subject has not been selected for its romantic or picturesque character. As an association of ordinary material, it contains nothing more than what is seen every day in the country—an approach to the "homestead" flanked by trees, and bordered by pasture on each side. This picture to be estimated, must be examined very closely: it contains in the immediate foreground a patch of weeds and herbage, emulating in enrious execution the most minute and accurate details of this kind that have ever been accomplished; but at the distance from the eye at which all this is lost, it is felt that the verdure of the picture is somewhat crude.

No. 213. 'Early Guile,' R. CROZIER. A group of children and their nurse-maid are here seen setting a bird-trap. The group is well drawn, but it lacks spirit. The figures are deficient in that solidity which would detach them from the background.

No. 214. 'An Incident in the Life of Mr. Richard Hooker,' C. COMPTON. A subject from the life of meek and gentle Hooker—and very characteristie. He is not reading Horace while tending his sheep, nor rocking the cradle with one hand, and writing Latin verses with the other—but something very near it. He is visited by his pupils, Sandys and Cranmer, who are driven from the house by the virago, Mrs. Hooker, summoning her husband to rock the cradle. The work is slightly hard in its outline, and opaque in its shades; but it has been wrought throughout with the utmost care.

No. 215. 'A River Side in March,' J. PELL. Few things in nature are more difficult to paint than trees without foliage, how difficult soever it may be to represent them in their verdure. In this work a group of trees is described in the midst of winter or early spring. Trees thus introduced are not an attractive feature in a landscape, but the same nicety with which they are drawn gives value to every other part of the picture.

No. 216. 'The Pet of the Common,' J. C. HORSLEY. This "pet" is a young donkey, which a boy, discharging the important duties of village letter-carrier, is bearing in his arms, much to the astonishment of the mother, which brays forth her discontent as she trots up to insist on the disengagement of her foal from the arms of the boy. The animals are well-drawn, and the whole creditably executed, yet the subject is scarcely worthy of the painter of many fine works.

No. 217. 'The Friends,' C. W. COPE, R.A. These friends are a youth and a child, principally heads, the former amusing the latter with the prints in Robinson Crusoe. The features are animated and intelligent. The work is beautifully painted; but in this case also the theme is too humble. Mr. Cope can grapple with themes far loftier.

No. 218. 'Charles Mackay, Esq., Theatre Royal, Edinburgh, as Baillie Nicol Jarvie,' D. MACNEE. The features are dry, but expressive of shrewdness and penetration. Although the impersonation would be, as a portrait, eccentric, yet it does not realise the famous baillie.

No. 221. 'The Jew Rabbi,' W. LONG. This head is far removed from the eye, but it is remarkable in character, and, as well as can be seen, painted with solidity and firmness.

No. 226. 'A Stream in Arran,' J. MIDDLETON. The stony and broken foreground of this little picture is an incomparable passage of substantial reality. It represents the bed of a rivulet almost dry, which, with the bank, abounds with minute incident. The whole is beautiful in execution, and most agreeable in colour.

No. 227. 'A Study,' A. EGG, A. A small half-length figure, costumed as of the time of Elizabeth: indeed the features bear a resemblance to that queen in her youth. The head is a very careful study; on the features there rests a shade of sadness.

No. 228. 'Near Windsor,' J. STARK. A roadside fragment, showing principally a house and a group of trees, the view opening to distance on the left. The trees are fresh in colour, and bear as vividly the impress of nature as anything we have ever seen by the artist.

No. 230. 'A Calm up the River,' E. C. WILLIAMS. A bright and agreeable picture, although it contains so little; the subject being principally a view of the Thames somewhere high up, where the banks are very low. It has much sweetness of colour, and is painted with a full breadth of daylight.

No. 233. 'Time of the Persecution of the Christian Reformers in Paris,' J. C. HOOK, A. The period of the supposed incident constituting the subject of this picture is the year 1559, when the papists assembled in the streets, and sang canticles before the images of the Virgin. A Huguenot family passing on an occasion of the celebration of such devotional exercises, is outraged by armed men and insulted by the monks. The principal figure of the Huguenot party carries a bible under his arm, and such is the violence of the soldiers and the monks that his wife and child are hurrying him in alarm from the spot. The incident is set forth with great perspicuity; nothing can be more clear than the circumstances and the animus of the story. The picture is admirably painted, and cannot fail to sustain the high repute the artist has acquired.

No. 234. 'The Disobedient Prophet,' J. LINNELL. The proposed subject is from the first book of Kings, chapter the thirteenth, "And he went and found his carcase cast in the way, and the ass and the lion standing

by the carcase. The lion had not eaten the carcase nor torn the ass;" such we say is the proposed subject, but it is realised of course as a landscape. It is a large picture and its component parts are few and massive, such as might be suggested by fragments in almost all of the neighbouring countries. In proportion to its dimensions it does not contain the amount of finish which gives value to smaller pictures by the same artist. The principal component is a high bank, from the summit of which rises a group of pine trees, and at the foot of the bank the composition is traversed by a broken road where are seen the lion the ass and the dead prophet. The whole of the nearer parts of the work are in shade, the breadths of which are broken into rough and rugged forms; these parts are remarkable for their depth of tone. The sky is as usual very fine; not unfrequently in the works of this painter the sky is in reality the picture.

No. 244. 'The Mussel-gatherer—Time to Go,' F. STONE, A. A sea-side study; a girl who has been gathering mussels until the rising tide has warned her to go. She is therefore stepping out of the water. The face is pretty and intelligent, not too much refined for the character. It is an exquisitely finished work, with more than usual of the artist's vigour mingled with the grace by which he is always distinguished.

No. 245. 'A Willowy Brook,' R. H. WOODMAN. A small picture representing literally what the title imports. It is spirited in manner.

THE MIDDLE ROOM.

No. 247. 'Nelson meditating in the cabin of the Victory previously to the Battle of Trafalgar,' C. LUCY. The figure is at once determinable as Nelson; he is seated in deep thought, looking on the floor, and wearing a full dress uniform.

No. 253. 'Portrait of a Lady,' W. GUSH. There is no more reason why a landscape should not be painted behind a figure, than that the shadowy forms should merely be indicated. The background of this work is carefully wrought, and yet it does not precede the figure. The dress and accessories are highly satisfactory, more so than even the head. It is an effective portrait.

No. 254. 'Morning Effect—Harbledown Park, East Kent,' T. S. COOPER, A. In this picture the prominent object is a large tree, which fills the greater portion of the canvas; there is a group of sheep, but it is secondary. The picture has, of course, considerable merit, but it is inferior to recent works exhibited by the painter.

No. 256. 'Fuentes de Onor—August, 1810,' J. ABSOLON. This is a pendant to another picture already noticed, and describing the state of happiness before the French invasion, and the battle fought at that place. The figures are, as in the other composition, three—a Spanish peasant, his wife, and child, but here all is domestic tranquillity. It is rather hard in execution, but mellow and powerful in colour.

No. 257. 'Summer Time,' H. JUTSUM. The point of the picture is a small stream overhurling by trees, and broken in its devious course by stepping stones and other interruptions. On the left the view opens into distance. Wherever foliage occurs, as in the present work, this artist shows his pre-eminence in tree-painting.

No. 258. 'The Old Old Story,' F. STONE, A. In this picture there is more of essential nature and less of ideal refinement than in any antecedent work of the artist. It is not necessary to explain what "the old old story" is about. The picture contains two figures, a young French fisherman, and a

girl in the same station in life; they are standing at the door of a cottage, and he is pouring his professions into her, perhaps, not unwilling ear. Between the two faces there is some difference of expression; he is earnest; we know not what may have been intended, but with all her sweetness of expression, there are hesitation, banter, and archness. The figures are brilliant in colour, palpably substantial, and come well forward from the background.

No. 263. 'The Right Honourable Lady Greenock,' L. W. DESANGES. Portraiture, treated with the simplicity which is the principle of this work, cannot fail of forcible effect. There is nothing to divert the eye from the figure, which is for the most part relieved by a light sky. The figure is graceful, and the features are well painted, but there is a certain hardness in the flesh textures: yet there are not many better works in the exhibition, and there are few portrait-painters of higher excellence.

No. 264. 'Zuyder Zee Botter—Returning to Port,' E. W. COOKE, A. We are at Medemblik on the Zuyder Zee, looking at a fishing craft running in between the piers into the harbour. The water seems unfinished: it has the appearance of objects seen by reflected light: it wants mass, volume, and that roll for which the "gleesome Zuyder Zee" is famous. The jetty and the stones behind it are an example of marvellous patience, and this it is, principally, that gives the appearance of a deficiency of work in the water.

No. 265. 'A Game at Baste Ball,' W. H. KNIGHT. As this seems to be a game of activity as well as address, the point of the picture is action. In execution it is worked up to an enamel surface, and it is rich in colour.

No. 267. 'In Shakespeare's House, Stratford-on-Avon,' H. WALLIS. This is a daring attempt at a picture: the result is, however, the having invested with an interest, independent of the association of the "Swan of Avon," a portion of a rickety old staircase, very ingenious in design. But really the lighted surfaces and the shades are described with singular truth.

No. 270. 'Anne Page,' W. P. FRITH, R.A. She is supposed to be enunciating her famous invitation to Slender. The modern arrangement of the hair proclaims this a portrait. The features are distinguished by infinite brilliancy of colour and sweetness of expression. She wears the famous red spencer, bordered with swansdown—a tradition of Terburg or Maes, we forget which, but neither of these worthies could paint a velvet coat so vividly as this.

No. 271. 'From a Sketch in the Isle of Arran,' Mrs. G. E. HERING. A small picture presenting a fragment of a mountainous country, with an effect of sunset; it is carried out with a sentiment highly poetic; and is altogether very charming.

No. 272. 'The Siesta,' C. LANDSEER, R.A. The picture shows a girl sleeping on a couch; it does not assume to be a work of pretension.

No. 274. 'Castle-building,' F. STONE, A. The architect is a maiden, who has fallen into a pose of profound meditation. In warm, vital, transparent colour, we think this the most life-like face ever exhibited by this painter.

No. 275. 'Glengarriff, Ireland,' G. SHALDERS. A small picture describing a passage of scenery of very attractive character. It is painted in parts with much truth.

No. 278. 'Sheep-gathering in Glen Higichau, Isle of Skye,' R. ANSDALL. The subtleties of animal painting are here entered into with a great display of knowledge,

and power to render that knowledge available. The subject is detailed on a large canvas, and the wild features of the landscape coincide with the character of the living element of the composition. The black-faced sheep, with their large horns curling down their faces, are the veritable active mountaineers of the highlands, and the intelligent collie is attentively considering the distant signal made by his master. The picture is not perhaps so attractive as other productions of the same hand, but in fidelity of narrative it is second to no work of modern times.

No. 281. 'Looking towards Littlehampton from Arundel Park,' P. W. ELEN. In this picture space is very successfully expressed. The subject is interesting but the work is hung too high for inspection.

No. 283. 'Adela, Daughter of George Edward Seymour, Esq.,' J. SANT. A production of exquisite sweetness; the little figure is circumstanced in a composition of shrubs, trees, and foliage. The head is one of the most charming essays we have ever seen; the purity of expression in the face is an enviable achievement, and altogether the composition is in admirable taste.

No. 286. 'Harvesting near Derwent-water, Cumberland,' W. F. WITHERINGTON, R.A. Of the open landscape subjects of this artist this picture is one of the best. The harvest field occupies the immediate foreground, and in this part of the composition everything is worked out with singular nicety of touch.

No. 287. 'The Plough,' H. LE JEUNE. The manner in which this artist paints children is unique. The plough is a forked branch of a tree, which is held by one little fellow as ploughman, while two other children, a boy and girl, draw it along as horses. In the features of these children there is a refined and elevated sentiment, which is by no means of the every-day world. Their amusement is that of children, as they are ever before us, and their dress is humble, but there is yet a tone in them which separates them from their play. The picture in colour and mechanical feeling is most felicitous.

No. 288. 'Mortham Tower,' W. J. BLACKLOCK. The subject is principally a ruin rising among and backed by trees. In breadth, solidity, and real power, this is perhaps the best picture the artist has produced. The subject is presented under an effect of sunset, but this is certainly not made to tell sufficiently.

No. 289. 'A Rustic Figure,' C. STEEDMAN. It is small, that of a man leaning over a stile; its merit is in its colour.

No. 295. 'John F. Lewis, Esq.,' the property of the Royal Scottish Academy, Sir J. WATSON GORDON, R.A. This is one of the finest heads we have seen of late years; it is striking as qualified with movement, language, and intelligence. The resemblance is at once determinable, but it conveys an idea of a person larger than the reality.

No. 296. 'Lewis Cubitt, Esq.,' W. BOXALL, A. The figure, which is seated, is, notwithstanding much merit otherwise, very low in tone.

No. 302. 'The Passing Cloud,' T. CRESWICK, R.A. The most important object in this composition is an old wooden windmill, situated on a knoll in the nearest site. A road passes the mill, and it is yet wet with a recent or yet falling shower of rain; this description is given with impressive force and perspicuity. Below the eminence on the other side flows a river, which escapes the eye in the distance, and looking into the field of view, a beautifully diver-

sified country lies spread before us. This artist is great in foregrounds, and these he very frequently paints in a very low key like that of the present picture, which is everywhere broken by markings and tufts of herbage. It appears to us that the perspective of the distance is faulty; the river looks as if it were flowing upon a plane more elevated than the country immediately beyond it. Whether it be so or not in reality, it should not look so. The sky, with its drifting clouds and play of light, and the flitting gleams cast upon the ground, at once penetrates the mind with its impressive truth. The subject is scarcely however sufficiently important for so large a canvas, and although instances of the kind do occur, it is not usual to see a windmill so near a river, where water power is available.

No. 303. 'A Corner of the Studio,' J. D. WINGFIELD. A fragment of a classic interior well known to a large section of painters and Art-students. The sacred dust of the arena on the shoulders of the Townleyan Venus has scarcely been disturbed for ten years, and surely Cupid, in that valuable drab Spanish beaver must be doubly dear to his Psyche. The model is set in gay silk attire, a brilliant spot in that wilderness of dark antique mould. It is a production of very much excellence.

No. 306. 'Master James Henthorn Todd,' D. Y. BLAKISTON. A very spirited composition of a little boy and his hobby-horse. The face is natural and animated, and the whole is bold and original.

No. 311. 'Imogen,' J. L. SOLOMON. This is a head and bust like a portrait, yet justified with a high degree of pictorial character. It is a graceful conception.

No. 312. 'Pussy's Toilette—Children of Lord and Lady Bolton,' L. W. DESANGES. A little boy and girl are here seen amusing themselves by dressing a kitten. The heads are full of reality and life, and the features are arch and playful.

No. 313. 'The Fisherman's Hamlet,' F. R. LEE, R.A. The subject in composition is very much like those generally chosen by this painter: a stream, with rocks and trees. The point of interest here is the water, which is much more successful than any similar passage that the artist has of late produced, having eminently the properties of fluidity, depth, and lustre. The trees and extempore forms in the other passages of the work are, perhaps, less felicitous.

No. 314. 'First Class—the Meeting,' A. SOLOMON. The subject is an adventure in a railway carriage; there are three figures: one, an elderly gentleman in the right hand corner, is asleep, while between the other two, a youth and a maiden, there seems to have arisen a *tendresse*. As a picture, it is executed with great knowledge and power, but it is, we think, to be regretted that so much facility should be lavished on so bald—or vulgar—a subject.

No. 315. 'View of the "Pic du Midi d'Ossau," in the Pyrenees,' C. STANFIELD, R.A. This is a large upright picture, presenting a view of the lofty granite peak enveloped in snow. It is winter, and the lower and practicable parts of the scene are still covered with snow, and higher up, above the upper plateau, the masses are veiled in clouds. The remoter portions of the composition are contrasted with a very solid section of foreground overhanging the road, and here a troop of brigands have posted themselves to watch the approach of travellers. The work is by no means so interesting as the marine pictures of the artist, although it is an imposing subject, carried out with appropriate feeling.

No. 325. 'Riposo Italiano,' J. SEVERN. An Italian peasant family resting by the roadside. There is evidence of experience throughout the work, but it wants spirit, freshness, and effect.

No. 326. 'The Midwood Shade,' R. REDGRAVE, R.A. The subject is found in Thomson's Summer:

"let me haste into the mid wood shade,
Where scarce a sunbeam wanders through the gloom;
And on the dark green grass beside the brink
Of haunted stream, that by the roots of oak
Rolls o'er the rocky channel, lie at large."

But the poetry is illustrative: the terms of the verse are not realised in the picture; there is no streamlet, nor is the place a solitude of the kind described. It is a passage of sylvan nature, with all the appearance of having been painted on the spot, but it does not consist so much of foliage masses as of trunks of trees, upright, and of every variety of bulk. There is no disposition to picturesque management, but as the passage was found so it has been transferred to canvas, and it has the great merit of being strictly faithful to nature.

No. 328. 'An Autumn Evening on the Conway,' H. B. WILLIS. From occupying the breadth of the canvas at the base, the river winds into the picture until, in the distance, its course is only traceable by the divisions of the hills. On the left of the base of the composition the stone is very rich in colour, and all the minor objective is made out with a feeling strongly solicitous of detail. The subject has been selected with good taste, and the bright sunny aspect under which it is presented is amply sustained throughout.

No. 330. 'Chastity,' W. E. FROST, A.

"So dear to Heaven is saintly chastity,
That when a soul is found sincerely so,
A thousand liveried angels lackey her,
Driving far off each thing of sin and guilt;
And in close dream and solemn vision,
Tell her of things that no gross ear can hear,
Till oft converse with heavenly habitants
Begin to cast a beam on the outward shape,
The unpolluted temple of the mind;
And turns it by degrees to the soul's essence,
Till all be made immortal."

This passage from Milton's "Comus" is the source of the composition, the centre point of which is, of course, an impersonation of Chastity. She is attired in a white robe and attended by a company of ministering spirits, the interpretation of the text being followed very literally. Allegory is the least grateful of all the classes of subject open to the painter. In this essay the artist has dealt successfully with one of the greatest difficulties allegory presents; he has entirely shaken off the bondage of the natural, and his invocation of the spiritual has not been unheard. The figures being very nearly all alike in character and appointments, and being painted up to the same palpability of form, it is difficult for the spectator to convince himself that the principal figure is not conscious of the presence of the others, but as we know that the spirit of Banquo appeared to Macbeth alone, that Minerva appeared to Achilles alone—

"Οὐκ φαινόμεναι, τῶν δ' ἄλλων οὐτις ὄρετο."—

we may suppose Chastity to be going through the world, sensible of support, without seeing the beings by whom she is surrounded. Thorns are in her path and on each side sin and guilt are retiring from her presence. The heads are all painted with impressive sweetness, and their features are beaming with benevolence and all the most exalted sentiments. It is one of the most difficult propositions in Art to transpose allegory into tolerable poetry. In his reading of the subject this admirable artist has accomplished a great success.

No. 336. 'The Noble Substitute,' T. P. HALL. It is difficult to understand how the picture and the title accord. There are two figures, apparently in a cell, a lady gaily dressed, and a male figure, apparently much out of drawing.

No. 333. 'A Portrait,' W. BOXALL, A. It is that of a lady, perfectly unaffected, and the best picture which its author exhibits.

No. 340. 'The Holy Family,' A. ROBERTS. The composition is suggested by passages in the second chapter of St. Luke, and the intention of the picture being to show the Saviour, while yet a youth, in the household of Joseph and Mary, with allusions to the Redemption. The composition and manner of the work are not satisfactory.

No. 344. 'The Children in the Wood,' J. SANT.

"The wood is thick with melody—the way
Leads to delight where'er their pathway goes;
And through the golden hours of autumn's day
A new enchantment every footprint shows."

The bold, and, we may say, original style of this work, disposes of difficulties which we see in other productions approached with a timidity that ensures failure. It is an upright composition, in which the two little figures are seen in a forest, bewildered amid the rude luxuriance of uncultivated nature. The little boy, with tears in his own eyes, encourages his sister, who is weeping. The feeling is strong upon the children that they are lost, and we are penetrated with the same conviction. The composition is very highly worked up with ferns, leaves, and a variety of material, but yet withal the two figures are amply sustained as the centre of interest. In colour and mechanical manner the work is powerful and masterly.

No. 345. 'The Rev. Geo. Lock, M.A., Rector of Lee, Kent,' J. P. KNIGHT. This head is painted upon the best principles. It is very forcible, and the eye is challenged by the vital expression of the features.

No. 347. 'A Foreground Study on Fawke Common, near Sevenoaks,' E. T. COLEMAN. This is generally cold in hue, but it seems to have been assiduously worked from nature. The sky is unworthy of the other parts.

No. 348. 'Red Deer—a Sketch,' H. C. TREERY. This is a small picture, but it is of sterling quality; the animals are a buck and two does, carefully painted, and circumstanced in a piece of landscape very sweetly coloured.

No. 352. 'The Song of the Troubadours—Bertrand de Boru, Lord of the Castle of Haute-Fort, in Provence, the Warrior Poet of the Twelfth Century,' P. F. POOLE, A. This is a long way to travel for a subject; the interest of the work must centre entirely in its sentiment and effect. The party consists of half a dozen figures, and we are introduced to them in a calm moonlight evening, to listen to the *roman* of the warrior poet, who sings to the accompaniment of a gittern, or lute. The company consists of about half feminine and half masculine impersonations, and their costume is generally simple drapery, not intended in anywise to impress. There is but little relation between the figures, which we presume is intentional, in order to convey the idea of being absorbed by the lay. The scene in which these figures is presented is consonant with the feeling of the figures. We find them on the rampart of a castle on the sea-shore, the principal figure strongly opposed to the stream of moonlight which falls upon the sea. It is but the strain of the troubadour that rescues these figures from the supposition of their being forms either petrified, or under the durance of some expiatory

enchantment. We doubt not the artist has succeeded in realising what he has proposed to himself. There is great power, we had almost said fortitude, in the picture; it is unquestionably a production of genius, to affect the mind as it does; yet it does not show drawing and skilful manipulation. We joined the shadowy company with a shudder, and not without relief we bade them farewell.

No. 357. 'The Holy Family,' G. A. STOREY. The subject is idealised from the fifty-third chapter of Isaiah; there appear to be ingenious allusions to the life of the Saviour, but the picture is placed too high for examination.

No. 358. 'W. L. Slater, Esq.,' F. R. SAY. A portrait of a gentleman, rather retiring in effect, but there are peculiarities which may determine it a strong resemblance.

No. 359. 'Venus and Adonis,' W. D. KENNEDY. Not one of the most popular subjects, but rendered interesting by magnificent colour, and by extraordinary address in the use of the brush. We observe in the works of this artist his tendency to strain his figures into impossible poses for the sake of beautiful lines; one of the female figures here is thus dislocated. Venus has descended to earth, and having brought the clouds with her, they are judiciously employed in the composition, linking the pairs together in a manner to lead the eye through the maze by the most ingenious arrangement. The nymphs might have been disposed with less voluptuous abandon; the story would not have been injured by this; the address of Venus herself to Adonis had been quite enough. It is difficult to fancy people sleeping comfortably with so much damp cold vapour flying about. The colour, the manner, the execution of this picture is intensely exciting; it seems to stir up rapid thinking, and prompt to rapid action; the movement amounts to velocity, and the tranquillity is fatigue and satiety. The infinitely sweet chromatic passages do not entirely absorb the eye; there is a story, or, rather, various stories, and they are declaimed from every part of the canvas. This artist must have been the master of Boncher—he is a better man than the father of twenty Watteaus.

No. 360. 'Dandie Dinmont, the favourite old Skye Terrier of her Majesty the Queen,' Sir E. LANDSEER, R.A. The dog is on a bank, where he has found a hedgehog; he contemplates the creature as if he knew something of his natural history, and determines not to molest him. Never was the coat of a dog painted with such masterly power.

No. 361. 'Second Class—the Parting,' A. SOLOMON. This is a pendant to a picture by the same artist already noticed, called 'The Meeting;' but it is superior to the latter in everything. A widow is accompanying her child, a sailor boy, to Portsmouth or Southampton, whither he is proceeding by railway to join his ship, bound on a long voyage. The characters are well drawn, and the story is pointedly told.

No. 362. 'The Chequered Shade,' F. R. LEE, R.A., and T. S. COOPER, A. The picture represents an avenue—a class of subject which the former of these artists paints so successfully. A flock of sheep is distributed within the shade of the trees, which are pierced by the sunlight, an incident described with an imitative truth, perfectly illusive.

No. 363. 'Mrs. Maberly,' J. HARWOOD. The lady is seated; she is attired in a very rich lace dress, to paint which the artist has been at great pains. The days of full dress portraits are passing away. The prevalent taste is in favour of simple everyday imper-

sonations, advantages denied to portraits costumed in the habit of ceremony.

No. 364. 'Reflection,' J. NOBLE. A small head and bust presented in profile—those of a lady reading a letter; it is a study of much merit.

No. 365. 'The Garden Walk,' J. W. MONTAIGNE. A small arbour-like composition of lilac and laburnum, wrought apparently from nature.

No. 369. 'Sunset after a Storm,' E. NIEMANN. A composition powerfully imaginative—the lower section showing a rugged and wild country, the aspect of which contributes amply to the proposed theme; while above, the dense and voluminous clouds have obscured the upper regions of the sky, the two darks being divided by the light of the setting sun, which has great force as the accent of the picture.

No. 375. 'Cromwell on the Night after the Battle of Naseby, perusing the private letters and papers of the King which were taken at that Battle,' R. NORBURY. Cromwell is here seen reading by lamplight, but the picture is hung so high that beyond this nothing is visible, although it seems to be a work of some merit.

No. 376. "Love me, love my Dog," C. BAXTER. A portrait of a child with a small black spaniel. The head of the boy is admirably drawn and exquisitely painted: it is a gem of its class.

No. 377. 'The Awakening Conscience,' W. H. HUNT. This picture is presumed to embody the sentiment of two scriptural texts; the former from Ecclesiastes, chap. xiv., verse 18,—“As of the green leaves on a thick tree some fall and some grow, so is the generation of flesh and blood;” and the latter from Isaiah—“Strengthen ye the feeble hands, and confirm ye the tottering knees; say ye to the faint-hearted be ye strong: fear ye not, behold your God.” Without a title, the purport of this work could not be guessed at; with a title the subject may be recognised by courtesy; yet what light soever the title may throw upon the picture, it is entirely extinguished by the scriptural quotations. But let us describe the composition: there are two figures, a young man wearing the ordinary loose morning dress of the present day, his manner and appointments are those of a youth about town. The other is a female figure who stands turned to the spectator, while her companion leans back in an easy chair, touching a piano, and singing “Oft in the still night.” The expression of her features, which is intended to be accompanied by a shudder, is that of horror, although it might equally describe a paroxysm of fear, or an orgasm of rage. The points of reflection are placed so low on the eyes as to give a supernatural, or even death-like, appearance to them; but whatever indeterminate effect this may have, it is very certain that it is an expression declaring reason for the time unseated. Now, the awakening of the conscience is profound and progressive, and any description of this should address the intelligence to a deep-lying inward source, by the contemplation of calm but intense expression. The piano, the furniture, the dress of the figures, everything is made out with the most studious exactitude; but independent of many considerations into which we cannot enter, we humbly submit that the labour on such a version of the subject is thrown away. It may be considered a bold and original style of treatment, to secularise a scriptural text, but it is not originality: it bears the same relation to originality that bad taste does to cultivation and refinement. To deny this painter genius,

and, what is sometimes better—thought, would be unjust: but the eccentricities or the errors of genius are more startling than those of persons of average powers.

No. 379. 'Richard de Clare, Earl of Pembroke, surnamed Strongbow (sometimes also called Earl of Chepstow or of Strigul), receives the hand of the Princess Eva from her father, Dermot Mac Murrough, King of Leinster, in fulfilment of his compact with that lord, and with promise of succession to his throne,' D. MACLISE, R.A. Before we enter upon a description of this truly great work, it may be necessary to inform those who may not chance to see it, that we are speaking of a picture composed of numerous small life-sized figures, and of such magnitude as nearly to cover the wall of the room in which it hangs. This marriage was solemnised on the field of battle after the siege and destruction of the city of Waterford, amid the horrors of war, and even while yet the dead lay around uninterred. "The famous Strongbow did not celebrate his particular wedding day, but the indissoluble knot of the Irish allegiance to the English sovereignty; with the same ring which circled his wife's finger, affiancing that island to this our country." The date of the event was the vigil of St. Bartholomew, August 23rd, in the year 1171, in the reign of Henry II., and, according to the catalogue, the picture describes "the celebration of the marriage beneath the ruined porch of the church of the period and its round tower, the triumph of the invading Norman knights, the submission of the Irish chieftains, the mourning over the fallen, and the burial of the dead." In the centre agroupment is seen Strongbow in his full battle equipment, holding in his iron guarded hand the hand of Eva. Beyond them, and filling the space between them, is the priest, who seems in the act of asking the blessing. Immediately behind Eva is her father Dermot, wearing his crown and royal robes, and on the same side a company of bride's-maids, by one of whom the train of Eva is sustained; further in the rear of these there is a troop of knights, followers of Strongbow, among whom are Maurice Fitzgerald, Robert Fitzstephen, and others of the party of Strongbow, and auxiliaries of Mac Murrough; and on the same side and nearer the base of the picture, are the Irish commanders and soldiers, a portion of the garrison of Waterford, laying down their arms, in token of submission. On the left, and behind Strongbow, are officers and soldiers of his army. In the same part of the composition, and behind these, is a party engaged in the interment of the dead. The base of the picture is strewn with the dead, with whom are mingled the living, wildly lamenting those who are slain. The background is an eminence on which rise the walls of Waterford, whence are removed the dead by throngs of the inhabitants, who are also busied in committing the bodies to earth. In order to account for the solemnisation of this marriage under such circumstances, it should have been stated in the catalogue that it was a necessity. Strongbow was wedded to his wife in his battle panoply and sword in hand, because the news had arrived that Dublin was in full revolt. How much soever he might have loved Eva, his union with her was a political marriage, and it was hastily celebrated upon the field of battle before he hastened to Dublin. The impersonation of Eva will strike the observer at once as being extremely like Ophelia in the "Vernon" picture from Hamlet; the head is the same; the short and rather plump figure is the same; and the retiring air is the same. Eva

by historians is called "beautiful;" the Eva before us is only comely—she is not beautiful. Among the bridesmaids there is also very little of delicate feminine expression. We regret to find in a picture of such transcendent excellence so much that is chronologically wrong. Strongbow wears a helmet with a *mentonniere*, an addition which was not made, perhaps, until the reign of Henry IV. His equipment, moreover, is a very rich suit of mixed armour, plate and chain, rather at the earliest of the time of Edward I., than of the reign of Henry II. The beautiful solerets which he wears are superior to anything we know of in the reign of Richard II.; and all the head-pieces, although many of them have the nasal (that piece of metal which slipped down in front of the face), are of a manufacture anterior to the date of the story. From these, however, and such licenses, we pass to speak briefly of personal characteristics. Throughout the whole of the work there is intense and penetrating expression; calm and tranquil self-possession on the part of Strongbow; and on that of Eva, modesty and diffidence. Dermot Mac Murrough is excited by the news of the insurrection. There are seen the conquered but unsubdued Irish warriors laying down their arms in sorrow and in hate, and here are wives and mothers lamenting the fate of their husbands and children. There is little rejoicing, it is all wailing and grief; on the left the interment of the dead is proceeding at the same time that the marriage blessing is being pronounced. Among the dead and the mourning there is a fine figure, that of a harper, who, like all around him, is oppressed with woe. The composition is divided into two parts, that is, as to its effect. About the upper part, which is all light, there is a dreamy and visionary appearance, which disunites it from the more material action which is proceeding below; the upper section, moreover, comes too forward, and has the effect of oppressing the lower part. However, in all the best productions of Art, it is one of the best productions of the modern schools; in redundancy of imagination it is equalled by few, and surpassed by none. We doubt if there be any artist of modern times who has produced a work so truly great; the fame of the accomplished artist, always high, will now be higher; he may hereafter take his place among the mighty Art-masters of all times. As no man can paint many such works in a lifetime, it is to be hoped that it will have a place in the new Houses of Parliament. If the picture has not been commissioned (for we know nothing of its origin or destinies), it is rather the duty of government to secure a work which is really valuable, and one which is so well suited for a national property, than to commission others which may be of uncertain excellence.

No. 381. 'The late Duke of Wellington,' H. WEIGALL, Jun. The Duke is represented here in plain evening dress. It is a full-length portrait, and the last, we think, for which he sat, or rather stood, for he is standing, and in the attitude he usually assumed when standing. It will be recognised as very like the Duke in the latter years of his life.

No. 387. 'Vice-Admiral Sir Charles Napier, K.C.B., Commander of the Baltic Fleet,' T. M. JOY. This is a half-length figure, and of course in uniform. The resemblance is very striking. As in all the productions of this excellent artist, the copy is almost as full of life as the original.

No. 388. 'Devotion,' W. WATERHOUSE. A figure of an Italian peasant woman kneeling as if in prayer before a shrine;

the proposition of the title is sufficiently made out.

No. 389. 'Boy and Parrot,' J. H. S. MANN. Like a portrait; the face is brilliant in colour; the little fellow has some fruit, to a part of which he is fearful the parrot means to help himself. It is a production of much talent.

No. 391. 'Lalla Rookh,' C. ROLT. A study of a costumed female figure, the head of which is not painted with the substance and expression which usually distinguish the works of the artist.

No. 392. 'Buckhurst Park,' J. STARK. The subject is a sylvan glade, the foliage of which is painted with a greater degree of spirit and freshness than anything we have recently seen exhibited under this name. The trees keep their places, and the perspective is so well cared for, as exactly to define the distances as the eye is led through the openings.

No. 393. 'A Spanish Lady,' J. H. S. MANN. A small study, everywhere very minutely wrought; the face especially is remarkable for its sweetness of colour.

No. 394. 'French Lugger running into Calais,' E. W. COOKE, A. The locality is at once recognisable; the pier and the more important buildings are those of Calais, and like those of no other place. The water of this picture has the finish which that of the other picture representing the entrance to Medemblik has not; it has volume and form. The lugger is full of objective, all of which is drawn with singular exactitude.

No. 395. 'Mrs. James Jamieson,' D. MACNEE. A life-sized portrait, in which the lady is seen standing at full length. The white satin dress in this work is painted with such a happy imitation of the reality as to take precedence of every other point in the picture.

No. 396. 'Running for Port—Storm coming on,' E. NIEMANN. A dark composition, but hung so high that its detail and manner cannot be seen. It appears, however, to be only an essay in effect, and as such it is very forcible.

No. 398. 'Viscount Combermere, G.C.B., &c. &c. &c.,' J. G. MIDDLETON. A half-length portrait, the subject wearing the uniform of the Life Guards. It is successful in resemblance.

No. 399. 'Mrs. Willott,' S. HOWELL. We know not whether to say that this artist is fortunate or otherwise to have this production hung in a place so favourable. It has no commendable quality.

No. 400. 'Boys Bathing, and frightened by a Gipsy,' A. LUDOVICI. Although there are execution and drawing in this picture, yet some courage was necessary to paint such a subject, the point of which would be lost without a title. It is simply rendered by a number of boys, who not having had time to dress after bathing, are scrambling in all haste over a fence. It is bold in manner, and shows mature knowledge of the true principles of Art.

No. 401. 'Mrs. Howard Vyse,' F. GRANT, R.A. This is a cabinet portrait, in which the lady is presented seated. The features are vivid in colour, and the feeling of the whole is unaffected, but the right side of the face seems slightly out of drawing.

No. 403. 'The last Sleep of Argyle before his Execution in 1685. The second of a series of eight pictures to be painted for the "Commons" corridor by order of the Royal Commission,' E. M. WARD, A. In order that this work be fully understood, it may be well to transcribe the passage which constitutes the subject. "So effectually had religion, faith, and hope, co-operating with natural courage and

equanimity, composed his spirits, that on the very day on which he was to die he dined with appetite, conversed with gaiety at table, and after his last meal, lay down, as he was wont, to take a short slumber, in order that his body and mind might be in full vigour when he should mount the scaffold. At this time one of the lords of the council who had probably been bred a presbyterian, and had been seduced by interest to join in oppressing the church of which he had once been a member, came to the castle with a message to his brethren, and demanded admittance to the Earl. It was answered that the Earl was asleep. The privy councillor thought that this was a subterfuge, and insisted on entering. The door of the cell was softly opened, and there lay Argyle on the bed, sleeping, in his irons, the placid sleep of infancy. The conscience of the renegade smote him." This picture, a work of rare excellence, will be understood to be, from its destination, of large size. It contains but three figures, that of the Earl of Argyle, the turnkey, and the visitor. The purpose of the artist is to impress the mind, on the one hand, with the perfect tranquillity of Argyle on the eve of execution, and, on the other, to show the guilty perturbation of his corrupt visitor; and in this the success of the work is most perfect. Argyle is habited in black and sleeps on a rude couch, having near his head a bible, a watch, and other incidental objects assisting the narrative. The privy councillor, who wears a red cloak, stands contemplating the sleeper near the door of the cell, where is also the jailor. It might be supposed that the light in such a composition must necessarily be very low, but it is not so; the head of Argyle, and the pillow on which it rests, are powerfully lighted from a grating on the left of the composition. Here the accent of the composition very properly falls, the remainder being broken in lower gradations. The perfect repose of the sleeper is impressed at once on the mind, a subtle contrast to the inward emotion of the visitor, who again is opposed to the uncouth and mechanical turnkey. In another apartment appears the scantily furnished table at which Argyle has dined; this part of the composition is scarcely sufficiently retiring. As it hangs, the picture is in a favourable light compared to that under which it is intended to be placed. In the Houses of Parliament, as we know, nearly all the lights being side and cross lights are execrable; we therefore fear very much for the fate of a picture of which so much of the detail and narrative lies in shaded and low-toned passages. The picture which we are considering is painted for a strong and broad light, and each degree below that will reduce its power. It is a production of the highest class, and far transcends everything that its author has produced. Indeed it is scarcely too much to say, that in modern times no picture of its class has been produced that surpasses it. It is unquestionably the work of a man of genius, but it is also a production of thought and labour; no portion of it has been slighted; the minutest details have been studied carefully; there are portions of it that may vie with the best efforts of painters who have been all their lives painting "still life." Mr. Ward stands among the foremost of his profession. Beyond doubt this truly grand work will augment his fame, high as it already is.

No. 409. 'Lady Mynzomdie,' J. HAYLLAR. The head is painted with a greater degree of shade than it is customary to paint feminine portraiture. The head is well rounded,

but we think the expression had been advantaged by the omission of the light reflections in the eyes.

No. 411. 'A Water-Mill,' W. F. WITHERINGTON, R.A. A tempting subject, brought forward with a *finesse* of detail which it seems impossible to have obtained otherwise than by painting it on the spot.

No. 413. 'An Old Brick-Field at Richmond,' H. NORTON. Very like fresh, everyday nature; it is but a fragment, composed of a pond with a weedy bank, and herbage, with all the multifarious detail of accident and luxuriant summer growth. It has been most assiduously wrought.

WEST ROOM.

No. 414. 'Richard Cœur de Lion on his Way to Jerusalem,' J. W. GLASS. The scene is the desert, and the army of the crusaders has the appearance of an interminable caravan, the rear of which is traceable far across the burning sands, until lost in the distance. Richard appears in front, accompanied by a train of knights with an attendance of slaves—Bedaween guides; and here and there, above the heads of the long array, appear the litters of those fair ladies who, with their lords, would assume the cross. The subject is painted with great perspicuity; and the appointments and character of the most prominent figure pronounce him to be Richard and no one else.

No. 420. 'Nature's Mirror,' M. ANTHONY.

"A solitary pool fring'd round with rushes wild,
With drooping willows and with birch o'erhung,
The moorhen's haunt."

In the picture, the description afforded by the verse is embodied, but in a manner different from that of preceding works of the artist. The pool and its immediate accompaniments are a close transcript from nature in detail and colour.

No. 421. 'The Votary of St. Antonio—Naples,' T. UWINS, R.A. This is a study of the head of a Neapolitan woman in her holiday attire. It is a characteristic conception.

No. 422. 'Meditation,' E. DAVIS. The *penseroso* in this case is an old cottager who is sitting at his fireside with his eyes fixed upon the glowing embers. The reflection of the fire is cast upon his face, which is worked out with the most minute finish. The figure is not very well drawn, but the room and its furniture are brought forward with great truth.

No. 423. 'From Borrow Common, looking towards Borrowdale, Cumberland,' J. W. CARRICK. We see in this picture a most minute and laborious study of the locality itself, with all its minor realities and natural phenomena. There is no attempt at treatment or effect, it is a simple reality worked out from a fine passage of Cumberland scenery, without speculation as to what might be, but with reference only to fact. The truth of the picture cannot be surpassed.

No. 424. 'At Sion, in the Canton Valais,' G. STANFIELD. This is a view of a portion of the town comprehending a few prominent buildings, beyond which rises a passage of the mountain scenery of the district. The work is distinguished by good colour and very clear and firm execution.

No. 425. 'The Governess,' MISS M. SOLOMON. The composition has been suggested by a passage in Martin Tupper's "Proverbial Philosophy," and it tells two stories which are pointedly contrasted. A young lady and a youth are engaged in a flirtation at a piano, while a governess is plodding in weary sadness through a lesson with a very inattentive pupil. The tales are told with expressive perspicuity.

No. 426. 'The Countess of Nithsdale petitioning George I. in behalf of her Husband, who was under sentence of death for Rebellion,' R. HANNAH. This is an incident mentioned in Lady Nithsdale's letters to her sister. With a view to a more favourable opportunity of presenting her petition than she might have in a crowded room, she waited in an ante-room through which the King would pass in proceeding to a drawing-room which was then about to be held. The King refused to entertain the petition, and the Countess, having endeavoured to detain him as he was moving away from her, she was dragged by him across the room in his violent exertion to free himself from her grasp: this is what is represented: the Countess is on the floor, and the King is struggling to disengage himself. The subject is by no means an agreeable one, but it is of a better class than that to which this artist has generally devoted himself. Whatever may be the disadvantages on the side of an impersonation of George I., such as they are, they might become respectable under serious treatment, but under violent action, such as we see here, they are reduced to the grotesque, an association by no means befitting the presentation of a petition for the life of a nobleman under sentence of death. The work is extremely spirited, and the action of the King, except that it is beneath the dignity of a semi-historical subject, is extremely energetic.

No. 427. 'French Fishing-Boats off Treport in a Calm,' H. C. SELOUS. A small picture, the composition being limited to the boats, which are drawn in a manner worthy of the reputation of the painter.

No. 435. 'Fruits,' G. LANCE.

"Fresh from the teeming lap of bounteous earth,
Nursed by the dews and summer's glowing sun,
To juicy gushing ripeness, fit to fill
The golden vases of an emperor's feast,
Where kings are guests."

This is a large picture, and, like that exhibited last year by this artist, contains a figure. To its rich variety of hues is added the brilliant colours of the plumage of a macaw. It is a graceful and luxurious composition, containing melons, grapes, and all the fruits that grace a picture not less than a banquet. It is enough to say that the whole is painted with all the truth usually distinguishing the productions of this painter.

No. 439. 'Scene from Faust,' H. O'NIEL. The subject of this work is that passage of the play in which, being in the garden with Faust, Margaret consults the love oracle, a flower which she holds in her hand, plucking off a leaf as repeating

"Er liebt mich,—
Er liebt mich nicht."

until the last leaf is plucked, and the negative or affirmative that happens to be pronounced on the last leaf declares the state of the affections of him, with regard to whom the flower is consulted. Margaret is in the act of plucking the leaves off the flower, and Faust is attentively watching her. The figures are erect, and walking in the garden, and are relieved principally by an open background. The picture is not so fortunate as others we have seen by this artist; the perspective seems faulty, the left knee of Faust looks too low, and the execution is generally hard.

No. 443. 'The Entanglement,' T. H. MACQUIRE. The story is of a tangled skein of thread or worsted, which a cavalier is holding, and which a lady is endeavouring to wind, but we are of course to understand from the situation that other emotions are

involved than merely those to which a difficulty of this kind would give rise. The picture strikes the eye by its vivid colour; the lady's *moiré antique* is a triumph in drapery painting.

No. 444. 'Titania's Elves robbing the Squirrel's Nest,' R. HUSKISSON. This is the fulfilment of Titania's promise to her beloved Bottom, although he declared his preference of a handful of dried peas to the sweet nuts—

"I have a venturesome fairy that shall seek
The squirrel's hoard, and fetch thee new nuts."

We see here, accordingly, the fairy's coach-maker very much astounded at the dispersion of his hoard, which take wings to themselves and fly away. The idea is carried out with all the poetic taste with which this artist qualifies his works. The spirit of the picture coincides with that of the verse, and the description of the riotous mirth of the elves at the success of their plundering expedition is most ingenious. It is some time since we have seen a work of this artist exhibited. It must be remarked that in sweetness of colour, and clear and definite detail, this work is not equal to some that have preceded it.

No. 448. 'Morning—Reapers going out,' T. FAED. The figures here represent a group of Scottish peasants proceeding at sunrise to their labour in the harvest field. There are three women, two men, and two boys: and perhaps the greatest merit in the management of these figures is the manner in which the light is broken on them. Here *chiar oscuro* precedes colour; the eye is so much gratified by the one quality that it does not crave the other. The features of the women are warm and clear in tone, but not unduly refined, so as to falsify the characters. The trees, background, and glimpse of distance, constitute a very careful landscape study, and, as a whole, it is one of the most satisfactory productions in this class of subject we have ever seen.

No. 449. 'Mr. Rudall,' J. WARD, R.A. This is the only portrait we have ever seen by this veteran artist: we cannot compliment him on his success in this department of Art. The head does not afford a recognisable resemblance of the eminent flautist whom it professes to represent.

No. 457. 'Job—his three Friends condole with him in silence,' W. F. WOODINGTON. This is a subject which, to treat with any spirit of originality, genius of an uncommon order is necessary. The picture is large, and it is powerful in colour.

No. 458. 'The Temple of Juno Lucina, at Agrigentum, in Sicily,' W. L. LEITCH. With such a country before them as this picture represents, the classic poets and landscape painters of the earlier school had little to be grateful to their imagination for. The view presents an expanse of country charmingly diversified with plain, water, and mountain, and the sentiment pervading the picture is appropriate. It is indeed a very charming composition: the groups are pictorially and judiciously introduced: and as a whole there are few better works in the collection.

No. 459. 'The Lady Cosmo Russell,' J. PHILIP. This is a cabinet portrait, that of a lady attired according to the Spanish taste in dress. It is a production of much merit.

No. 460. 'On the Moors of Arran,' A. J. LEWIS. This picture has the fresh impress of nature, inasmuch as at once to challenge the eye. It is a rough section of wild scenery intersected by a stream, which, with all the near incident of stones, pebbles, and grass, is admirably depicted. It has

the appearance of being a passage of unsophisticated truth.

No. 461. 'Dame Ursula and Margaret—a scene from the "Fortunes of Nigel,"' A. EGG, A. A small study, propounding a version of the text: "Dame Ursula drew herself as close as she could to her patient, and began in a low soothing and confidential tone of voice to inquire what ailed her pretty flower of neighbours." It is not difficult to discover the cause of Margaret's abstraction; she is seated with her back to Dame Ursula, who is approaching her according to the quotation. It is not a grateful subject to deal with: there is little in it that is pointed and impressive, but the two figures are characteristically brought forward, and that is the most that can be made of it.

No. 462. 'The Latest Intelligence,' G. B. O'NEILL. This is a lamplight effect; in pictures of this kind there is no mediocrity; they are either very successful or very much otherwise. The work of which we speak enters the former category. It contains two figures: that of a man reading a newspaper, and the second, that of a girl much interested in the "intelligence." The head of the reader is broad and effective.

No. 463. 'The Humming-top,' W. H. KNIGHT. The scene is a cottage interior, with a party of children amusing themselves with the humming-top. The figures are full of spirit, carefully drawn, and at once rich and vivid in colour.

No. 465. 'A Reverie,' C. BAXTER. A study of a small half-length female figure, drawn and coloured with all the sweetness of tint and high finish which usually qualify the works of this painter.

No. 468. 'The Love Token—a scene from the "Bride of Lammermuir,"' W. P. FRITH, R.A. "—Lady Ashton cut the ribbon asunder, and detached the broken piece of gold—&c. &c.; with a haughty courtesy she delivered both to Ravenswood." The description of Ravenswood presents to the mind a character that can never be mistaken, if impersonated in a picture according to the letter of the text. This is one of the impressive scenes of the story: Lucy is seated; Lady Ashton, standing near her, is returning the ribbon and its appendage to Ravenswood. The conception is so felicitous as to point at once to the "Bride of Lammermuir." In colour, dispositions, finish, accessories, and *chiar oscuro*, the work transcends all the minor pictures of its author; and this is pronouncedly the class of subject in which he excels. This picture has a pendant from Kenilworth; it is numbered 485, and entitled 'The Poison Cup;' being that scene in which Foster's daughter is about to drink the poisoned draught intended for Amy Robsart. This also bespeaks its source: the bear and ragged staff on the tapestry is a sufficient key, if all else were dark. It is a work elegant in conception, and masterly in all its details.

No. 469. 'Porto del Lido—the Entrance to the Lagoon of Venice from the Adriatic,' E. W. COOKE, A. The Italian subjects of this painter are infinitely superior to what they were a few years ago: but they are still less agreeable than his north sea subjects. We are looking out of the harbour; the quays and houses converge in the distance: the near objects are fishing-boats, the peculiar rig and gear of which are most conscientiously brought forward. The picture is most accurate in all its parts, but it wants life.

No. 470. 'A Letter-Writer—Seville: the property of Her Majesty the Queen,' J. PHILIP. Juan Morales, Memorialista y

Escribano—such are the name and *status* of the personage whose acquaintance we make here. He is writing a love-letter from the dictation of a lady who will speak so low for fear of being overheard, that he can scarcely hear what she says, for Juan is rather deaf. On the right a woman is standing by with a letter, which she wishes to have read to her. The picture has the merit of being a faithful reproduction of a street scene witnessed by the artist. It is strictly national, and the story is full of point and circumstance. It is altogether a very masterly work; in all respects exquisitely rendered: forcible, yet with high finish. The picture cannot fail to establish the fame, and fix the position of the painter.

No. 471. 'Spring Flowers,' Miss MUTRIE. Very simple in arrangement, but it is seldom that we see flowers painted in oil with so much vigour, accurate drawing, good colour, and decided manipulation. There is another similar picture equally well executed; it is No. 479, 'Orchids and other Flowers,' by Miss A. F. MUTRIE. The ladies are, we understand, sisters: and it is rare indeed to find so much of merit in one family.

No. 476. 'A Morning's Sport on the Usk,' H. S. ROLFE. A group of fish, consisting of a gillie, a grayling, perhaps, (the picture is hung very high), and a yellow trout, all painted with the inimitable truth which signalises the works of this artist.

No. 478. 'The Separation of Sir Thomas More and his Family,' T. A. WOOLNOUTH. This subject is derived from Mrs. S. C. Hall's "Pilgrimages to English Shrines," the passage being as follows:—"Who could paint the silent parting between him and all he loved so well, the boat waiting at the foot of the stairs, the rowers in their rich liveries, while their hearts, heavy with apprehension for the fate of him they served, still trusted that nothing could harm so good a master; the pale and earnest countenance of 'Sou Roper,' wondering at the calmness at such a time which more than all things bespeaks the mastermind!" We have but one accepted resemblance of Sir Thomas More, and that is not to be mistaken, but we think he is here rather too tall. The composition and sentiment describe a leave-taking of no ordinary kind, the faces of all round the principal figure are saddened by mournful forebodings. We may suppose More about to embark from the stairs of his house at Chelsea for the last time, before his committal to the Tower for declining to take the oath of supremacy, and although there is no allusion to official authority, it is sufficiently evident that it is a final separation. The picture is a work of considerable merit, with respect both to conception and finish, and cannot fail to add to the reputation of the painter.

No. 480. 'The Blithe Brook,' T. CRESWICK, R.A. The stream itself—but a sparkling thread of water—bears no proportion to the breadth of its bed, which, with a close screen of trees, forms the subject. The trees, the bubbling stream, and the stony watercourse—features in which this painter always displays great power—are distinguished by his usual excellence.

No. 481. 'Attraction,' J. C. HORSLEY. The "attraction" is exerted by a party of the Horse Guards Blue upon a housemaid, who is looking down from a drawing-room window. The picture is carefully executed.

No. 482. 'The Death of Marmion,' E. ARMITAGE. This is a finished sketch for the fresco which has been executed in the Poets' Hall by this artist. We have already noticed the work as a fresco.

No. 483. 'The Faithful Shepherdess,' T.

UWINS, R.A. The subject is found in the pastoral drama of the same name by Fletcher. The picture is small, and represents the shepherdess,—

"She that has long since buried her chaste love,
And now lives by his grave."

The picture is small—it is freely touched, and seems to be a sketch for a larger work; it is very earnest in feeling and expression.

No. 490. 'Peggy—from "The Gentle Shepherd,"' T. LAED. She is seated at a stile, in a posture of meditation. The force of the work lies in the head, which is, perhaps, of a cast too elevated for the character, being very like a miniature by Lawrence, if he ever painted such a thing. It is a production of exquisite finish. We think the lower part perhaps in some degree too much obscured.

No. 491. 'Ashford Mill, on the Buxton Road—High Peak, Derbyshire,' W. J. FERGUSON. This is a landscape of much merit; the subject is one of that kind which, having little picturesque attraction, must receive interest from the manner of its treatment. The warm green which prevails in it is perhaps too exclusive, but, despite this, it evidences taste, power, and a close observation of natural form.

No. 492. 'Guilderius and Arviragus repeating the Dirge over Imogen,' W. GALE. Imogen is extended on the ground, and Guilderius and Arviragus are, while strewing flowers on her, singing

"Fear no more the heat o' the sun,
Nor the furious winter's rages," &c.

There is much merit in the work, but it is not equal in quality to the single figures painted by the same hand. The head of Imogen is too large, and the heads of the other two figures being on the same plane, is not a satisfactory arrangement.

No. 493. 'Eva and Lilly,' Miss Fox. These are two heads, children, accurately drawn and well painted.

No. 496. 'Mrs. Oswin Cresswell,' Sir W. C. ROSS, R.A. This is a portrait of a lady in a blue dress. She is seated, and the head, in drawing and agreeable expression, is all that could be desired; but it will be observed that the flesh tints are not felicitous in that living warmth and brilliancy which characterise the miniatures of this eminent artist.

No. 501. 'The First Shot for Freedom,' W. LONG. Simply Tell's son standing against the tree, with the apple on his head. The little figure seems, at the height at which it hangs, to be firmly painted.

No. 502. 'Legend of the First Efforts in Printing,' W. J. GRANT. This picture relates the incident—which may or may not be true—that a German merchant, having cut some letters in the bark of a tree, accidentally discovered that an impression on paper might be taken from them. The story is well and gracefully told: the female figure introduced is painted with much elegance; and altogether the work is one of considerable merit.

No. 503. 'Tyndall Translating the Bible into English,' A. JOHNSTON. There are two figures in this picture, William Tyndall and his friend Frith. The former is seated busily engaged in writing, but Frith is standing. There is written in the features of Tyndall the solicitude and care of a man living under the oppression of some immediate or impending affliction. He was at last strangled at Vilvoord, near Antwerp, by an emissary from England, for his devotion to the Protestant cause. The force of the picture lies in the painful earnestness of his devotion to his task. The composition is in excellent taste, and the execution has that remarkable precision which is found in all the works of this artist.

No. 505. 'Expectation,' F. D. HARDY. One of those cottage interiors which this artist paints with such unimpeachable exactitude. The walls and the brick floor have been most assiduously wrought into microscopic imitation of these surfaces. The work is entitled to rank among the best of this class of subject.

No. 506. 'Christopher Sly,' H. S. MARKS. There is a great deal to commend in this figure: in the lower limbs, perhaps, the drunkard is written more distinctly than in the face; but the drawing seems to be faulty—the knee looks too low.

No. 508. 'The Light of the World,' W. H. HUNT. The text immediately illustrated here is from the third chapter of Revelation—"Behold I stand at the door and knock: if any man hear my voice and open the door, I will come in to him, and I will sup with him, and he with me;" but it assumes to extend to the entire history of the Gospel covenant, and to present in the impersonation of the Saviour and collateral incident, a history of fallen man from the transgression, until the present period of prevailing blindness to Evangelical truth. We see, therefore, the Saviour in his three-fold character of Redeemer, Priest, and King. According to the letter of the text he stands knocking at a closed door, holding in his left hand a lantern, whence issues the light typifying the light of the world. On his head the Saviour wears his regal crown, and also the crown of thorns; his priestly office being directly signified by the jewelled clasp crossing the breast, beneath which is the "white raiment" of Him that overcometh. The door at which he knocks is described as never having been opened: it is overgrown with ivy, which proposes to represent the ties of the world, and the entrance is choked up by weeds which have sprung up there, have flourished, shed their seed, and again risen in regeneration. Of the thousands who will see this picture, but a few will understand its purport; and of the few who may guess the intended signification of its parts, yet fewer still will consider themselves rewarded by the ungrateful translation of its obscure phraseology. The artist proposes a theological discourse, illustrative of the text—"In him was life, and the life was the light of men. And the light shineth in darkness, and the darkness comprehended it not," but rather confuses his auditory than enlightens them. Those that examine the work sufficiently closely, will see the crown of thorns budding; and on the ground the green apple and the ripe apple, and the germination of the trees in the background; these are open to interpretation in more ways than one. The subject, in short, which has been taken, is one of those which is too sublime for representation by available forms. If it be not, then are all the purely spiritual passages in scripture equally interpretable by the most ordinary means. In professing an imitation of pictures of a period long gone by, it must not be forgotten that these were composed for the so-called instruction of nations, in a state of ignorance as to scriptural knowledge; in these days they are very properly regarded as vapid puerilities—the best which can be said of them—those that propose, as does the picture under notice, discursive relations—is, that they are traditions of men. The knocking at the door of the soul is a spiritual figure of such exaltation that it must lose by any reduction to common forms, and so with all the spiritual texts of scripture. The drawing of the foot and the hands of the figure is extremely indifferent; and if there be anything in the simple mechanical properties

of pigments, the colour generally is highly objectionable—it is everywhere heavy and opaque.

No. 509. 'Wallasey, Cheshire,' E. HARGITT. The town is seen in the distance, beyond a breadth of near and remoter gradations. On the left a rain-cloud hangs over the landscape, deepening it into effective tones. It is a small picture, and the subject is of ordinary interest, but it displays great command of the means of good effect: we may safely anticipate the future high repute of the artist from this and other works of his that have of late come under our notice.

No. 511. 'Mrs. E. M. Ward,' W. P. FRITH, R.A. This is a half-length cabinet portrait, endowed with all the valuable qualities with which this painter enriches his works.

No. 512. 'Sitting for his Portrait,' E. HOPEY. This is a naughty little boy who refuses to be painted; he is grouped with a maiden who endeavours to coax him into good humour, but her efforts are unavailing. The incident is circumstantial; the expression of both faces is highly appropriate.

No. 517. 'Orestes pursued by the Furies—seen by him alone—is comforted by his Sister,' C. ROLT. This picture does not here look like the same picture to which if we remember aright, the gold medal was awarded this year. In our notice of that occasion we described the work particularly.

No. 520. 'The Clarity of Dorcas,' W. C. T. DOBSON. The figure of Dorcas herself is an interesting study, but in the poor whom she is clothing, national characteristics are too much insisted on: as, for instance, in a dark figure on the left, the African limbs and feet would rather bespeak defective drawing than distinctive form. The work declares at once its subject, and the manner in which it is carried out is of much purity and deep feeling.

No. 522. 'Manfred seeing the Witch of the Alps,' V. HUGHES. A small picture in which Manfred is seen seated, and thus he receives the witch, who is descending to him. The work has been most assiduously finished, but Manfred is too impassible.

No. 523. 'Interior of Etchingham Church, Kent,' LOUISE RAYNER. The subject is full of difficulties; the floor is difficult, and the old wood-work is with difficulty prevented from looking new, but the whole is brought forward so as to look like what it is—a representation of an old country church.

No. 526. 'Dutch Fishing Pinks of Egmond-tap-Zee, hauling off shore,' E. W. COOKE, A. This, after all, is the best class of subject painted by the artist, but we doubt whether he will get the "Van Cook" (if such be the name of the craft—presuming from its being painted on the stern) off to sea without injury, for the wind freshens as the tide comes in. The foreground, the wet sand, pebbles, and all the small points that are only seen when we look for them, always constitute a great feature in the works of this painter, but the small figures are by no means equal to the rest of the picture.

No. 535. 'E. H. BAILY, Esq., R.A.,' T. MOGFORD. A head and bust; the features are full of penetrating expression, and the portrait is not more remarkable for effective manipulation than fidelity of resemblance.

No. 537. 'An Incident in the Desert,' J. A. HOUSTON. The incident is the death of a horse; the rider stands contemplating in sorrow the loss of his valuable companion; night is coming on, the vultures are already on the wing, and with the utter helplessness of the man we must sympathise. The figure tells forcibly against the distance of the desert and the sky.

No. 538. 'Musing,' G. SMITH. The *pen-serosa* is a girl who has been reading; she stands with her back to a window, and the light, colour, and shades are managed so as to constitute the little picture a production of rare excellence.

No. 539. 'A Quiet Nook on the Ligway,' H. B. WILLIS. This view, as a passage of scenery, presents nothing remarkable; it is, however, without any vulgarity of incident; the near section of the composition, with its grass, pebbles, and florid surface, is full of interest. The other parts of the work are also beautiful in forms and feeling.

No. 540. 'A Village School,' W. HEMSLEY. This composition contains many figures, all boys, with the exception of the master. It is worked out with the utmost *finesse* of touch, and the rustic character is maintained in all its breadth. The progress of this excellent artist has been highly encouraging: few, perhaps not more than one, among our British artists, produce works of greater merit in this particular class. His pictures are largely coveted, as they ought to be.

No. 541. 'Christ Blessing Little Children,' H. LE JEUNE. Those who paint this subject expose themselves to comparisons, which must generally be prejudicial. The picture however, is one of many; it courts comparison even with many to which high names attach. Jesus is on the right, having at his side one child, while he blesses another presented to him by its mother, who kneels. A second woman, also kneeling, is about to bring her children forward; one of these women, for the sake of the composition, had been better standing. Such is the intensity of the blue drapery worn by the Saviour, that even the yellow drapery worn by St. Peter, and the other hues on the left, are insufficient to balance it. In vivid and effective colour this work is of a high class, but of greater value still in benevolence and profoundly moving sentiment; it is unsurpassed; and high in position as this artist stands, this picture will enhance his fame.

No. 550. 'Portrait of a Lady,' W. CRABB. It is that of a lady advanced in years, who is treated with becoming simplicity. The face is drawn with decision, coloured with life-like warmth, and the whole is painted with much firmness.

No. 555. 'Scene in the Campagna of Rome, looking towards the Alban Hills, Claudian Aqueduct, &c.,' P. WILLIAMS. This is the first open landscape we remember to have seen by this accomplished painter. The subject is a well known passage of Italian scenery. The plain of the Campagna extends to the base of the distant hills which close the view, and towards these the eye is led by the aqueduct passing to the foot of the hills. It is a bright and mellow picture; life is communicated to it by a bullock-waggon and figures; it is very charmingly painted, and sustains the high reputation of the artist.

No. 556. 'Common Fare,' T. S. COOPER, A. This is without question the best recent production of the artist; it presents a variety—a departure from his ordinary form of composition. The principal in this composition is a donkey; he is grazing on a hummock and comes against the sky; but he has crept up too near the centre of the picture, he had been better a trifle more to the left. Near the base there is a large log of wood, which does not assist the composition.

No. 559. 'Le Déjeûné,' ELIZA GOODALL. A group of French rustic figures in a cottage; a mother and two children, one of the latter of whom, on the mother's knee, is being fed. There are in the figures a breadth and substance very rarely attainable; these, with agreeable colour and other valuable

qualities, constitute a production of striking sweetness.

No. 561. 'Sparta,' E. LEAR. Here we are, as it were, upon a terrace looking over the domains of the goatherd, where the Doric reed is heard no more. But where is Sparta? is it in the distant shade, or do we stand upon its ruined wall? The picture is effective, but very thinly painted; the distances have only been touched once.

No. 562. 'Home Revisited,' A. RANKLEY. The subject is the reception at home of a middy after a long cruise. The narrative is deficient in nothing; but the redundancy and luxuriance of the garden shrubs deprive the figures of their due emphasis in the picture.

No. 569. 'Shiplake Mill, on the Thames,' G. E. FRIPP. A very favourite subject, brought forward with descriptive accuracy: that, with the admirable movement of the water, is all we can see, for the picture is hung where its detail cannot be discerned.

No. 570. 'Children of T. T. Walton, Esq.,' T. M. JOY. Very charming as a composition, and carefully and judiciously painted.

No. 572. 'Salmon Fishing on the river Awe—portraits of Duncan McCercher, F. R. Lee, Esq., R.A., Lord Burghley, Lady Burghley, Earl Spencer, Viscount Althorp, &c.,' F. R. LEE, R.A. This picture, which is large, strikes the spectator as very cold in colour; the figures are in the foreground, weighing the salmon.

No. 574. 'Paternal Cares,' R. HUSKISSON. We are here introduced to a family of young robin redbreasts, gaping for the food that one of the parent birds is dropping into their mouths. The old birds and their ivory bower are extremely well painted.

No. 578. 'Foreshadows of the Future,' R. REDGRAVE, R.A. It is the future life of the Saviour that is here alluded to, in a group of the Virgin and Child. Mary is seated, and holds the infant Jesus in her lap. In the hand of the child is placed a lily, and in the sky is seen a choir of angels. It is a dark picture, somewhat German in conception, but withal endowed with deep sentiment.

No. 580. 'View of Venice, taken from near the Church of St. Giorgio Maggiore,' J. D. HARDING. This picture gives more of commercial activity to Venice than any view we have lately seen. Of all the "bubbles" that "the water has," these everlasting gondolas are the lightest—the veriest types of love in idleness. Poetry and history are here disturbed by a tier of Adriatic craft on the right, with other boats and rafts, which in some degree diminish the interest of St. Giorgio, the more distant palace, library, Campanile, and the quays. In painting Venice this artist does not follow the beaten track; the work is full of colour, and sparkling with light; it is, as will be readily supposed, manifestly the result of matured knowledge and skill, and exquisitely pure in feeling.

No. 581. 'View showing the Entrance to the Frith of Forth, with a proposed reconstruction of the Temple of the Sibyl at Tivoli on the Rock of Drumsapic, near the Queen's Drive, in the Queen's Park, Edinburgh,' D. ROBERTS, R.A. No more enchanting passage of landscape is to be found in the Morea, Livadia, or even in the Greek islands; but the temple should not have been placed so near the centre of the composition.

No. 582. 'Scene from the Camp at Chobham, in the encampment of the 79th Highlanders,' Mrs. E. M. WARD. The time is between parades; we see therefore two of the men in undress, and the wife of one of

them washing; the composition shows knowledge and taste, the figures are well drawn, and painted with much firmness: as the work of a lady it exhibits great intellectual power; and we may safely augur its being followed by others of still greater merit. It is full of Art-knowledge of a matured order.

No. 586. 'Traveller Attacked by Wolves,' R. ANSDALL. This is a large picture, into which the animals are introduced of the size of life. The horse of the traveller lies exhausted on the ground, almost dead with the exertion which he has made to escape his bloodthirsty pursuers. The dismounted traveller is firing with his pistols at the wolves, several of which he has shot. The picture wants the force which qualifies the smaller works of the artist, and the wolves are too well conditioned; they are not the wiry, famished, satanic looking monsters of the northern steppes and forests; nevertheless, the picture is a work of very high merit.

No. 588. 'Jane Shore,' W. UNDERHILL. It is night, and she is walking abroad with a torch, as if driven to wander and to die. The figure is lighted in a manner to round it, and bring it out with substance.

No. 589. 'Mills at Montreux, near the Lake of Geneva,' G. STANFIELD. These mills would at once arrest the eye of the sketcher in search of the picturesque, being built against the side of the hill which rises from the water-course, the composition being assisted by a variety of busy lines in connection with the buildings themselves. It is a charming work, executed with marked ability.

No. 590. 'Evening in the Meadows,' F. R. LEE, R.A., and T. S. COOPER, A. The landscape is divided by a stream which runs into the composition; it is shaded by trees, and its shallows are frequented by cows that come to drink and to cool themselves in the water. If the landscape be painted by the former of the two artists, it is the first warm landscape we have ever seen by him. Yet we scarcely think the reputation of either artist sustained by these joint-stock pictures.

No. 594. 'The Requiem,' W. J. GRANT. The subject is from the life of Mozart, in which it is stated that even upon his death-bed his wife could not restrain him from composition. He is here represented writing music in bed—busily writing music with the hand of death upon him. The gay and bright hues of this composition do not befit a death-bed scene; yet the picture is full of feeling, and manifests originality of thought and treatment.

No. 604. 'On the Avon, Devon—Autumn,' J. GENDALL. This is a close view, the river being shut in and shaded by trees; it is an attractive subject, but hung too high for inspection. Sufficient of it, however, is seen to give assurance that it is of at least equal merit with the very excellent works which the artist annually contributes to the exhibition.

No. 606. 'Chiavara, on the Rivière de Levante,' G. E. HERING. This has much the appearance of Oriental scenery; the coast line traverses the composition from right to left, terminating with a distant mountain chain. The foreground and nearer sites are in shade, inasmuch as to force into a bright and sparkling effect the prominent buildings of the distant town. The description is highly poetical.

No. 609. 'A Summer Day—North Wales,' J. MOGFORD. This is a small picture, presenting a judiciously selected passage of landscape, worked up to an agreeably sunny and sparkling effect.

No. 619. 'Cardinal Richelieu and the Père Joseph,' E. CROWE. An incident from De Vigny's "Cinq Mars;" there are two principal figures, those of Richelieu and the monk, who is seated at a table writing. The resemblance to Richelieu is sufficient to determine the impersonation at once; he is reclining on a bed, or canopied couch. There is a dash of the French school in the picture, it has, however, much merit, but it is to be regretted that some subject nearer home was not selected. We cannot understand a preference for a subject from a foreign source, when our own literature abounds with materials so much more pointed.

No. 620. 'Garibaldi at Rome—1849—' from a sketch made during the siege,' G. H. THOMAS. This large picture evidences talent and power; it does not, however, as might be supposed from the title, comprehend the *mellé* of battle, but it is rather intended as a portrait composition, the whole being contributive to the principal impersonation. The figures and horses are well drawn, and move with spirit; the whole is masterly in execution and harmonious in colour.

No. 621. 'The Lotos Eater,' E. ARMITAGE. This is a suggestion from Tennyson—

"And round about the keel with faces pale,
Dark faces pale against that rosy flame,
The mild-eyed melancholy lotos-eaters came!
Branches they bore of that enchanted stem,
Laden with flower and fruit, whereof they gave
To each."

This is simply a head, but it is wrought into a very striking picture. The pallor and melancholy spoken of in the verse are impressive in the expression of the features, which are moulded as of that cast attributable to the Lotophagi and also to the Egyptians. The face is shaded on the near side, but lighted by reflection on the small portion of the further cheek that is seen.

No. 626. 'Halt on the Road, Returning from the Fair, Grasmere, Westmoreland,' F. W. KEYL. This artist is inapproachable in his own manner of painting small cattle subjects. In this we have an attempt to combine cattle with landscape; the picture is hung too high for proper examination, but we may readily accept as proof of its merit the previous works of the accomplished painter.

DRAWINGS AND MINIATURES.

We are reluctantly compelled to abridge our notice of this department of the exhibition; yet it exhibits examples of surpassing excellence. Among the exhibitors are artists who may challenge comparison with the best works of the modern world. This is, indeed, a class of Art that will always find patrons, notwithstanding that recent inventions go far to satisfy the many as to "likenesses" of friends.

No. 672. 'Orange Blossoms,' Miss MURRAY. These blossoms constitute a coronal, which is held in the hand of a young lady about to become a bride. It is a pretty idea.

No. 682. 'J. P. Foster, Esq.,' T. CARRICK. Presenting the subject at half-length seated. The face is turned fully towards the spectator with features full of conversational intelligence. In colour the flesh is warm, mellow, and of a texture that would yield to the touch.

No. 681. 'Children of the Right Hon. Lord and Lady Petre,' W. WATSON. A group of three, rather formal in arrangement, but the faces are charmingly coloured and wrought.

No. 697. 'Mrs. William Gladstone,' Miss M. GILLIES. The head in this miniature is a highly successful study in movement and expression.

No. 718. 'Viscountess Newark,' H. T. WELLS. A very carefully wrought minia-

ture representing the lady seated. The method in which the face is painted is the perfection of miniature art; the darkest point in the picture is the hair; another dark is wanting in the composition.

No. 794. 'H.R.H. the Princess Mary of Cambridge,' H. T. WELLS. Another miniature distinguished by similar qualifications; it is impossible to speak too highly of this work; by the same artist there are other works of great merit, as well as chalk drawings and miniatures.

No. 738. 'A Portrait,' Mrs. H. MOSELEY. That of a lady attired in black; the face is characterised by life-like colour and much sweetness of expression.

No. 757. 'J. H. Elwes,' R. THORBURN, A. A miniature representing a gentleman seated; a great portion of the face is strongly marked and shaded, the colour of the deeper tones is too hot. No. 802, 'W. Grenfell, Esq., M.P.,' is by the same artist, as are also the four following numbers, but they do not equal in quality anterior works.

No. 764. 'Colonel Craufurd,' Sir W. J. NEWTON. A head treated with great simplicity, and although elaborately softened, is well rounded and forcible.

No. 765. 'Children of E. M. Ward, Esq., A.R.A.,' Sir W. C. ROSS, R.A. A group of two children, a boy and a girl, circumstanced in an open landscape; in drawing and colour the heads of these two figures can never be surpassed; terms are wanting to describe the exquisite brilliancy of the faces.

No. 768. 'Eva, infant daughter of Hubert de Burgh, Esq.,' W. WATSON. She is seated on a sofa, looking at the spectator with all her eyes; it is a happy instance of infantine expression.

No. 790. 'Their Royal Highnesses, Princess Helena, Princess Louisa, and Prince Arthur,' Sir W. C. ROSS, R.A. The three portraits are grouped, the Princess Helena in the middle holding a lily, and the Princess Louisa about to pluck a rose. The figures are introduced in a garden composition, the whole constituting a work of extreme elegance and taste.

No. 816. 'Bracelet Miniature of Miss Emily Rogers,' Mrs. V. BARTHOLOMEW. One of those very minute productions which are executed by this lady with so much taste and skill.

No. 858. 'George Routledge, Esq.,' T. CARRICK. This head is thinking, vivacious, and argumentative; and the work, generally, is distinguished by the best qualities of the artist. No. 883, 'Mrs. Allison,' by the same painter, presents a lady seated: she is circumstanced in a garden composition, which is made out with infinite nicety. It is a miniature of rare excellence.

No. 896. 'Portrait of a Young Lady,' C. COUZENS. We cannot compliment this work more highly than to compare it with the best portraits of the old Spanish school. All the contributions of this artist are admirable.

In this room, and hung above the miniatures, and opposite to them, are very many chalk drawings, and water-colour portraits, of great interest and beauty. Of these may be first instanced a small cartoon of the 'Last Supper,' No. 926, by J. ARCHER: it is drawn on gray paper, and the figures are coloured with the slightest crayon tint. It is badly hung; but it is spirited and masterly to the last degree.

There yet remains a sufficient amount of excellence to demand the justice of an extended notice; but we have occupied so much space with the oil pictures, that we can only mention a few of the yet numerous portraits and drawings that

claim attention. 'John Timbs, Esq., F.S.A.,' by T. J. GULLICK; 'Mrs. J. B. Wetenhall and Son,' by F. ROCHARD; 'Ezekiel in the Valley of Bones,' G. JONES, R.A.; 'The City Lake in the Valley of Cashmere,' Hon. C. HARDINGE; 'Portrait of a Life Guardsman,' V. DARTIGUENAVE; 'Study for a Picture,' W. J. GRANT; 'A Lady Sketched at Constantinople,' J. F. LEWIS; 'A Distinguished French Lady,' T. HEAPHY; 'Portrait of Mrs. D. Laing,' Miss L. CARON; 'Portrait,' E. GRIMSTONE; 'Isaac Taylor, Esq.,' J. GILBERT; 'The Rev. W. E. C. Austin, of New College, Oxford,' H. TIDEY. Besides drawings and miniatures, there is a distribution of oil pictures in this room; these generally occupy exalted but not distinguished places; of these we may note 'The Rock of Gibraltar, looking towards the African Coast,' H. J. JOHNSON; 'A River Bank—Summer,' A. W. WILLIAMS; 'A Mountain Lake,' S. R. PERCY; 'Fruit,' (water colour), V. BARTHOLOMEW; 'In Sussex,' J. STARK; 'Stepping Stones on the Llugwy, North Wales,' F. W. HULME; 'A Favourite Walk of the Poet Coleridge at Hampstead,' W. O. LUFTON. In engraving there are some beautiful proofs by G. R. WARD, J. R. JACKSON, T. LANDSEER, J. ROBINSON, R. J. LANE, A.E., (lithograph), and S. COUSINS, A.E. These are hung in the passage—are such works out of the pale of Fine Art?

THE OCTAGON ROOM.

"Lasciate ogni speranza voi ch'entrate"

* * * * *

Noi sem venuti al luogo ov'io t'ho detto
Che vedrai le genti dolorose."—INFERNO.

At length we arrive at the hall of torture: torture for the exhibitors, torture for the visitors. If the sun continue to shine, it will be impossible to see the pictures because of the reflection; if the sun do not shine, it will be impossible to see them because of the obscurity. We must, however, speak of them as far they can be seen.

No. 1295. 'Cromwell, Milton, and Mary Powell, his Wife,' S. BLACKBURN. Cromwell is directing Milton to prepare a copy of Latin verses, intended to accompany the portrait of himself which he is about to send to Christina of Sweden. The dispositions in this work are formal; the Protector in the middle; Milton seated on one side, his wife seated on the other; the work moreover wants force.

No. 1304. 'Van Dyck and Frank Hals,' D. W. DEANE. It is told by Houbraken of Van Dyck, that he visited Frank Hals *incognito*, and having painted a head of Hals, the latter declared that none but Van Dyck could paint with such excellence. We see in the picture Van Dyck showing his work to Hals, who is enchanted with it. In arrangement, colour, and execution, the work has high claims to distinction.

No. 1287. 'The late Lieut. Bellot, of the Imperial Navy of France,' S. PEARCE. This is the officer who lost his life in the arctic regions in the search for Sir John Franklin. It is a cabinet portrait of great merit.

No. 1314. 'The Gleaner,' W. LEE. A small rustic figure, certainly characteristic, but so high that we cannot mark its details.

No. 1319. 'Vegetation in the Harz,' G. BUSSE. A striking composition of thistles, tufts of grass, weeds, and varieties of the botany of the roadsides; a curious and interesting picture.

No. 1326. 'The Best Nurse,' T. BROCKY. Representing an Italian woman with a child on her knee; less carefully executed than is usual with the works of this painter.

No. 1360. 'The Protest,' W. C. THOMAS. In this work, which is large, "the protest"

is made by a man of holy life against the vanities of the world. The time is, perhaps, the fifteenth century, and the scene is the booth of a vendor of jewellery, and articles of luxury and personal adornment. There are numerous figures in the composition and the whole is most minutely touched. Besides the works we have noticed in this room, there are also, No. 1324, 'Farm, Kent,' G. CONWAY; 'Winter, Essex,' G. TRAVERS; No. 1336, 'Isabella,' W. F. D'ALMAINE; No. 1350, 'The Mother's Prayer,' C. WRIGHT, &c., all productions of merit.

ARCHITECTURAL ROOM.

Out of five architect *Academicians* this year, not one testifies to the existence of architecture as a subject of attention in an Academy of Arts. The other members of the profession, in chief practice, are barely represented. The three sides of the room—nearly—not occupied by oil-pictures, show us views of old buildings, or designs for no special object, rather than what is being erected. We have been at some pains, lately, to point out the importance of architecture, considered merely as contributing to the development of painting and sculpture. The architects require a permanent exhibition-place of their own, and will, we hope, shortly manifest a little greater energy about getting and maintaining one. But the connection of architecture with the other arts should not be interfered with now, any more than it was at the most successful periods. The influence of an annual exhibition upon popular taste should be considered, not only with reference to that art, the works of which cannot be hidden from sight, or readily modified, but also to many matters in practical art which now do not receive attention. There are unquestionably some works of merit in this department of the exhibition, but they must remain without comment.

THE SCULPTURE ROOM.

Year after year passes away, and yet to our disgrace this insignificant, ill-proportioned, and ill-fitted room, remains the authorised receptacle for the annual produce of British sculpture. We had written at much length on this subject, but must for the present postpone the remarks it is our duty to offer.

Nos. 1366 and 1367, 'Busts of her Majesty the Queen and Prince Albert,' J. E. JONES. These are casts from the models now being executed in marble, for presentation to Mr. Dargan, so honourably known as the great promoter and supporter of the late Dublin Industrial Exhibition. Her Majesty commissioned Mr. Jones, his fellow-countryman, to execute marble busts of herself and the Prince Consort, for him who had so generously taken on himself the pecuniary risk of following up, by an analogous undertaking in Ireland, the Great English Exhibition of 1851. The likenesses are not at present, perhaps, so striking as others we have seen from the atelier of Mr. Jones. In the marble, no doubt the sculptor will improve them in this respect, and add to them the peculiar felicitousness that usually accompanies his works.

No. 1368, 'A Child on the Sea-shore,' and No. 1369, 'Bessie—a Portrait in the Nursery.' Two very pleasing statues of children by two R.A.'s, BAILY and MARSHALL, formerly master and pupil. As long as there are mothers, representations of children will continue to be prime objects of interest in exhibitions.

No. 1370, 'The Young Naturalist,' H. WEEKS, A. An original work. The earnest student of nature here represented has chosen a windy day to add to her collection: perhaps "after a storm" would be the more appropriate time to add to her stock of corallines and conservæ. The breeze in the hair and drapery might be lulled somewhat with advantage, perhaps, when it is executed in marble. It is a very pleasing statue.

No. 1386. As a companion to this on the corresponding side has been placed a model of 'Godiva,' by W. C. MARSHALL, R.A., which is gentle, refined, and elegant, but has no very striking claims to originality.

No. 1371. A marble statue of a 'Venus,' L. MACDONALD. The same may be said of this work: it is in good marble, it is well worked, but we have seen those limbs and that head many times before. To those who are satisfied with an echo of Greek Art, this style of reproduction may be all that is required: but we confess we prefer the animation and individuality that bring something of their own to add to the common stock.

No. 1372. 'Castle-building,' J. LEGREW. This is graceful, feminine, and classic; a rustic lass from the vale of Tempe, perhaps, and sung on the harps of Bion or Theocritus. It needs a further working out in marble to add those graces of detail and finish on which the excellence of sculpture so much depends.

No. 1373. An anonymous contribution, both as to title and author. There is an "early English" feeling about it, and there is grace and promise in it.

No. 1378. 'Sir Robert Walpole,' J. BELL. This is a model to be executed in marble to form one of the series of statesmen of nearly the same period, which are being placed in St. Stephen's Hall, in the palace of Westminster. The statue, in costume, is characteristic, and will tell in its situation. At present, in the model, the shoulders and chest are somewhat unsatisfactorily indicated.

No. 1380. 'Martino,' E. G. PAPWORTH, Senior. A characteristic representation of one of the smallest of that diminutive race, the Boshmen.

No. 1382. 'Erin,' J. BELL. There is a sentimental *abandon* in this figure that reminds us of MacLise's beautiful and fanciful designs for Moore's melodies. The right hip is too prominent. As an example of English terra-cotta, it claims attention from those who desire to see Art popularised. Our examination could detect no flaw or warping in the firing, and the reputation of the manufacturer, Mr. Blashfield, leads us to believe that it is indestructible by weather. We hope soon to see English designs in this and similar materials creep into existence in our public gardens, such as Kensington, Kew, &c.; in neither of which at present, strange to say, is there a statue or a fountain, although of late years we have had ample proof how much both of these are pleasure-giving objects to the public!

No. 1384, 'Cephalus and Procris,' E. G. PAPWORTH, Jun. A graceful and spirited composition; there is much movement in it. If we mistake not, it gained for its author a gold medal at the Royal Academy. It is full of promise.

No. 1396. 'Design for a Memorial to the late Duke of Wellington,' J. H. FOLEY, A. Nothing proceeds from the studio of this artist that has not grace and beauty. In this design Britannia crowns her hero, whose martial labours being concluded he sheathes his sword. Below these figures is an exquisite group, illustrative of Peace,

which would be a noble work, life-size, in marble. The whole composition is graceful, and happily arranged in a pyramidal form.

No. 1417. 'Equestrian Statuette of her Majesty the Queen, executed in bronze for H.R.H. Prince Albert,' J. THORNTON. This is novel and pleasing, but it is not well seen in the situation allotted to it. We would indeed suggest to the Academy the setting apart of a special place for statuettes in their exhibition, in like manner as they have a miniature room for pictures. Great diversity of size is injurious to either scale of Art, especially to the smaller.

Among other works of merit are No. 1378, 'The Genius of Commerce,' by FONTANA; No. 1383, 'Pleading for the Innocent,' portraits, and 'Feeding the Young,' likewise portraits, by J. THOMAS; No. 1385, 'Innocence,' by RAGGI; No. 1410, 'Sakondela,' by H. BANDEL; and No. 1416, 'The Spring Flower-sellers,' by F. M. MILLER, with some charming *relievi* by W. THEED.

Among the fine busts is one by Baron MAROCHETTI, of a lady, No. 1441, which is very fine and classic, firm in treatment and yet feminine, full of character and good drawing. We prefer this much to his other contribution of 'A Boy and Greyhound.' There is something, however, peculiarly vigorous, and of the days of chivalry, in all this artist's productions. Among the other good busts we remarked especially No. 1436, 'Sir James Bardsley, of Manchester,' by PATRIC PARK; a 'Bust of the Duke of Wellington,' No. 1437, by J. E. THOMAS; No. 1463, 'Colonel Boldero,' by BAILY, R.A.; 1465, 'Lord Hardinge,' by J. H. FOLEY, A.; also No. 1466, 'Mrs. Dennistoun,' by L. MACDONALD; and No. 1487, 'Andrew Marvel,' by T. EARLE; Nos. 1423 and 1425, busts of considerable merit, by C. W. BIRCH, of Mr. and Mrs. E. M. Ward; also No. 1512, 'James Walker,' by M. NOBLE; No. 1501, 'The Dowager Marchioness of Downshire,' by MONTI; and No. 1506, a very characteristic portrait of that loss to English arms, 'The late General Sir Charles J. Napier,' by G. G. ADAMS. We also especially noticed No. 1500, 'Joseph Arden, Esq.,' by J. DURHAM. None of the busts struck us as being executed in a grand simple taste, more than the finely moulded 'Portrait of a Lady,' by this sculptor. The busts by this gentleman are something more than portraits, they are personifications of some special attribute; for example, his well-known 'Portrait of Jenny Lind,' who appears in the marble with truth a feminine avatar of mind and harmony.

We conclude our brief notice of this branch of Art with that of the 'Posthumous Portrait of Jonathan Pereira,' which is a good bust by P. MACDOWELL, R.A., and with the expression of our regret that this sculptor has contributed to this year's exhibition, no work of that exquisite and original class of poetic female representation in which he is so eminent. The R.A. sculptors themselves appear to think their own sculpture room hardly worth working for! The year can ill afford to miss a contribution of high Art from the delicate modelling tool or chisel of Mr. Macdowell, of whose works it is not too much to say, they would do honour to any country in any age.

Reviewing what we have written, our regret is that notwithstanding the number of pages we have devoted to this all-important topic—the National Exhibition of the year—we have still left unnoticed many works of merit. Such artists as we have passed over will, we trust, accept an apology. The mind and the space of the writer are both for the present exhausted.

THE OLD WATER-COLOUR SOCIETY.

THE present exhibition of the Society of Painters in Water-Colours marks the *fifteenth* anniversary since the establishment of the society, and we think that the collection, numbering 356 drawings, is the best we have seen of late years on these walls. In the days of simple washes and legitimate tinting, this school of Art did not affect an emulation of oil painting in substance and brilliancy; but such now are the improvements and appliances since the days of the fathers of the Art, that we have all the solidity and power of oil, with the advantages of the atmospheric tenuity and perspective which Varley in his day realised by twelve or fifteen successive washes, and which we still see in the works of the elder living masters, as of Cox and Fielding. In its early time there were no figure painters, properly so called, belonging to the society; the figures in their landscapes were as execrable as those perpetrated by Turner to the last; but now we find figure compositions of unquestionable accuracy in drawing, and these stimulate landscape painters to better things. No Art-society has been more popular or more successful than this.

No. 4. 'Fruit and Flowers,' V. BARTHOLOMEW. A composition of dahlias, white and red grapes, pears and filberts—ripe and mellow as should be a gathering of the yellow autumn. Each object is drawn with the usual faultless accuracy of the artist.

No. 6. 'The Rosary,' J. GILBERT. If there be any originality in this drawing it is in the adoption of the good old rule of simple effect—for simplicity in these days of affectation is originality—the work presents a French (?) peasant girl at her devotions. For breadth, force, and colour, nothing in either oil or water-colour has ever surpassed this head.

No. 9. 'Basle, Switzerland,' W. CALLOW. The subject is a line of buildings standing immediately at the brink of the Rhine and running transversely into the picture. The massing and oppositions of the drawing are substantial and powerful, and the feeling of the detail is similar. The material is rendered striking by the decided contrasts in its treatment.

No. 10. 'Langdale Pikes—near Ambleside, Westmoreland,' COPLEY FIELDING. This is an essay upon rough paper which is not suited to the airy and delicate manipulation in which this artist excels. The subject is one which we all know by heart, but the bravura style of its treatment has in it nothing akin to the usually soft manner of its author.

No. 14. 'Val St. Nicolai, on the range of Mount Rosa,' T. M. RICHARDSON. In this drawing an imposing altitude is obtained by the perspective which raises the mountain peaks nearly to the upper edge of the paper, and the result of the management otherwise is a felicitous expression of grandeur which by the way we humbly submit had been farther promoted by the omission of domestic allusions near the base of the composition. The colour has all the richness of oil with more than its depth.

No. 16. 'Scene on the River Conway, above the Falls, North Wales,' C. BRANWHITE. The subject is a rocky pool of the river enclosed by trees, the foliage of which is made out with much richness and point by the use of body colour. The positive and opaque shades of the near rocks too absolutely importune the eye.

No. 18. 'Hudibras and Ralpho in the

Stocks,' J. GILBERT. An admirable picture, but too highly elaborated; it contains work enough for three such compositions. The pair are seated in sullen despondency, but notwithstanding all the covert humour of the description, the real bricks and mortar behind them has precedence of the figures, and even the same might be said of all the material by which they are surrounded. Of the party coming down the steps we can only say we wish for the sake of the solemnity of the farce that they were not there.

No. 22. 'Scarborough,' C. BENTLEY. *Trop souvent perdrix*: yet we confess we should miss these hacknied subjects, which have, like the "Madonnas," or the "Crucifixions" of old, been constituted the touchstones of artistic power. We have here the town lighted by a gleam of sunshine under a breezy sky, while the foot of the cliff, at the most favourable point of view for opening the harbour, is lashed by heavy waves, which are described with learning and truth.

No. 26. 'Fortune-telling—Andalusia,' F. W. TOPHAM. One of a set of subjects exhibited by this artist, resulting from a visit to Spain, a country as yet comparatively unbroken ground to English artists. Palmistry is the science on which this dark daughter of the sibyls founds her vaticinations. She is the prominent figure of a group of women assembled at a well, in all of whom there is a peculiarity of character which we doubt not is a faithful rendering of the nature which the artist has seen around him. There is here more of substance and earnestness of purpose than we have ever before seen in the productions of this painter, and in addition to the harmony and sweetness which have always distinguished his works.

No. 31. 'Evangeline at Prayer,' JOS. J. JENKINS. A French peasant girl at her devotions on a *prie-dieu*. The effect is that of a broad daylight treatment, in which the materiality of the figure is maintained by masterly but simple dispositions.

No. 40. 'The Vraicking Harvest—Guernsey,' E. DUNCAN. A coast-scene, with groups of people busily occupied in gathering sea-weed for the purpose of manuring the land. The arrangement is interesting and effective, and the subject is much assisted by the draught-oxen, horses, and ponies which figure in the composition. There is much originality in the subject; nothing can be more faithful than the atmospheric gradations; and the warm sunlight which sheds a mellow tone over the entire scene.

No. 44. 'Beaver Pool—on the Conway, North Wales,' D. COX, JUN. The material is picturesque, and the drawing has the merit of looking like a veritable locality: no small praise, since treatment too frequently gives a factitious look to landscape more than to any other class of subject. The trees are well-executed, but the equal masses of the cliff are objectionable.

No. 49. 'Carting Seaweed, Coast of Guernsey, Tide coming in,' E. DUNCAN. The subject is similar, but with difference of dispositions, to the work by this artist already noticed, to which it is also equal in quality.

No. 50. 'Coast Scene, Sunrise,' S. P. JACKSON. This looks like composition,—it is a production of rare excellence; the prominent objective consists of a few cottages, a small sloop or cutter beached, a fragment of some coast fortress, and a catalogue of minor items; but the manner in which the sky and morning effect are wrought out cannot be too highly praised.

No. 52. 'Interior of Broadwater Church, Sussex,' JOSEPH NASH. A subject of ordinary character, but the drawing with its unflinching daylight is beautiful in minute and careful execution. There are two figures, a visitor in the costume of the last century, and a girl who carries the keys, and shows the church; they stand nearly side by side, upon the same plane, both looking straight forward. This we conclude must be an eccentricity in the Hogarthian vein, showing how figures should not be placed.

No. 61. 'The Bay of Uri, Lake of Lucerne, from near Tell's Chapel, where mass is said annually on the Friday after Ascension,' W. C. SMITH. A large representation of masses of bold rocky scenery, very like the place, but we think the subject tells better from a point a little further removed. It is made out from a close observation of nature, and without affectation.

No. 64. 'The Witch Acrasia, charming her lover in the Bower of Bliss,' J. STEPHANOFF. This subject is found in the 12th canto of the second book of the Faëry Queen, and in addition to the two principal figures an angelic choir is seen above their heads. The bower itself is perhaps somewhat hard, it seems to require a greater floral luxuriance.

No. 66. 'At Netherfield near Kendal, Westmoreland,' H. GASTINEAU. A small moonlight subject, brought forward with infinite sweetness of feeling.

No. 69. 'Tattershall Castle, Lincolnshire, Sunset after a Storm,' C. BENTLEY. The object here is to show a very bright portion of the sky in strong opposition to the rest of the landscape, which is kept low and broad; it is powerful in effect, and a successful imitation of nature.

No. 71. 'Distant View of Hadley Castle, looking towards the Nore,' GEORGE FRIPP. A very attractive passage of scenery, which we do not remember to have seen before, but as it is so near home, we must not be surprised at this. The description of space is beyond all praise.

No. 76. 'Scotch Fern-Gatherers,' FREDERICK TAYLER. Two full-length figures—a Highland girl and boy; the former loaded with a bundle of fern. Although the arrangement is so common—that of relieving rustic groups by an open background—this drawing is not without novelty, in addition to the agreeable colour by which it is everywhere enriched.

No. 81. 'A Gipsy Festival near Granada,' F. W. TOPHAM. The gipsy characteristics are here very marked, especially in a group, seated at a table. This is a class of Spanish subject different from what is generally taken up, and very happily adapted to the feeling of the painter.

No. 83. 'Morning in the Highlands—the Royal Family ascending Loch-na-Gar?' painted by command of H.R.H. Prince Albert, CARL HAAG. In this composition are seen the Royal Family all mounted, and ascending a narrow winding path among the mountains. The Prince on the rocky ridge takes the lead, followed by the Prince of Wales and the Princess Royal. Her Majesty, with other members of the family, are nearer the base of the picture. The movement of each figure is perfectly natural, and yet all are arranged in a manner to show the features. The artist must have had some difficulty in dealing with the riding-dresses of the party, which are all grey, and yet the monotony is not felt; this has necessarily required more colour in the other parts of the drawing, which shows throughout skilful arrangement and very masterly execution.

No. 97. 'The Russian Serf,' JOS. J. JENKINS. A female figure at a fountain; near her is a horse, on which is mounted a child. The costume of this figure is extremely elegant, having all the flowing graces of Oriental drapery.

No. 98. 'The Moor of Rannoch, Perthshire—Schellallion seen in the extreme distance,' COPLEY FIELDING. There is very little here to work from: the pith of the subject lies in an inimitable definition of gradation and expression of distance, assisted by a flat but broken foreground.

No. 118. 'Stones of the Lyn,' J. P. NAFTEL. This is literally what the title imports; a bold section of rocks overhung with foliage. In the lower part the stones and the water are very happily drawn.

No. 121. 'Valentine's Day,' O. OAKLEY. A group of gipsies, apparently with valentines in their hands; but they are all looking directly out of the picture, no common relation having been established between them. In the execution there are valuable points.

No. 123. 'Study of Fir-trees near Streathly,' GEORGE FRIPP. Simply a group of fir-trees standing in an open country. There is as strong an impress of nature in the drawing as if it had been made on the spot. 'Corfe Castle, Devonshire,' (No. 125), is a view of another kind, more minutely wrought, broad in its daylight effect, and canopied by a sky of extraordinary atmospheric delicacy.

No. 124. 'October,' FREDERICK TAYLER. The subject may be assumed as the first day of pheasant-shooting, which is alluded to in a distant episode. The more important section of the composition is an agroupment of a gamekeeper's boy with a brace of dogs, a pointer and a setter, which are depicted with unequalled spirit and truth.

No. 137. 'A Turkish Water-carrier,' J. GILBERT. A single figure, presented in profile, carrying the water-vessels at the end of a pole which passes over the shoulder. He may be one of those ragged, murky, miserable children of toil, who carry just enough daily water to supply them with scant daily bread, living anywhere or nowhere, and for the rest scrambling with the dogs of Stamboul to the end of their days. It is a superb Rembrandtesque essay, full of genius and power.

No. 144. 'Festival of "The Popinjay,"' FREDERICK TAYLER. The subject is found in the third chapter of the first volume of "Old Mortality," and the particular point of the festival is that at which the green marksman brings down the popinjay. The work is more full of figures than any we have ever seen by this artist; all are looking up at the falling popinjay, but this is not felt to be monotonous, such a variety of interest is given to the different groups. The drawing is a work of very great excellence, but it is not a conception of that kind which exhibits the best qualities of this painter.

No. 145. 'La Filatrice,' T. M. RICHARDSON. An Italian girl seated, and in profile; it is powerful in colour, and is otherwise an attractive production.

No. 148. 'Fruit,' MARIA HARRISON. A composition of black and white grapes, a melon and other fruits, painted with infinite truth in colour and accuracy of drawing.

No. 164. 'Keep the Left Road,' D. COX. A small drawing in which is represented a gipsy woman answering the enquiry of a mounted traveller as to the road he should take. There is little in the drawing but a description of breadth and distance melting into air; it is something, however, to be able to succeed in this.

No. 168. 'The Rising of the Lark,' O. OAKLEY. A group of two country girls, and the pose of the figures as they look upwards sufficiently indicates the object that interests them; they are carefully made out.

No. 176. 'Sunny Hours,' G. DODGSON. In everything that this artist does there is a tone of superior elegance and refinement. The scene is a composition in which appears a part of the terrace at Haddon, the nearest section being occupied and shaded by trees. Life is communicated to the picture by figures in the costume of the seventeenth century. It is a drawing of masterly execution and charming sentiment.

No. 182. 'The Mourner,' MARGARET GILLIES. The subject is suggested by the lines of Tennyson—

"I watch thee from the quiet shore,
Thy spirit up to mine can reach,
But in dear words of human speech
We two communicate no more."

The two figures which render the spirit of the verse are conceived in appropriate feeling. They at first strike the spectator as a version of the story of Ruth and Naomi. The group comes forcibly forward, the characters are well drawn, and the expression of the features is a triumph in one of the most difficult acquisitions of Art.

No. 188. 'Abbaye St. Amand, Rouen,' JOSEPH NASH. This is much the best picture we have ever seen of this famous building, only in the drawing before us it looks in too good condition. To speak of the picture in ordinary terms of eulogy is not enough; we see here what *should* be done for the building—the drawing is a revival.

No. 189. 'Hydrangeas,' V. BARTHOLOMEW. The flower from which this picture has been made is of itself sufficient for a subject, and so it has been treated. We cannot too highly appreciate the labour necessary to draw and colour every minute leaf with such nice accuracy, and to depict with such truth, the large leaves with their characteristic texture. The effort in this work is not so much to make a picture as to describe in its natural luxuriance a magnificent specimen of the plant.

No. 201. 'Evening at Balmoral Castle—the Stags brought home,' painted by command of Her Majesty, CARL HAAG. This is a pendant to the picture by the same hand already noticed: the subject being the exhibition by torch-light to her Majesty and the royal family, of the result of a day's sport among the hills. It derives a picturesque and even feudal character from the manner in which the scene is lighted by the huge blazing faggot-torches held high above their heads by the stalwart kilted attendants. Her Majesty, the royal family, and some of the personages attached to the court appear at the entrance of the castle, before which lie the stags, the noble antlers of one of which Prince Albert touches, the animal, perhaps, having fallen to his own rifle. The drawing in every passage shows extraordinary facility of execution, and great command of the means of effect.

No. 222. 'A Gathering for the Birthday,' J. BOSROCK. This is evidently a portrait, that of a young lady at full-length, it is correctly drawn, but the background might have had somewhat more of force.

No. 233. 'May Blossom,' W. HUNT. A sprig of hawthorn blossom thrown down on a piece of veritable roadside bank, accompanied by the nest and eggs of a hedge-sparrow, the representation of which, how exquisite soever, does not compensate the robbery whereby it has been accomplished. We hear surprise continually expressed at

the marvellous identity shown in these curious and original productions. They are copied from pieces of judiciously selected way-side turf, cut out by the yard, and kept in living freshness for a month. The knowledge of the thymy and fragrant bank shown by this painter is even more extensive than that of Puck; though on the score of character Puck has the advantage of him, for it does not appear that the latter professed flagrant burglary.

No. 237. 'Put me Down,' JOS. J. JENKINS. One of those French rustic agroupments to which this artist communicates an inexpressible charm; the flesh tints, and general harmony and brilliancy are equal to anything he has ever done.

No. 244. 'The First Brood,' W. GOODALL. The title refers to a brood of chickens, but the interest of the drawing centres in a company of rustic children who are occupied with the "brood." The work has very much of the solidity and effect of oil painting. The youthful figures are very successful, and the background is unusually careful.

No. 248. 'Halt in the Desert—Egypt,' J. F. LEWIS. A very extraordinary production, surprising not so much by its matter as its manner. The halt is that of travellers with camels and their drivers, presented under an almost vertical sun, and wayfaring over a boundless and unbroken arid plain, in contemplating which the eye is relieved only by dwelling on the minute pebbles which are strewn at the feet of the camels. There is not much in the drawing; but the microscopic textures, those of the coats and trappings of the animals are marvellous in execution. It is not very apparent, but there is a great deal of body colour employed here. The sky is a miracle in flat tinting; indeed every part of the work is remarkable for unique quality.

No. 254. 'Snowdon, from Capel Carig,' D. COX. None but himself can say how many views of venerable Snowdon this artist may have executed within the last fifty years. There are qualities in this sketch which render it difficult to say whether he is now in his best period, or his climacteric was thirty years ago, or his utmost excellence may yet be to come thirty years hence.

No. 264. 'The Assault,' G. DODGSON. This is a sketch representing an onslaught by a troop of knights and mounted men-at-arms in the direction of a castle rising in the centre of the composition. It is very spirited.

No. 269. 'The Water Lilies,' W. GOODALL. The scene is a piece of close landscape, with water and pollard willows, and the point of the subject is the effort of a young rustic to reach some water lilies that grow in the water. The material is simple, but it is rendered interesting by the fidelity to nature by which it is characterised.

No. 305. 'Camels and Bedouins, Desert of the Red Sea,' J. F. LEWIS. Here is a pendant to the drawing by the same artist already noticed; the subject-matter and effect are identical. It has all the extraordinary execution of the other drawing—touch marvellously minute, with a perfect preservation of breadth, with, perhaps, the exception of the pebbles on the ground; in nature they are more mixed, less individualised. The right arm of the nearest Bedouin looks too long.

No. 316. 'Squally Weather, Dover Old Pier,' COPLEY FIELDING. A class of subject into which this painter throws more force than any other he paints, describing with impressive power the dark menacing sky, the heaving sea, and the howling wind; his productions in this feeling afford a

refreshing variorum from the sunny calm of his broad daylight landscapes.

No. 341. 'Roman Peasants at the Entrance to a Shrine,' J. F. LEWIS. This is a subject frequently painted; but we seldom see anything so daring in the way of chiar'oscuro. The drawing presents a company of devotees kneeling in adoration. All that we have already said of the inimitable manipulation with which the works of this painter are finished applies to this picture, and we doubt not that the interior here represented is faultlessly true; we therefore find behind the figures, and contending with them for precedence, a variety of lights, the natural result of which is, an undue reduction of the importance of the living agroupment. The light is broad, but the substance and depth are sacrificed; the principal purpose seems to have been to cover the surface with minute work. From the composition and character of the "Harem:" this was suitable to that work, but is not the treatment for the subject under consideration.

Among the minor drawings and sketches, valuable examples might be cited; but to them we cannot extend our necessarily brief notice.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

THE twentieth exhibition of this society opened on the 1st of May, with a catalogue of three hundred and sixty-seven drawings: comprehending, as usual, works in every class of subject. Many, we observe, of the members do not exhibit, and those from whom we are accustomed to expect important productions, make this season but little impression. One of these especially may be instanced, who has been a regular contributor of highly interesting works: we mean Haghe, who this year has sent only a small sketch. This exhibition is generally rich in figure pictures, but this year works of this class are not remarkable. In many of the landscapes there is a high degree of excellence, but we think the strength of the exhibition lies in the smaller drawings.

No. 10. 'On the Coast near Tynemouth—Northumberland,' J. H. MOLE. This subject comprehends a valuable variety of material; it is low water, the shore is well broken with rocks, and of the forms of the cliffs the most is made; the composition, in short, is commonplace, but it is skilfully managed, and coloured with much taste.

No. 13. 'Short Common—near Acton, Hants,' JAS. FAHEY. A small oval drawing, distinguished by unaffected treatment, and the force it derives from its well-contrasted light and shade.

No. 23. 'Richmond Castle, Yorkshire,' W. BENNETT. The view is taken from the river-side; the castle therefore rises high above the spectator, and on the opposite bank. The artist is generally fortunate in his effects: the sky here is sombre and menacing, the same tone pervades the lower composition; the near trees and rocks are in the *forte* of his manner.

No. 27. 'King John refusing Allegiance to the Pope,' E. H. CORBOULD. This is the scene in the third act of King John, in which that king refuses to Pandulph to nominate Stephen Langton Archbishop of Canterbury. The scene is in the tent of the King of France which is brought forward as a blue background for the figures. This we humbly submit might

have been broken up, so as by some means, to have relieved the almost even circle of figures. John is seated by the side of the King of France, and all the persons of the dramatic scene are present. This drawing has been executed by command of her Majesty.

No. 28. 'Study of Dorkings, the property of H. R. H. Prince Albert,' HARRISON WEIR. There are three of these birds; a magnificent cockerell and two hens, drawn and painted to the life, but the birds are upon the same plane and all presented in exact profile.

No. 33. 'Bovisand Heights, Plymouth Sound,' S. COOK. There is a charming originality of colour in this drawing and in execution it is not less praiseworthy.

No. 36. 'Abbeville,' THOS. S. BOYS. A small drawing, the principal object being the ancient cathedral, in contrast to which appear a few ragged old houses. These two points are skilfully brought together; the cathedral is worked out with elaborate detail.

No. 40. 'Jeanette,' JOHN ABSOLON. A small figure seated in desponding solitude and resting against a sheaf of corn. The drawing is spirited and well coloured.

No. 44. 'A Woodland Scene,' ROBERT CARRICK. The view is closed in by trees, and derives life from two figures that are attaching a horse to the bole of a felled tree, but of course without a hope that the horse can draw such a log. This is an essay in colour very freely painted.

No. 53. 'Jedburgh Abbey, Roxburghshire,' WILLIAM BENNETT. A drawing of very great power and full of natural quality, inasmuch that it seems to have been closely imitated from the locality, of which the most romantic view is afforded. The masses and parts of the composition are well defined, but at the same time they form one perfect and harmonious whole. The scene is without an indication of life, this is so far judicious, as we scarcely know any kind of vitality that would not disturb the sentiment and associations of the drawing as it now stands.

No. 54. 'Sunday Morning,' W. LEE. A study of a girl standing reading under a church porch costumed as a French peasant. The face is painted with the fastidious finish of miniature and the figure is otherwise satisfactory.

No. 62. 'Interior of Roslyn Chapel,' JOHN CHASE. This is certainly the most perfect drawing of this famous interior we have seen. The apprentices' pillar and its wreath, with all the other detail, are rendered in close imitation of the interior. The lights are substantial and the shades express depth and at the same time sustain the forms.

No. 68. 'Mein Vöglein,' H. WARREN. The words of the title are the apostrophe of a German girl to her bullfinch which she holds before her on her finger. The figure is entirely German in character—it is circumstanced with much originality at the back of a house, such as many we may see abutting on a hill in some of the Rhine villages. The drawing is powerful in colour.

No. 75. 'The Destruction of Idols at Basle,' E. H. CORBOULD. Were it not for the rather ordinary cast of the female characters in this composition, the male figures are those of a higher order of historical composition than could be found among the burghers of Basle. A fire fed by images and church properties occupies the centre of the picture, and with this all the effects are in relation. The most prominent impersonation, a figure in a panoply of plate armour is admirable in drawing, and in the others, there is less of prettiness and

more of masculine force than are generally found in the works of this artist. It is scarcely determinable that it is a scene from the iconoclastic annals of the Reformation, a little more breadth of emphasis would have been advantageous in this part of the narrative. The work however abounds in original circumstance, it is full of movement and bold propositions, and even admitting the free use of body colour, it exhibits in depth, texture, and all the representative surfaces of water colour art a perfect mastery.

No. 76. 'A Gipsy Camp,' H. MAPLESTONE. This composition describes an evening effect which this artist always paints very successfully.

No. 80. 'Trees in the vicinity of Croydon,' AARON PENLEY. A small drawing, in which is seen a well wrought group of trees; it is mellow and harmonious in colour.

No. 90. 'On the skirts of an ancient Forest,' D. A. M'KEWAN. A close scene shut in by old trees with crisp foliage and gnarled trunks. In its lights and darks the drawing is very forcible, indeed it is a work of much excellence.

No. 93. 'St. Valentine's Day,' W. LEE. The subject is rendered by two half-length figures—girls at a window looking for the postman. The features are full of animated expression, and warm and life-like in colour.

No. 104. 'Nourmahal,' JANE S. EGERTON. This is a full-length figure, wearing of course oriental costume; there is merit in it as a figure study, but it expresses too much the languor and indifference of the model.

No. 108. 'Stirling from Bannockburn,' JAMES FAHEY. The view is judiciously selected as showing not only the castle and town, but an extensive tract of the neighbouring country.

No. 110. 'An Italian Lake,' T. L. ROWBOTHAM. A large composition, very like what it is intended to represent. It is extremely well drawn, but exaggerated in colour, especially in red, to an extent far beyond anything ever seen in Italian buildings.

No. 121. 'Richmond—Yorkshire,' J. W. WHIMPER. A distant view of the town, from a point affording a prospect over a vast expanse of country, which is very happily described here. This is a standard subject: every year produces one or more views of the place.

No. 124. 'Fresh from the Moors—Fine Evening after Rain,' D. H. M'KEWAN. A passage of wild mountain scenery, showing in its near section a burn swollen by recent rain, and rustling over its rocky bed. The trees, rocks, and general feeling of the description are full of truth.

No. 135. 'Dead Game,' MARY MARGETTS. A brace of pheasants, very carefully drawn, and coloured up to the brilliancy of nature.

No. 151. 'Ulleswater, from Gowbarrow Park, Cumberland,' AARON PENLEY. A large drawing of a very attractive subject: it is full of colour, and represents faithfully the character of the scenery.

No. 159. 'After the Ball,' MISS FANNY CORBAUX. A very elaborate and not less successful production, representing a lady in modern evening dress. She reclines apparently fatigued: she has removed the wreath from her hair, and is meditating upon the incidents of the ball. It is altogether the most successful drawing we have ever seen by this lady.

No. 160. 'The Field of the Cloth of Gold,' JOHN ABSOLON. In the treatment of the subject there is no allusion to the famous meeting of Henry and Francis. The plain is here a corn-field studded with piles of sheaves and peopled by reapers. It is

sketchy, but firmly drawn, and satisfactory in effect and colour.

No. 165. 'On the Banks of the Thames,' W. TELBIN. A view taken somewhere below bridge, comprehending all the accidents of a busy part of the river, craft of various kinds high and dry, houses, buildings, sheds, and a variety of material worthless everywhere, save in a picture. It is an unassuming, but a meritorious work.

No. 179. 'Hayward's Heath,' JAMES FAHEY. We are rather surprised we do not more frequently see that well-known group of firs much too prominent on the Brighton Railway to escape the artistic sense. The view is taken from near the trees, and affords an extended prospect of the country.

No. 193. 'Ave Maria—Venice,' CHARLES VACHER. This view of Venice presents principally the church and the buildings grouping with the Dogana, which, together with a section on the right, are made to tell in opposition to the bright evening sky. The shades are deep and clear, and the effect is fully realised.

No. 202. '***', JOHN ABSOLON. The subject is the merry dance of a company of rustic youths and maidens in the open air. The same idea has, we believe, been treated before by this artist.

No. 208. 'Havre and Cape Le Heve, from the outer Buoy, Fishing Lugger running out,' THOMAS S. ROBINS. The view is taken from beyond St. Adresse, and off the light-houses, with little but an indication of the pier and the entrance to the port, the principal objects being the fishing boat and other craft, which with the movement of the water are drawn with much reality of effect.

No. 216. 'The Warrant exhibited to the Lady Abbess of a Benedictine Nunnery for the Suppression of her Convent,' HENRY WARREN. In this composition there are numerous figures, all circumstanced in a manner to support the principals and assist the narrative. The right section of the picture is successful in colour, and arrangement; here a clerical functionary makes an inventory of the valuables of the monastery—rather premature, as the warrant is but just presented. The lady abbess receives the spoilers with sorrowful dignity, and everywhere the subject is sustained in a manner to supersede the necessity of a title.

No. 219. 'Roses and Lilies,' Mrs. HARRISON. A study from a group of flowers and fruit—roses, grapes, &c.; painted with brilliancy and truth.

No. 225. 'A Stream from Dartmoor,' W. BENNETT. This is simply a rivulet flowing over a rocky bed, and shaded by trees—powerful in effect and vigorous and truthful to a degree.

No. 261. 'At Pallanzo, Lago Maggiore,' T. S. ROWBOTHAM. An accurate representation of the place which is a good subject for a picture as affording a well disposed association of romantic material. It is however too highly coloured.

No. 267. 'Stag Rocks, Lizard, Cornwall,' S. COOK. A charming drawing, presenting the subject, a passage of a bold and rocky coast, under a very successfully painted sunset effect. It is exquisite in colour without being forced, and the fading distances retire under the eye, held as it were in atmospheric suspension like the prominent points of a dissolving view.

No. 279. 'St. Amands, Roneu,' J. S. PROUT. A group of those dear, dirty old houses, valuable on paper, but detestable as habitations; the exteriors are historical, they are associated with long passed away burghers, doublets, rapiers, halberts, and that sort of thing, and perhaps the *genius loci* of some of them (if he could be caught)

might speak of Bedford and Joan of Arc. The drawing represents faithfully these picturesque remuants.

No. 284. 'Countessbury Crags on the Lyu, North Devon,' S. COOK. This is a drawing of a quality approaching sublimity. The subject is selected with fine taste, and painted with an exalted tone of poetic feeling. It is a wild scene—rocks and trees—accompanied by the effect of a thunder-storm. The picture is not very large, but it is a production of great excellence.

No. 293. 'Autumnal Tints,' H. C. PRIDGEON. A subject of an ordinary kind, consisting of trees, a broken bank, and a bottom of ferns, very agreeably put together, and rich and harmonious in colour.

No. 296. 'Dutch Vessels running into Flushing Harbour,' THOMAS S. ROBINS. These vessels are well and decidedly characterised. They might be going into any other harbour; nevertheless, the drawing is pleasing in treatment, and displays skill in marine subject-matter.

No. 307. 'A "Soft Morning" on the Hills,' D. H. M'KEWAN. A study of rocks—a small section of mountain-scenery brought forward under a rainy sky. The colour is natural and unexaggerated, and altogether the drawing is very forcible in effect.

No. 313. 'Woodland Scene,' FANNY STEERS. A small group of trees, successful in form, and harmonious in colour.

No. 317. 'Mr. and Mrs. Charles Kean in their Macbeth Characters—Painted by command of her Majesty.' These are two figures separately painted, and not intended as allusive to any particular passage of the play. The portraits are small, and may be termed full-length miniatures; and with respect to resemblance, perhaps, Mrs. Kean is the more successful. They are masterly in drawing, and worked out with the nicest finish, but the position of the shield hanging at the knee is neither graceful nor dignified: if there be an authority sufficient to justify this method of carrying the shield, it is one of those eccentricities which do not tell in painting.

No. 314. 'Portrait of Henry Cooke, Esq., Author of "Sketches in the Pyrenees, &c. &c.,"' SARAH SETCHEL. This is a drawing, pure, bright, and life-like in colour, and animated by life-like expression. All who know the works of this lady, must feel disappointment that so few of them are exhibited.

No. 318. 'A Corps de Garde,' L. HAGHE. This is a small drawing, the only work this artist exhibits. It shows a few Belgian burghers of the seventeenth century on military duty at the guard-house door of their hôtel-de-ville. It is a most spirited drawing; the figures are all big with the full blown civic importance which is such an amusing feature in the characteristics of many of this artist's impersonations. His works are this year missed by the visitors to this institution.

No. 319. 'Beauchamp Tower, Chepstow Castle, Monmouthshire,' E. G. WARREN. Simply the tower rising above a luxuriant wilderness of summer foliage. The drawing strikes the spectator as having been worked out from a photograph but coloured from nature. It is beautifully manipulated and full of truth.

No. 322. 'Ducks,' CHARLES H. WEIGALL. A small drawing, nevertheless remarkably accurate in the description of the birds. No. 331. 'Muscovy Ducks,' by the same painter, is equally meritorious.

No. 324. 'No, my Dear, they are for the Broth,' HENRY WARREN. The title is the reply of an old woman peeling turnips to a child who asks for one to eat. This study

is entirely successful, especially in the elder figure.

No. 338. 'Matilda,' ED. H. CORBOULD. This lady is reading; the figure and the incidents of the composition are worked up to the utmost nicety of miniature execution.

No. 339. 'The Sea-Side—a Sketch,' ROBERT CARRICK. An original and striking composition, showing a boat containing a number of boys who are busied in pushing it off; the figures are full of life and spirit.

No. 345. 'Light,' M. ANGELO HAYES. The principal in this drawing is a soldier of the 11th Hussars, whose horse is drinking at a rivulet; the regiment is at hand as if at a field day. It is one of the best of the minor works of its author.

No. 348. 'Scene from the Merchant of Venice,' G. HOWSE. A class of subject, not, we think, usually painted by this artist; the drawing is, however, judicious in the arrangement of its parts, but it had been better with less attention to the details of ornamentation.

No. 365. 'The Rise,' and No. 356. 'The Fall,' HARRISON WEIR, are two drawings of great power describing "the rise" of a covey of partridge, and "the fall" of a brace to the guns of the sportsmen. The birds are well drawn and the purpose of both pictures is sustained by knowledge and observation. The birds that are shot are already lifeless, and we expect them to fall heavily to the ground. Both drawings are full of impressive truth.

With a notice somewhat briefer than usual we are compelled to close our review of the exhibition; very many of the works of which we have spoken, we would willingly have described at greater length. On these we have curtailed our observations, and yet have not been able to instance all that merit favourable mention.

THE VERNON GALLERY.

THE BALCONY.

W. Etty, R.A., Painter. J. C. Armytage, Engraver.
Size of the Picture, 2 ft. by 1 ft. 8½ in.

WE have now come to the last of the eleven pictures by Etty which are contained in the Vernon collection; it is a work that will well serve as a companion picture—though we do not believe it was so intended by the painter, as it is a little larger—to that we introduced into our last year's volume, under the title of "The Brides of Venice;" in both there is a group of figures in a recess covered with the vine, and a gorgeous piece of tapestry thrown over the balcony; but in that now engraved there is added to the lower part of the composition a shawl of peculiar richness, which greatly enhances the brilliancy of the work.

"The Balcony" exhibits the defects as well as the beauties of our great colourist; the comparative insipidity and absence of refined expression in the faces of the females, and a degree of indifference to the graces of form: on the other hand, it shows much elegance of composition, a powerful management of *chiar'-oscuro*, vividness and richness of colour, and powerful effect by the contrast of strong and almost positive tints. In these latter qualities it perhaps excels the other picture to which allusion has been made, while, as a whole, it is less agreeable in sentiment. But in estimating any work from the pencil of this painter, we must always bear in mind that he never sought to satisfy the admirers of "prettiness;" he took a broader view of the artist's functions, and aimed at the attainment of those higher characteristics by which many of the old masters of Art are distinguished, and which are looked for by those who consider that painting should be addressed more to the understanding than to mere sentimental feeling.



W. ETTY, R.A. PAINTER.

J.C. ARMYTAGE, ENGRAVER.

THE BALCONY

FROM THE PICTURE IN THE VERNON GALLERY.

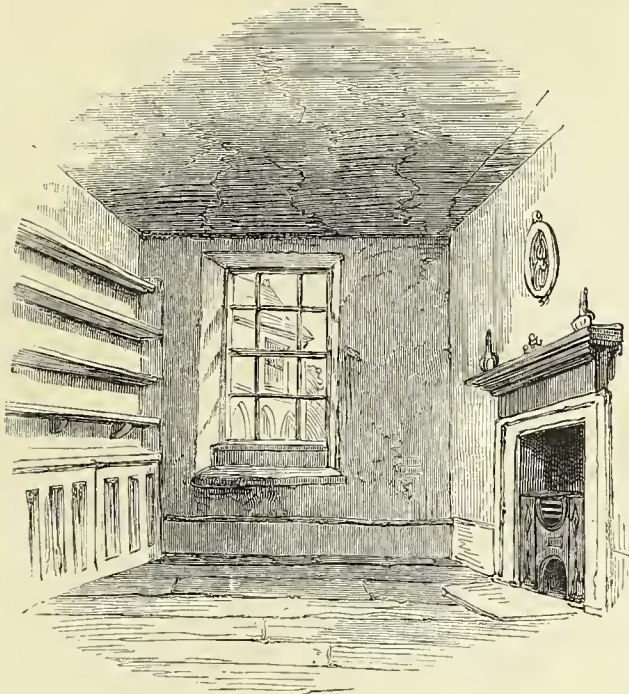
SIZE OF THE PICTURE,
2 FT. IN. BY 1 FT. 8 1/2 IN.

INTD. 1840. ARTU.

LONDON, PUBLISHED FOR THE PROPRIETORS.

SIR JOSHUA REYNOLDS AND HIS BIRTHPLACE.*

NORTHCOTE supposes that the William Gandy † spoken of in our last notice, was an early master of Reynolds, but there seems no direct evidence of this, though he was doubtless acquainted with the works of Gandy, which, Northcote says "were probably the first good portraits which he had seen *previously to his going to London.*" And yet if he was not acquainted with



THE ROOM IN WHICH REYNOLDS WAS BORN.

Gandy as a master, to whom could the following remarks, written by Sir Joshua's father, apply? If they were intended for Hudson, who was occasionally a visitor at Bideford, in Devonshire, it is clear that the charge of jealousy or envy cannot be maintained against him. The first is dated December 7, 1744. "I understand that Joshua by his Master's means, is introduced into a club composed of the most famous men in their profession, that was the word in Bob's letter, who had it from Molly, which is exceeding generous in his master." The date of the next is May 24, 1745. "I understand by a letter which Joshua has writ Mr. Craunch, that Joshua's master is very kind to him; he comes to visit him pretty often, and freely tells him where his pictures are faulty, which is a great advantage; and when he has finished anything of his own, is pleased to ask Joshua's judgment, which is a great honour." These extracts certainly involve in some obscurity what biographers have hitherto said about the instructors of Reynolds: the word "master" is used in both, but no name is mentioned. Mr. Cotton solves the difficulty thus, and it seems more than probable that he is right. He assumes that Reynolds returned to London about the latter end of 1744, and that, a reconciliation with Hudson having taken place, he introduced his former pupil, and consulted him as the father's letters inform us. The death of the elder Reynolds, which happened in 1746, summoning the son once more into Devonshire, it was *then* he took the house at Plymouth Dock, in conjunction with his sisters; the family

being compelled to relinquish their abode at Plympton.

The death of Reynolds's father was a severe trial to the son; how could it be otherwise? the good and estimable old man had always shown himself a most indulgent and affectionate parent, ever solicitous for the welfare of his children, but especially for that one concerning whom he seemed to have a presentiment that he was destined to give a name of distinction to his family. He lived to witness the ground ploughed up, and the seed sown for such a result, but not long enough to be present at the gathering in of the harvest, nor even to see its progress to maturity.

Reynolds, like most other artists desirous of excelling, was very anxious to visit Rome, and about three years after the decease of his father an opportunity to do so, though by a somewhat circuitous route, presented itself, which was too favourable to be neglected. Among the acquaintances whom he made at Plymouth Dock, through his intimacy with the Edgecumbe family, was that of the Hon. Augustus Keppel, then a captain in the navy, and afterwards Viscount Keppel. This officer having received an appointment in the Mediterranean, offered the artist a passage in his ship, the "Centurion," bound in the first instance for Algiers. They sailed on the 11th of May, 1749, touching first at Lishon, then at Gibraltar, and afterwards proceeding to Algiers. Keppel's mission to the latter place was soon settled, he then set sail for Minorca, where his companion met with an accident by falling, while on horseback, over a precipice, severely cutting his lip; the effect of this is seen in

almost all existing portraits of Reynolds. This circumstance delayed him some time at Port Mahon, but he was not idle with his pencil: several persons sat to him while recovering from

eyes the glories in art of which he had heard so much; he desired to pay his homage to the princes of the profession, and profit, if possible, by studying their productions. A visit to the Sistine Chapel confers on an artist that kind of dignity which studying at a university bestows on a scholar; and one would imagine, from the importance attached to such a pilgrimage, that excellence in painting could be acquired like knowledge in Greek; but the power to remember is one thing, and the power to create is another." The inference which we draw from the concluding passage of this extract is, that a man who goes through the ordinary college terms must necessarily turn out a good scholar, and that a retentive memory is all that is essential to obtain a knowledge of the dead languages: but if so, how is it that of the hundreds, nay thousands, who in the course of some quarter of a century pass through our universities, we have only one Parr, or one Arnold within the same period. Neither Oxford nor Cambridge can produce such men, if there is no fit mental quality to work upon, any more than a residence of two or three years in Rome can make a Titian or a Reynolds.

On the paragraph we have just quoted, Mr. Beechy very justly observes;—"It may here be suggested that Rome is, in fact, something more to the student in painting than an imaginary source of inspiration; it is a practical school for the study of art, and for those important branches of it, in particular, which alone can give it the intellectual value which constitutes its greatest attraction. Sir Joshua gained more from the Sistine Chapel than the empty distinction of having visited it: and if others have returned from it with no larger views of art than those with which they first may have entered it, the fault must be attributed to the weakness or the carelessness of the visitors, and not to the works which they contemplated." The truth is, Oxford and Rome, or any other cities renowned for literature and art, serve only as aids to develop genius, they can never create it, nor even impart the power to *remember* what may have been taught and seen, so as to confer any decided superiority. Intellect far above the common order is as necessary for the thorough acquisition of the dead languages, as superior ability of another kind is to constitute a really good artist: in both instances plodding industry



DISTANT VIEW OF THE CASTLE AND MOUND.

his fall. As soon as he was able to prosecute his journey, he took leave of his kind friend Commodore Keppel, engaged a passage to Leghorn, and thence proceeded to Rome.

Speaking of Reynolds's visit to Rome, Allan Cunningham, in his "Lives of British Painters," remarks that "he longed to see with his own

may do much, but it cannot endow with gifts which nature has denied.

The finest works of art are not always those which at once strike the spectator and rivet his attention; in fact it requires close study, and not a small amount of knowledge of the subject, rightly to estimate a good picture or a noble

* Continued from p. 132.

† We presume the artist here alluded to was son of James Gandy, who died, according to Pilkington, in 1689. The latter is said to have been a pupil of Vanduyck, in whose style he painted portraits, most of which are in Ireland, and, by some, are considered as little inferior to those of his distinguished master. Gandy was a native of Exeter, and left a son named William. Joseph Gandy, A.R.A., the architect, who used latterly to exhibit some fanciful architectural designs, and who died a very few years since, was also, we believe, of the same family.

piece of sculpture. We have met with men well-instructed and of general information, who could not discover the least merit or beauty in the cartoons of Raffaele till they had carefully examined them several times. Though this cannot quite be said of Reynolds, yet the first acquaintance he made in Rome with the works of that great painter was very far from producing the impression which might be expected on a young and ardent, but, as yet a comparatively untaught, mind in the most elevated walk of art. In a paragraph quoted by Malone in his "Life of Sir Joshua Reynolds," the latter has said; "It has frequently happened, as I was informed by the keeper of the Vatican, that many of those whom he had conducted through the various apartments of that edifice, when about to be dismissed, have asked for the works of Raffaele, and would not believe they had already passed through the rooms where they are preserved; so little impression had these performances made on them. One of the first painters in France told me that this circumstance happened to himself; though he now looks on Raffaele with that veneration which he deserves from all painters and lovers of the art. I remember very well my own disappointment when I first visited the Vatican; but in confessing my feelings to a brother student, of whose ingenuousness I had a high opinion, he acknowledged that the works of Raffaele had the same effect on him; or rather, that they did not produce the effect which he expected. * * * My not relishing them was one of the most humiliating things that ever happened to me. I found myself in the midst of works executed upon principles with which I was unacquainted.—I felt my ignorance and stood ashamed."

Reynolds passed nearly three years in Italy, the far larger portion of the time in Rome, but he also visited Genoa, Florence, Venice and Bologna. It is remarkable that he should have seen in these latter cities so little to induce him to prolong his stay in them, especially in Venice, the great school of colour, that quality of painting on which so much of his own fame is based. Raffaele and Michel Angelo are names that undoubtedly sound greater than those of Titian and Correggio, but while Reynolds copied and studied the former, his works show a stronger resemblance to those of

character into which little of the lofty, and nothing of the divine, could well be introduced." In his ninth "Discourse" he draws this distinction between Raffaele and Titian; they

than otherwise. "Sir Joshua Reynolds," he says, "owed his great superiority over his contemporaries to incessant practice and habitual attention to nature, to quick organic sensibility, to

considerable power of observation, and still greater taste in perceiving and availing himself of those excellences of others which lay within his own walk of Art. I can by no means look upon Sir Joshua as having a claim to the first rank of genius. He would hardly have been a great painter if other great painters had not lived before him. He would not have given a first impulse to the Art, nor did he advance any part of it beyond the point where he found it. He did not present any new view of nature, nor is he to be placed in the same class with those who did. Even in colour, his pallet was spread for him by the old masters; and his eye imbibed its full perception of depth and harmony of tone from the Dutch and Venetian schools rather than from nature. His early pictures are poor and flimsy. He indeed learned to

4 Mrs Garrick. prevented
10 1/2 Micks by my eye
1 Lady Beauchamp by in ng 109
to be observed

10
1 1/2 Lady Beauchamp

11 Mrs Cox
1 Lady Beauchamp
10 model
Mrs Windham

11 Mrs Cox

1 July 1789.

"seemed to have looked at nature for different purposes; they both had the power of extending their view to the whole; the one looked only for the general effect as produced by form, the

see the finer qualities of nature through the works of Art, which he, perhaps, never would have discovered in nature itself. He became rich by the accumulation of borrowed wealth, and

other as produced by colour." And in his fourth "Discourse" speaking of the Venetian painter he says, "though his style is not so pure as that of many other of the Italian schools, yet there is a sort of senatorial dignity about him, which, however awkward in his imitators, seems to become him exceedingly. His portraits alone, from the nobleness and simplicity of character which he gave them, will entitle him to the greatest respect, as he undoubtedly stands in the first rank in this branch of Art." And again in his ninth "Discourse," "it is to Titian we most turn our eyes to find excellence with regard to colour, and light and shade, in the highest degree. He was both the first and the greatest master of this Art."

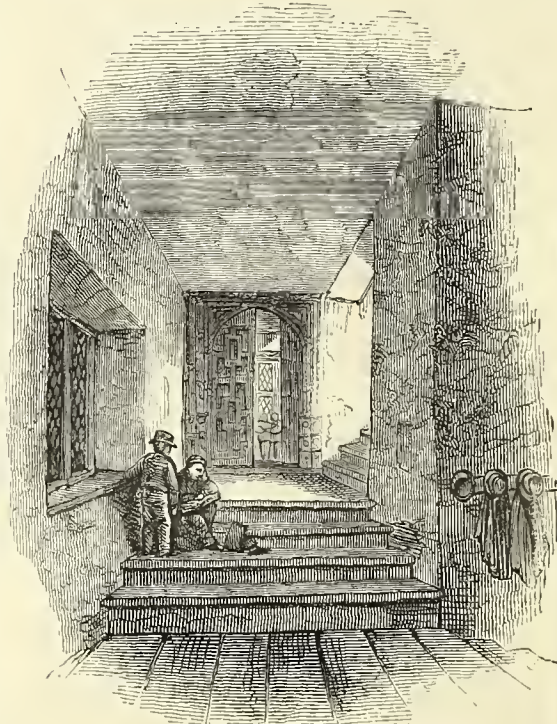
The result of Reynolds's studies in the Italian Schools, as applied to his own style of painting, is thus commented upon by Hazlitt, whose criticisms upon Art are distinguished by an acuteness of judgment, and, in general by an amount of truthfulness few who are acquainted with

the subject will feel disposed to deny. The remarks may appear somewhat severe to those who are accustomed to consider Reynolds among the brightest luminaries of painting, but we are rather disposed to assent to them

his genius was the offspring of taste. He combined and applied the materials of others to his own purpose with admirable success; he was an industrious compiler or skilful translator, not an original inventor, in Art. The art would



THE SCHOOL-ROOM.



STAIRS LEADING TO THE SCHOOL-ROOM.

the latter; so that it has been observed, "he admired one style and painted another; that with Raffaele and Michel Angelo, and the 'great masters,' and the 'grand style' on his lips, he dedicated his own pencil to works of a

remain, in all its essential elements, just where it is if Sir Joshua had never lived."

This quotation, from a writer whose judgment is seldom wrong, is a digression from the progress of our narrative, and yet it can scarcely be considered out of place here, inasmuch as the character of Reynolds as a painter was the result of his visit to Italy; and while

settlement in London, that he became acquainted with Dr. Johnson; and though the two men differed as wide as the poles in temperament and disposition, Johnson, "rough and saturnine," Reynolds, "soft, graceful, and flexible," their respect and esteem for each other ripened into a friendship firm and lasting.

From St. Martin's Lane, Reynolds removed to a larger house on the north side of Great Newport Street, where he resided till 1761. By this time his practice had so increased his means, that he was in a condition to purchase a house for himself; and finding a suitable one on the west side of Leicester Square, he bought it, "furnished it with much taste, added a splendid gallery for the exhibition of his works, and an elegant dining room; and finally taxed his invention and his purse in the production of a carriage, with wheels carved and gilt, and bearing on its panels the four seasons of the year. Those who flocked to see his new gallery, were sometimes curious enough to desire a sight of this gay carriage; and the coachman, imitating the lacquey who showed the gallery, earned a little money by opening the coach-house doors. His sister complained that it was too showy;—"What!" said the painter, "would you have one like an apothecary's carriage?"*

Round the hospitable and elegant table of the courtly painter, would now assemble most of the distinguished *literati* of the day; for though not a man of education himself, in the ordinary acceptance of the term, he delighted in the society of cultivated minds and of men of genius. Johnson and Boswell, Goldsmith and Sterne, Edmund Burke, Garrick, Percy, Lord Lansdowne, Lord Palmerston, and others, were frequently his guests. With Burke, Reynolds was on very intimate terms; and when he could spare time from his professional engagements, accepted the repeated invitations of the great orator and

living at the present time; the present Earl Fitzwilliam, whose portrait he painted when his Lordship was about five years old, is among the number, and so is the model just alluded to, Mr. Rolfe, the proprietor and occupant of Sealy's Farm, near Beaconsfield.

In the documents which Mr. Cotton has permitted us to make use of, as stated in our former notice, we find that he has been allowed by Miss Gwatkin, of Plymouth, to take extracts from a number of memorandum-hooks, now in the possession of that lady, which formerly belonged to Reynolds, and which contain, in his own handwriting, a list, with some few intermissions only, of all the persons who sat to him for their portraits from the year 1755 to 1790. Mr. Cotton, who intends, we believe, to give this list in his forthcoming book, has kindly sent us a fac-simile of one of the pages, which we have introduced. He says, what will very probably be the case, that the publication of this list "may lead to the authentication of some doubtful or neglected portraits which still slumber in the housekeeper's room; and, at all events, it cannot fail to excite admiration and wonder at the astonishing amount of work which Sir Joshua must have done each day, and at the constant, persevering industry for which he was remarkable." This catalogue contains nearly fourteen hundred names: what a portrait-gallery would these pictures make, if all were collected under the same roof! When one recollects the host of celebrated men and women connected with the public and private histories of the period, whose names will be found in this list, it may be safely affirmed that no other painter, ancient or modern, attracted to his studio such an assemblage of illustrious sitters. Mr. Burnet, who has written so ably on Reynolds's works and "Discourses," truly remarks that,—"The sitters of Reynolds, notwithstanding the pomatumed pyramids of the female hair, and the stiff, formal curls of the male, which set every attempt to beautify the features at defiance, either by extension of the form, or harmonising of the several parts of the countenance (serious obstacles to pictorial beauty), were still in possession of that bland and fascinating look which distinguishes people of high breeding. Of Reynolds, we know that all the beauty and talent of the land flocked to his painting-room, conscious of being handed down to posterity, with all the advantages which pictorial science could achieve." As an instance of this, Sir Joshua's pocket-book for 1758, contains a list of nearly eighty portraits; among them we find the names of the Dukes of Cumberland, Devonshire, and Lancaster; the Duchesses of Richmond and Grafton; Lords Weymouth, Beauchamp, Sandwich, Morpeth, R. Spencer, Portland, Portmore, and Strafford; Ladies E. Keppel, St. Aubyn, Harrison, B. Hamilton,



LANE NEAR PLYMPTON CHURCH.

we recognise in him the artist whom the English school acknowledges as its head, and to whom it is more indebted than to any other for its present high position, arising from the impulse he gave to it, and the example he set before it, we cannot rank him with the great men of Italy, nor even of the Low Countries, either in the compass of his art, or the development of that particular branch with which his name is more immediately associated. "He was deficient," writes Allan Cunningham, "in the lofty apprehension of a subject; had little power in picturing out vividly scenes from history or from poetry; and through this capital deficiency of imagination was compelled to place in reality before him what others could bring by the force of fancy."

Reynolds returned to England in October, 1752, and took a house in St. Martin's Lane, where he at once commenced his career as a portrait-painter. As might be expected, when he attempted to put in practice the knowledge he had acquired in Italy, he found much opposition from those artists who, having themselves followed a beaten and formal path, could not understand why it should not content others also; they could understand neither his principles nor his practice. His old master, Hudson, was one of the first to cry out against the young innovator;—"Why," Reynolds, he cried out, on looking at a picture of a boy which the latter had recently completed; "you don't paint so well as when you left England." Ellis, who had studied under Sir Godfrey Kneller, and who had been much employed as a portrait-painter, expressed his opinion:—"Ah, Reynolds, this will never answer; why you don't paint in the least like Sir Godfrey." But Ellis proved a false prophet; Reynolds found that his new style did "answer;" it soon attracted attention, and gained admirers; his studio became the resort of beauty and fashion, to whom the grace and elegance of his compositions were a novelty; among his earliest aristocratic sitters, were the second Duke of Devonshire, and the artist's patron, Commodore Keppel. It was also not long after his



PLYMPTON, FROM THE FIELDS LEADING TO RIDGEWAY.

statesman to his mansion at Beaconsfield. It was on the occasion of one of these visits, that Reynolds found the model of his celebrated picture of the "Infant Hercules Strangling the Serpents," executed for the Empress Catherine of Russia, and now in the Imperial collection at St. Petersburg. Of the many individuals who "sat" to Reynolds, how very few are

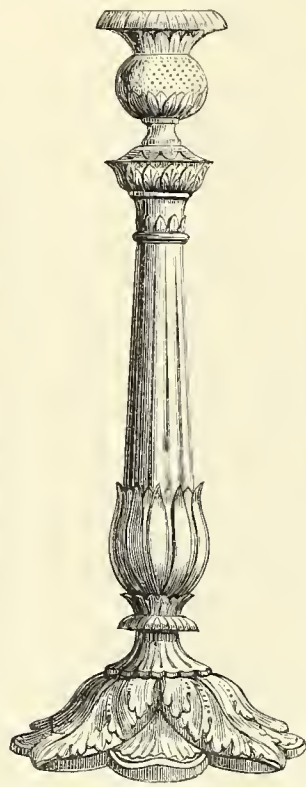
* Allan Cunningham's "Lives of the British Painters."

L. Greville, C. Fox, Stanhope, Standish, Raymond, Granby, and Coventry; Sirs M. Featherstone, St. Aubyn, T. Harrison, &c., &c.

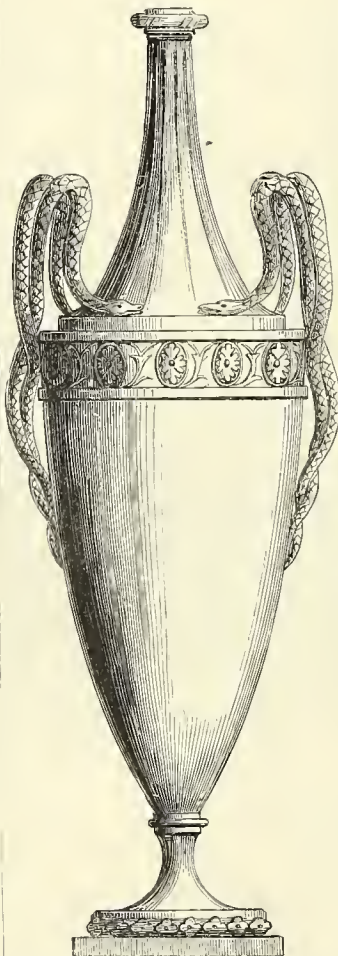
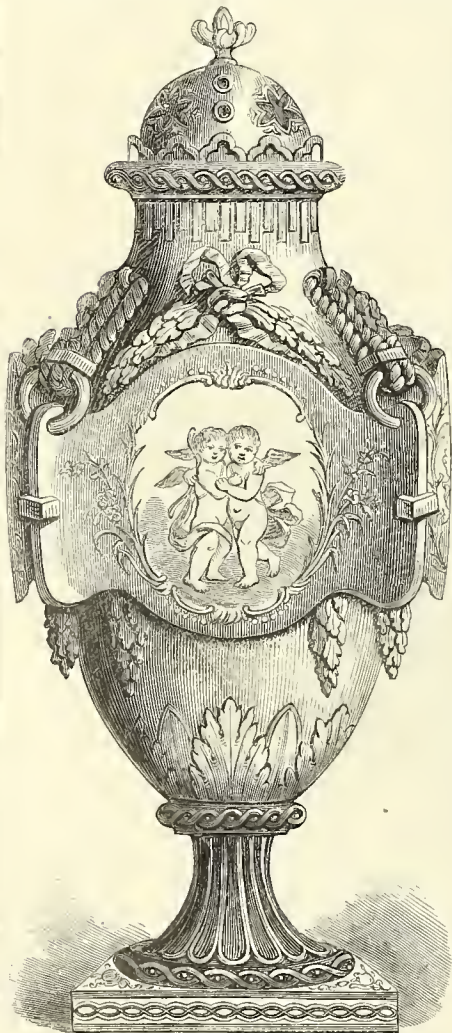
We are compelled, by want of space, to break off our narrative more abruptly than we intended. Of the twenty-two portraits of Sir Joshua from his own pencil, which Mr. Cotton describes and locates, he does not allude to that from which our engraving was copied; nor do we know how it came into the possession of Mr. Vernon.

THE PROGRESS OF ART MANUFACTURE.

FROM the establishment of Messrs. DANIELL, of Bond Street, we have selected four objects, the produce of the manufactory at Colebrookdale. The two VASES

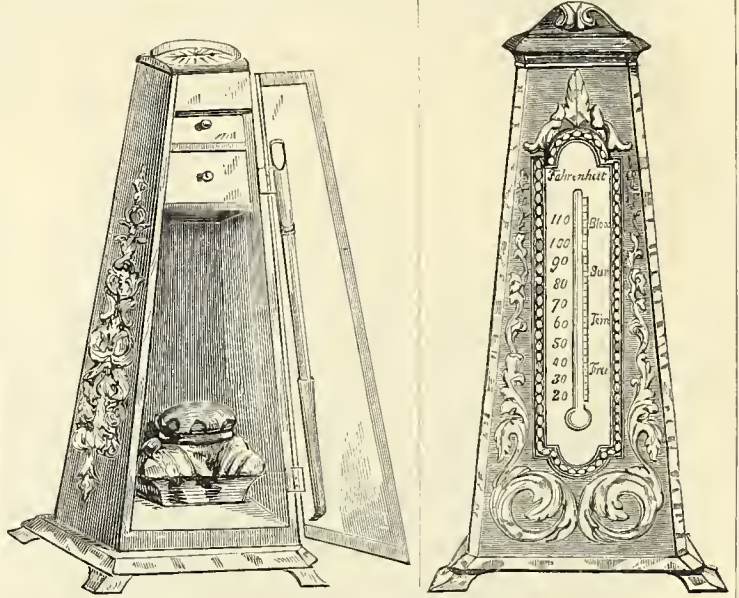


are copies of the very beautiful original Sèvres vases, the property of the Queen, which were exhibited some time ago at Marlborough House. Her Majesty

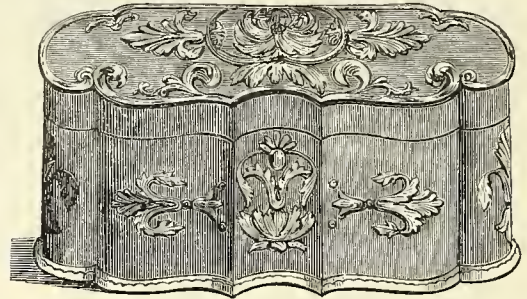


graciously permitted Messrs. Daniell to make these copies of them, and they have certainly succeeded in producing admirable imitations of the originals.

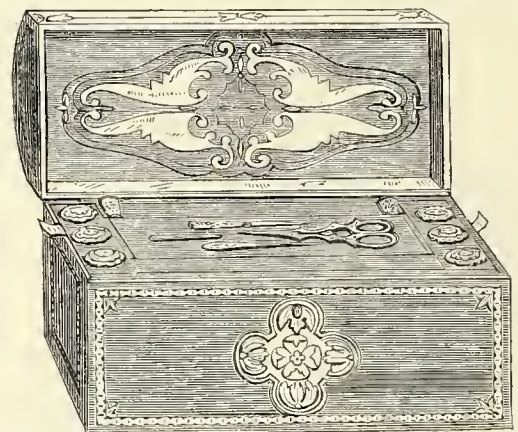
The four objects engraved on this column have been chosen from the papier mâché establishment of Mr. CLAY, Pall-Mall. The THERMOMETER



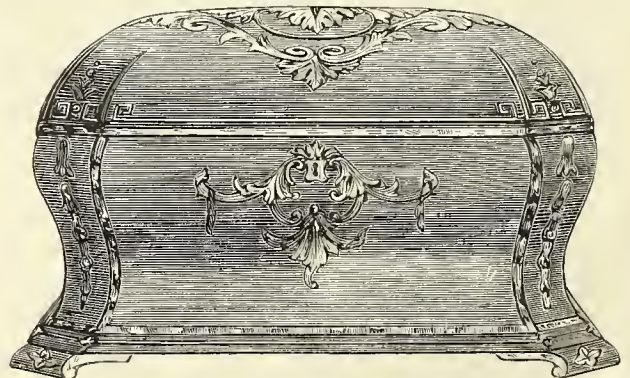
is represented both externally and internally, to show its applicability to other purposes than that of indicating the temperature; inside, it is



fitted up as an inkstand, and with drawers for writing materials, &c. The TEA-CADDIES and WORKBOX that follow are ornamented and inlaid



in a pure and elegant style of decoration, the workmanship of which is of the best order. There are few objects of manufactured Art whose



intrinsic value depends so much on the manner in which they are "got up," as papier mâché articles; these are in every respect good.

OUR INDUSTRIES IN THE
CRYSTAL PALACE.

THERE was something pre-eminently fine in the periodic return of the tribes of Israel to the mighty temple of Jerusalem: where, in a common prayer for peace and a sublime Hosannah, was extinguished all the heart-burnings, the envies, and the hatreds, which for ever afflict the human soul in its clay tenement, irrespective of kindred, and regardless of race and tongue. The march of the tribes bearing with them peace-offerings, was a symbol in the old world of the march of nations to our Palace of Industry in modern time. In the ever to be remembered 1851, under the most happy series of circumstances, the inauguration of the Great Exhibition by our illustrious queen, marks a turning point in the world's story. The olive branch, proclaiming that the troubled ocean of humanity has subsided to a condition of repose, was exhibited over the largest section of the civilised earth, and man for once was awakened to a new competition, and began to stir himself for a bloodless strife—the war of industry. Mind was marshalled against mind: one effort of thought was weighed against another: and in the struggle every power was improved. There was not a nation, or a province, or a town, which left that area of industrial competition without an acquisition of strength, and the result has been an exciting energy, giving rise to new births, acting as the quickening sunshine of the spring on the dormant vitality of the tree; developing at first the bud, which eventually unfolds itself in the full glory of the leaf and flower.

The Dublin and the New York exhibitions were the earliest efforts—the Crystal Palace at Sydenham is the more mature development of the vital forces which received their quickening power under the genial influences which so peculiarly distinguished, what will ever be called by distinction, the Great Exhibition.

In our last journal we examined the general arrangements of the Crystal Palace at Sydenham, as it relates to Art, with a few, and for the present, sufficient, references to science, as represented in that building. Our object is now to indicate the extent to which especially human industries will be illustrated, and to tell something of the story which may be read of the manner in which man seizes on the productions of nature and works them to his purpose.

Nineveh may display her emblems of power in the human-headed and eagle-winged bulls and lions which gave grandeur to her palaces: Egypt may force upon us her mysteries in her sphinxes, and her superstitions in the hieroglyphics of her lotus columns: Greece may strive to win the soul by those sculptured forms of beauty which—the creations of high intelligences—speak like musical undulations to the world: Rome, regal and republican, may show her aims and aspirations after beauty: in her poet's house the type of a luxury which was the utmost refinement of sensuality: or her stately halls decorated with statues which mark the struggle between mind and matter, between the aspirations of a great intelligence and the throbings of mighty hearts which worshipped the god of war, and made valour the highest virtue.

The Moresco palaces, full of the golden glitter of the Asian clime: its lovely arabesques, which strive to catch the forms and hues of flowers, wet with the morning dews and trembling in the sun, may plead

the cause of beauty in this guise, which strikes the eye as does the tinkle of a thousand silver bells the ear.

Byzantium may show another phase in human progress—the hollow of the wave—exhibit the influences of superstition in repressing the efforts of mind, which are, however, constantly struggling upwards and asserting its power.

The genius of Italia, re-awakening from its sleep of ages, and full of the dreams which have haunted that long sleep, may shower upon us the elements of the beautiful: yet what of that?

What of the whole of these?—there is a higher theme than these to which we are called to listen: a holier book than these which man perforce must read. The theme—that which nature spreads out before him in her vast creations: the book—her rocks and leaves, which are full of truthful sermons, and which ever whisper in the softest and the purest tongues.

In the physical world we discover hieroglyphs, which our hierophants have translated into the common tongue. These tell us that man cannot create, but that he can employ for his uses all that is created. That not merely can he mould the chill clod, or cut the stone into a form of beauty: force the metal from the rock, and, melting, frame it to his will: but he can seize on the subtle elements, bind them as coursers to his chariot, and chain the physical powers—heat, electricity, and light, compelling them to do his bidding. Of these, and the results which spring from these, as exemplified in the Crystal Palace, or which must find, ere long, a place within that temple, we have some thoughts to utter.

The mineral, the vegetable, and the animal kingdoms are to be represented, and so represented that they may be studied under two aspects. First in their natural relations and next in their useful applications. This collection is to grow into a natural history museum of the highest class, in which the direct relations of the three kingdoms of nature to each other are to be faithfully represented. The tropical plant will wave above the tropical animal, and the creatures of the arctic zone will be immediately connected with the vegetation of the polar regions. The rocks of our islands will be gathered together in sufficient masses to be well distinguished, and there will be displayed the minerals which are found within or beneath them, the soils which are spread as their covering on the surface, and the products of those soils. In this way the geological, as distinguished from the geographical distribution of plants, will be taught. The rough idea of this, is all that can at first be expected, but after the opening day this will be continually improved, until eventually it will receive its full development.

In the vegetable collection we shall find the cotton plant, in the industrial courts the woven fabric. In the animal collection the creatures covered with wool, and those whose clothing is of hair will be found, and from the loom we shall have numerous articles manufactured from these. In the mineral collection will be the clay iron-stones and hematites, and the ores of copper, of lead, of tin, and of zinc, and for use and ornament the metals obtained by the reduction of those ores. This is but a set of single examples of which there will be a most numerous gathering; all of which, if read aright, will greatly advance men's knowledge. As yet the industrial courts are unfinished, and consequently the exhibitors cannot display their productions. We have only intimations of what the display will be.

Those intimations are favourable as far as we can gather; we cannot, however, but express an opinion that the Company will find themselves compelled to adopt measures for rendering this division perfect, possibly entailing a considerable outlay on their parts which hitherto they have not contemplated. We must take the world as we find it, and unless inducements sufficiently strong are offered to the man of commerce, he will not be induced to incur a heavy cost, involving a probable loss, although he may be told that he is aiding in a great work; consequently until he can be brought to believe that he will make a profit by renting a space in the Crystal Palace, and the expense of keeping a servant in attendance, he cannot be induced to venture on the speculation. We believe that in all matters connected with Art-manufacture, the speculation would be a remunerative one, and we doubt not, but when the public have once become aware of the novelties which await them, and the rush to Sydenham begins, that every inch of available space will be occupied, and we believe not before. The public know what was the character of the Great Exhibition; they do not believe in the realisation of a second of so peculiar a kind; and they are generally in ignorance of the grand differences between the Crystal Palace at Sydenham, and the Crystal Palace of Hyde Park. It may be that the accounts circulated through the press have not been sufficiently explicit, or it may be that the mass of the people cannot realise in their minds the description of a Nineveh court, or the revival of a section of the Alhambra. Be this as it may, we learn that space producing a rental of 25,000*l.* has been taken, consequently it is evident that a number of our producers do conceive the opportunity thus afforded to be one which may be commercially profitable to them. The promulgation of this fact may induce others to follow their example, and we sincerely hope the displays of our industries may be creditable to all, and furnish the means of instruction to the public, at the same time that it becomes a source of pecuniary profit to the exhibitor.

Birmingham will display its varied productions, from the accurately manufactured rifle, and the elaborate piece of jewellery—to the button and the pin. Sheffield becomes an exhibitor of its plated goods and its world celebrated cutlery. In connection with the steel of the Sheffield goods, our iron manufacture forces itself on our attention, and we shall be curious to see if our iron manufacturers have profited by the lesson of 1851, and can exhibit a sheet of iron equal to that which then hung—the admiration of all judges—in the Russian court. We have heard of many improvements in our sheet iron for the manufacture of tin plate, and particularly of an iron made from desulphurised coke, which is spoken of as excellent; we hope examples of these will be shown. While on this subject we may ask what has become of the collection which the Executive Committee of the Great Exhibition gathered, as gifts to the nation, to form a museum of manufacture. Is it buried under the accumulating dust of three years in the lumber rooms of Kensington Palace? It is not acting fairly by the manufacturer to allow his donations to be buried, without advantage to the public or gain to himself, and it certainly is time that some one should bestir himself and quicken the somnolent energies of those to whom we should look for a realisation of the expectations held out. Upon the success of the Exhibition a number of men, "like boys who swim on

bladders," have striven to rise, but though they may triumph for a season, unless they have honesty of purpose sufficient to lead to an abnegation of self, their schemes must fail. The Royal Commissioners allowed themselves to be persuaded to the purchase of ground at Kensington, which, it is probable, will never be occupied by the museums and the schools so elaborately talked of, and mysteriously planned. The Royal Academy rejects the site; the Learned Societies will not be driven out of town. The National Museums will not part with their treasures; the People hesitate to believe in the virtues of industrial colleges; the Government will not advance the money required, and everything reminds one of the nursery story of the ox, the butcher, and the rope.

The only "place of promise" which assumes the appearance of a permanent dedication to the cause of truth, is the restored temple at Sydenham. That this is the opinion of the highest personages of the realm is proved by the fact that the labours of a private company are to be honoured by a state opening, on the 10th of this month, and yet more so by the order which has been given and executed for the construction of rooms for the Royal Family. It is already seen that the princes here can read the wondrous tale of human progress, and learn the mysteries of those industries which mark the advance of civilisation; and those children by whom the destinies of men are eventually to be guided, are to receive a large section of their education here.

We must confess we are greatly disposed to regret the necessity under which the directors feel themselves compelled to open, thus early in June, the building to the public in its incomplete condition. Although there is a large amount of space covered with objects of interest, and of such interest that many a shilling will willingly be spent on the study of these alone, we desired to see the applications of science to the uses of man more perfectly laid out before the public than they can be for a long period.

Five hundred exhibitors will necessarily present a large accumulation of those efforts of thought and industry which will inform the public of the highest order of manufactures. We shall find examples of our earthenwares, porcelains, and glass; of our metals, and castings; of our brasses and bronzes, and the more delicate works of the chaser and embosser, as shown upon gold and silver articles. As we have already intimated, our steel manufacture—superior to any in the world—will be worthy of attentive study in the Sheffield court. The iron ore raised in the Swedish mines of Dannemora, or in the remote provinces of Russia, will have taken the form of tools with which England supplies the world. We expect, too, to see iron castings which shall fairly rival the long celebrated ornamental works in iron, of Berlin, and much besides which is curious and instructive in the productions of the furnace and the forge. Woven materials will abundantly be supplied; silk, linen, cotton, and wool will be fairly represented. May we venture to hope that the designs exhibited will prove an advance in our decorative powers, and that the arrangements of colour may show that the eyes of Englishmen have been taught to know the laws of chromatic harmony. All the varieties of paper manufacture, which made so interesting a court in the Hyde Park collection, will be fully illustrated here. The embossed envelope, the delicate sheet of ladies' note paper, and the perfect sheet of

drawing board, will contrast with the coarser forms of manufacture; and from these in another direction we may trace this form of labour from the plain card to the elegant papier mâché article, with new and chaste forms of ornamentation. The productions of the vegetable world, woods in every variety, wrought into numerous forms for use and ornament, will find at Sydenham a place; and the animal kingdom, yielding its ivory, and its bone, and its shell to the ingenious industries of the turner and the carver, will be presented in numberless attractive forms.

Machinery in motion will before long be ready to interest the public, as it did in the former Exhibition; but as this important department will not be nearly completed at the time of the opening, we must, therefore, reserve our remarks on this to a future number. All that we have aimed at doing in this paper and the former one has been to give an indication of what was preparing for the public. This we believe we have done sufficiently. We feel, however, that we have a few remarks to offer on the great object to which we trust the Crystal Palace at Sydenham will be held sacred—**THE INSTRUCTION OF THE PEOPLE.**

We have yet to learn, as a people, what is meant by Education. We say this with a perfect knowledge of what has been done, and what is doing, in the name of education, which it is fashionable just now to talk of. We are, as a people, ignorant—absolutely ignorant—of the science of education. A powerful writer has lately drawn a picture, and made a statement, which we transfer to our pages, as sad but serious truths: "You plunge through a muddy lane, where a few days' work, a few faggots, and a few barrow-loads of stones, would construct a footpath dry in all weathers. You approach a cottage, on the walls of which are neither creeper nor wall-fruit, the garden of which is washed, trodden down, and sopped with rain, and the fence, which admits all cattle, because, as the tenant tells you sulkily, the landlord will not send a carpenter to make a job of it, and take a quarter's rent. You enter with your boots in a state which assures you that neither man, woman, or child can know the luxury of dry feet in that house for the winter. The house is in confusion, as it always is, either because it is Saturday or washing day, or a day for taking in wood, or no day at all, and nobody expected. The children, such as are left—for it transpires that they are only a remnant—have pale cheeks, blubber lips, red noses, bleary eyes, shaggy locks, thin legs, and blue fingers, with only thin summer clothes in the depth of winter, excepting what they have winter and summer—huge lace boots, always wet and hard. A tea-kettle and a vessel for boiling potatoes, constitute the whole of the culinary apparatus. There is not a comfortable corner in the room, unless it be comfortable to sit with one's toes in the fire, one's eyes in the smoke, and one's back in a cutting draught, fresh from the outer air. The woman, holding a squalid child, whose bare legs hang in the blast, expatiates on her numerous hardships, and on the general indifference of mankind to the sufferings of the poor. On the walls you see a few tawdry pictures of amatory scenes, intermixed with others still more tawdry of the gospel history. On the shelves are *heaps of bibles, prayer books, and tracts. The woman thus slovenly and utterly incompetent, was brought up at a National School, and has children, too, who go irregularly to the National School.* This is not a solitary specimen, it is a class."

Now let us turn to the statement which includes a picture of another character.

"The young gentleman is no more taught common things than the young ploughman. If he knows the name of a tree, a shrub, or a flower; if he knows seedtime and harvest; if he knows the name of a star, or can point out a planet, and has the least inkling of its movement; if he knows the map of England, or of his own county; if he knows more than by sensation the chemical qualities of the food that he eats; if he knows how mysteriously and wonderfully his own physical frame is made; if he knows the laws of motion, and the application of the mechanical powers, the composition of a watch, or the nature of any one substance he can put his hands upon, he must have picked it up precariously, irregularly, and almost stealthily, out of school, for school teaches him none of these things, any more than it does English literature or the history of his own country."

"Look on this picture and on this," the representatives of classes from either end of the social scale, and both equally untaught in those things which it most concerns them to know. The high and the low, the rich and the poor, are taught the signs by which ideas are expressed, and if ideas are involved in the signs which the Greeks wrote or the Latins promulgated, the son of rich parents may learn a few of these. "But," asked a high and learned churchman, "how many first-class men of Oxford can tell me why water rises in a pump?"

A knowledge of things is not taught at schools; the great book of nature is left unopened; the master and the pupil remain alike ignorant of its contents.

We trust there are signs of the twilight which indicate the opening of day—and the Crystal Palace is itself the outward expression of the great fact—that we feel the want of knowledge which has been denied us. Here is an attempt to give an epitome of Nature's works, an abstract of the great book of natural knowledge, which will, we trust, be successful; and if it is rendered intelligible, successful it is sure to be.

An appeal is made through the senses! the masses are to be solicited, by exciting their curiosity, to read a book of the highest interest. "A palace all of glass," more brilliant and far more vast than the "stately pleasure dome" of Kublah Khan, is to hold the wonders of the vegetable world, the more remarkable examples of the animal races, and representations of the various tribes of men. It is to be made splendid with miniature palaces of the ancient kings, and temples sacred to bygone creeds; fountains are to enliven the whole by their motion and their music; and instrumental music is to lend its soothing charms to all. Amidst the seductions of fancy, and the sweet solicitations of the ideal, the refining, the humanising powers of which must never be lost sight of, the great lessons which we have so strangely neglected are to be taught. The pupil of the National School will soon learn in such a place as this, that *order* is the road to happiness. Her tawdry pictures will give place to more humanising representations of things on which the affections love to dwell, and of the scenes of sacred history which must awaken a true religion in the soul, and virtue, cleanliness, and health must result. The pupil of the "Grammar-School;" the student of our Universities will discover that there is a higher book than Homer opened for his study, and that the learned discussions of the dead fathers are less seductive than the discussion over the living industries which are spread out before him.

We must hurry to a close; but we cannot do so without expressing our hope that, at the same time that this remarkable building is open to the wealthy, who can visit it at will, and learn its noble lessons, some arrangement will be made by which the poor, hard-worked artisan, who cannot snatch an hour from his task from Monday morning until Saturday night, may be enabled to avail himself of the influences which all allow the Beautiful ever exerts over the human soul.

OBITUARY.

JAMES WADMORE, ESQ.

The subject of the present memoir was born on the 4th day of October, 1782, at a house situated in the Hampstead Road, and nearly opposite to the chapel. His father, James Wadmore, was for many years employed in the Stamp Office, and held a situation of great trust. His mother, who was a native of Chester-le-Street, Durham, as a child remembered the troops under the command of the Duke of Cumberland passing through previously to the battle of Culloden, and her mind was stored with many tales and ballads relating to that interesting period of English history. James Wadmore was the second son of a family of five, and when yet a child he and his brothers were taken to a school in Yorkshire, near Greta Bridge, where he remained for some years, and, though the school seems to have been one of a humble character, he made considerable advance in the studies to which his attention was directed, especially in mathematics, in which he was assisted by the usher, a Mr. Todd, who had formerly been a mate on board a trading ship, and had gained a thorough knowledge of mathematics and navigation; indeed, he seems to have taken great interest in his pupil, and used to lend him his instruments to draw diagrams. When about twelve he was removed, and for some time after his return to London, was engaged as a supernumerary clerk in the Stamp Office, and was then bound apprentice to a Mr. Prickett, of Highgate, who taught the business of his profession, that of land surveying and measuring, and prepared him for the many and important duties which awaited him when he became master of his own time, and had to commence life in earnest. He often spoke of those times, and mentioned many anecdotes, especially one of his having to leave the room, where he was engaged in laying down plans, at a country inn, that Lord Nelson might have the use of it, and that, whether intentionally or by chance, a silver pencil-case belonging to him was left upon the table. It will, however, be unnecessary to say more on this point, save that Mr. Wadmore's connection increased rapidly, and he was placed high among the members of the profession, and many large maps might be pointed to in order to show his accuracy in drawing such things. At this time he was living in Lisson Grove, and even then he appears to have commenced collecting pictures; he became a purchaser of Westall's picture of "Hagar and Ishmael;" when the painting was brought to his house, it was found too large to be taken through the door, and after much difficulty it was obliged to be taken in through the windows, the sashes of which had to be removed. This unfortunate circumstance, so suggestive of Robinson Crusoe's canoe, by no means damped his ardour for acquiring pictures and collecting prints, and amid the many calls of his profession, he found time for gaining a knowledge of the Fine Arts, and also of reading, so that his education was in a great measure owing to his own care and diligence. His connection at this time seems to have been very extensive, and his time fully occupied; but at the raising of the St. Pancras volunteers, in 1803, he entered them, and acted as fagman, an office now cast aside; towards the close of the war, he was gazetted ensign by the wishes of his fellow volunteers, and he was also chosen by them to present a sword to their commandant on the corps being disbanded. On the death of his uncle, Mr. John Foster, of Bury Street, in the year 1815, he had a considerable estate left to him, together with many duties, having as executor to watch over the interests of thirty minors, which he did, and that to the satisfaction of them all. He now could better follow the bent of his inclination, being released from the necessity of following his profession. From this period we may date the formation of his collection of pictures, and it was about this time that he became connected with so many artists of

the day, amongst whom may be mentioned Sir William Allan, (his old and continued friend, whose letters, even till the time of his death, speak of him with the greatest kindness), Wilkie, Burnet, Denning, Fox, and Vincent. With all these he lived on terms of intimacy, respected by them for his kindness and liberality. At this time he removed from Lisson Grove to 40, Chapel Street, a house much larger and better suited for a collection of pictures. Few who now see the dark, dingy house which Mr. Wadmore once inhabited, could imagine that it then stood clear from the street, and few who now see its desolate appearance would imagine that it had been the scene of so many pleasant meetings between those connected with the fine Arts—that it at one time was ever open to artists and their friends. About this period, in the summer months, he made a tour in France and Belgium, accompanying an invalid friend, who died shortly after landing at Dover, his kindness to whom has ever been gratefully remembered. Soon afterward he accompanied his friends Burnet and Denning, into the Highlands, where they met with an accident, which, however ludicrous in its details, might have proved fatal, being thrown from a cart and severely injured. During a stay, however, at Edinburgh, Mr. Wadmore completely recovered his health, while his kindheartedness gathered round him many friends. During his residence in Chapel Street, the pictures were principally collected, and the walls of that large house covered with works of Art. But Mr. Wadmore not only gave assistance to the fine Arts by becoming a frequent purchaser of pictures; he assisted many early in their course of study, whom it would be easy to mention. His name, too, must yet be kindly remembered, and many could acknowledge his help. None who once heard of the open-handed liberality with which he assisted Vincent and others could forget the name of Mr. Wadmore. Many of the pictures forming his collection have very interesting anecdotes associated with them. He had long desired a picture by Wilkie, but his many commissions prevented that artist from fulfilling his promise of painting one. While the picture of "The Chelsea Pensioners" was painting, Mr. Wadmore called, and, after having attentively looked at it, and admired that exquisite work of Art, turned to him and objected to the figure of a Life Guardsman, saying, "But, Mr. Wilkie, the Guards were at the battle;" upon which Wilkie answered, "A' weel, some of them might ha' been left at home to recruit." However, Wilkie thought on Mr. Wadmore's remark, and the figure of a light dragoon was substituted. As there seemed little chance of obtaining a picture, Mr. Wadmore said he should like the original sketch for the figure of the Life Guardsman, and he accordingly mentioned the subject to Wilkie, who said he would send it to Chapel Street as early as he could, and mentioning 40*l.* as the price for the little sketch; a few days afterwards the picture was sent, no longer the unfinished sketch of one figure, but beautifully finished, and another figure introduced, together with a dog, "to break the horse's legs," as Wilkie said. On Mr. Wadmore's seeing how much had been done, he at once said, "But I must give you something more, Mr. Wilkie, for it is a picture now, not the sketch you sold me." "No," said Wilkie, "it was all contemplated at the time." But, while the walls of Chapel Street were hung with specimens of modern painters, and Mr. Wadmore would be called a patron of the living fine Arts, he by no means neglected those great models of drawing and colour, the old masters. Being introduced to Michael Bryan, Esq., the author of the "Dictionary of Painters and Engravers," Mr. Wadmore had the opportunity of gaining much valuable information on the subject of early masters, and with him became a purchaser of the picture of "The Virgin and Child, with the figure of St. Roch," by Annabale Caracci, together with the "Mars and Venus," by P. Veronese, and the "St. John" of L. da Vinci, from the collections of the Duke of Orleans and Marshal Ney. Subsequently this celebrated picture by A. Caracci became Mr. Wadmore's alone, and was added to his collection, forming an important addition to it. It would be unnecessary to mention the various pictures, and the tales connected with them, as they are well known, and therefore need no comment. The last great addition made was the purchase of three of J. M. W. Turner's pictures, "Dieppe," "Cologne," and "The Guard-ship at the Nore," each of them splendid specimens of that master, and standing as high as any of his greatest works. They who have seen the glowing mid-day sun of "Dieppe," with its correctly-drawn architecture, the crowded docks, the marvellous harmony of the colours; or the beautifully-tinted sky of the "Cologne," with its illusion of aerial perspective, the gleams of sunlight reflected on the shining sides of

the Rhine boats; or the sober realities of the rain-storm at the Nore, will never forget their feeling of delight. These pictures were originally painted for Mr. Broadhurst, but subsequently sold by him to Mr. Wadmore.

While, however, Mr. Wadmore has been most known for his collection of pictures, he has been no idle man in other matters of every-day life. He was a contributor to "Rees' Encyclopædia," writing an article "On the uses of the Theodolite and Surveying," for which he refused any remuneration, saying that he thought all should contribute to a work of that class.

During the fearful visitation of cholera in London in 1831 and 1832, Mr. Wadmore, as one of the guardians of the poor for Marylebone, was indefatigable, and when almost all refused to perform their duties, he and some one or two daily visited the crowded wards of the poor-house, speaking kindly to the sufferers, and seeing that their wants were attended to. This and his continual urbanity in attending to his duties, made him universally respected, and all were sorry when Mr. Wadmore decided on leaving the neighbourhood where he had so long lived. The necessity of a purer air than that of Chapel Street decided Mr. Wadmore on seeking another home, and he purchased a house at Upper Clapton, where he built what he always longed to have, a gallery for his pictures, where they might be seen to advantage, no longer crowded in rooms, and placed back to back, but carefully hung and tastefully arranged. From this time he made no addition to the stores of Art, but, as it were, rested from his labours, enjoying the collection which through so many years he had made.

But though Mr. Wadmore was in general known as a picture collector, he did as much for water-colours as for oil, and his carefully-selected portfolios, eight in number, will attest the extent of his purchases and his taste; he was by no means a purchaser for the sake of names, but appreciated the beautiful wherever he met with it, and thus assisted many young men in the commencement of their struggle for fame. Still this collection contains some—nay, many—specimens of the first painters; there are some by Turner, Stanfield, Roberts, Cox, Copley Fielding, Stothard, Chambers, Wright, Denning, Hart, J. Nash. These were comparatively little known, except to those friends who spent many pleasant evenings looking over these treasures, and commenting on them, and on these occasions artists in turn made their remarks on the works of their fellow artists. Indeed, Mr. Wadmore sought the fine Arts in all forms—in prints and etchings, of which he had a large collection; in books, of which he had a well-selected library, containing some very rare specimens of medieval MSS. and early printing. He was for many years a member of the Astronomical Society, and of the Club, consisting only of twenty-one members; also of the Numismatic Society, with which he was some time connected; he was a member of the Graphic, and oftentimes a contributor from his stores of Art. Towards the close of his life he became gradually more feeble, his walks became more and more contracted, he felt a greater disinclination to mingle in society, or to see many about him. These changes from his active habits were evidences that his strength was failing. Infirmities increased on him daily, and though enjoying all his faculties, he became more and more the old man. To those who remembered him in his strength, it was sad to see the change, though his head retained its intellectual form, and perhaps became even more distinctly marked. His last years passed by calmly; in the morning, reading; in the evening, telling stories of the past, mingled with pleasing anecdotes of painters with whom he had associated. Towards the close of last year, 1853, he became evidently more infirm, and his health still more precarious, and though all that medical skill could do was done, yet he was plainly sinking. A few days before Christmas day, he became worse, when his family was summoned to see him, yet hopes were entertained still, as there seemed no immediate danger; but on the night of the 23rd December, he became rapidly worse, and towards morning quite insensible, and after lying in that state three or four hours, quietly breathed his last attended by his children.

A plain polished granite tomb covers his grave in Highgate Cemetery. H. R. W.

MR. F. MACKENZIE.

This artist, one of the early members of the Old Water-Colour Society, and for many years its Secretary, died in the beginning of last month at an advanced age. He was very favourably known to the public by his architectural drawings, which were finished with great delicacy and attention to the detail of the subject.

THE STUDIO OF VAN DE VELDE.

E. Le Poittevin, Painter.

C. W. Sharpe, Engraver.

THE name of Eugene Le Poittevin is not unfamiliar to the earlier readers of the *Art-Journal*, nor are his works altogether unknown to them, as exhibited in two engravings we published prior to the introduction of the "Vernon Gallery," "The Studio of Paul Potter," and "The Fisherman's Return."

All who have read the history of the two celebrated Dutch painters, the Van de Veldes, will recollect that "Mr. William Van de Velde, senior, late painter of sea-fights to their Majesties King Charles II. and King James," as his tombstone in St. James's Church set forth, was on terms of intimacy with the distinguished Dutch Admiral, De Ruyter; and it is related that, on one occasion, the artist being desirous of studying the effect of a cannon fired from a ship, begged his friend to afford him such an opportunity from one then under the command of De Ruyter. It is this scene which M. Le Poittevin has made the subject of his picture, and most picturesquely it is represented; the figures in the foreground are, if the term may be applied to a group of such a character, most elegantly composed, the eye being carried up, by a well studied arrangement of forms and lines, from the base of the pyramid to the apex, the principal figure being at once the central and chief point of attraction, and is in the act of "touching in" the smoke. Almost immediately behind him are a stalwart man and a delicate-looking young female, watching the progress of the sketch, and below him are some peasant children, and a man having the appearance of a sailor, who are curiously scanning the contents of the painter's sketch-box.

The picture is rather low in tone, but is charming in richness and harmony of colour, and is most carefully finished; it is a *replica*, in every way equal to the original, of one that has always been considered among the best of this artist's works. The copy from which our engraving is taken was exhibited at the Royal Academy in 1852.

A WALK THROUGH THE STUDIOS OF ROME.

I AM neither an artist nor a critic; I simply profess to give my own impressions, formed on the spot, during a walk through the various studios of Rome, in the hope that my account may interest those who are unable to see the interesting works by living painters and sculptors to which I am about to refer with their own eyes.

The day on which I started for the studios was a "festa;" rain and mist marking it especially as a holiday from all work dependent on light and sun. My companion—a well-known artist—long resident here, had undertaken to lead me through the principal studios, not the easiest places to find unaided, in such a labyrinth as Rome. We drove first into a miserable side street, suggestive of nothing, opening from the Via Babuino, and stopped before a dirty wooden door, much resembling the door of a stable. It opened, and we stood in a workshop filled with statues. A delightful warmth of atmosphere was instantly perceptible; which, coming as we did from the damp cold streets into this fresh land of grace and beauty, gave the notion of a transition from Purgatory to Paradise. A young man was chiselling a marble head when we entered, but he was only a neophyte, a catechumen in Art, as yet admitted but to the outer temple.

"Where in the world are we?" said I, as we emerged into a pretty garden redolent of sweets, and passed under verdant arcades into a larger apartment on the opposite side. "You are in Mr. Gibson's studio," replied my companion. Before I could ask any questions I saw Mr. Gibson himself—a middle-sized man of prepossessing appearance, with greyish hair, and a peculiarly grave, immovable expression of

countenance. For a moment he removed a cap which he habitually wears, and greeted us frankly, his manners being particularly simple and unaffected. He invited us, after showing a few of his less important works, to look at his "Venus." This was exactly what I was longing to do. In the centre of a large studio we saw that remarkable statue, which, when exhibited to the world, will create a new era in sculpture. It met our view as a pale delicate vision of the softest beauty, the eyes turned towards us, full of sweet, lucid gentleness, the limbs moulded in the most perfect proportions.

The statue is entirely coloured of a pale flesh-tint, looking more like wax than marble. The eyes are blue, with the pupils marked, and the hair faint flaxen. The only part of the marble left white, is the drapery thrown over the left arm, which, by the contrast, produces a brilliant effect; the edge also of this portion is finished with a coloured border of pink and blue. The apple in her hand, which she has just received from Paris, is of gold, as well as the armlet (an attribute of Venus, which Raffaele has, by the way, borrowed for his *Formarina*). Atherfeet lies a tortoise. I infinitely prefer this statue as a work of Art both in form, figure, and expression, to Canova's "Venus" in the Pitti Palace at Florence, where, from the faulty arrangement of the hair, the head appears large out of all proportion. Gibson, on the contrary, has gathered the locks of his "Venus" into close blue fillets, which produce the most charming lines imaginable. To me the figure appeared perfect. I should be sorry to criticise a statue so enchanting; sorry to undertake to decide whether colour or no colour is the thing. I am quite contented to gaze and admire.

This is evidently a favourite work with Gibson, who has been engaged on it for six years. "I do not know when I shall part with it," said he; "certainly not for a long time. It is destined for a public hall at Liverpool, but I would not take any of the money usually paid beforehand, so that I might remain free: I shall not part with it for years. If they offered me a good room in London I might exhibit it there, —I should not object to that."

I asked him what first led him to think of colouring a statue. "My reverence," replied he, "for all the Greeks did in Art. It was their ancient practice to colour marble—a practice they learned from the Egyptians. Remember, continued he, growing more and more earnest as he entered on his favourite theme. "Remember, they were our superiors in the Fine Arts; and, as the church cherishes its saintly legends, so should sculptors study and follow those great examples of classical antiquity which time has handed down to us. On what else can we depend? It is often remarked by the English that sculpture is cold and inexpressive, and that effect is much lost by the sightless marble eyes. This is quite true; the Greeks had the same idea; and therefore they had their *statue painters*, which explains what Pliny says of Praxiteles, who, when asked which he considered his best works, replied, 'My best works are those *painted* by Nicias.'

"I am aware," continued Mr. Gibson, "that it would be a very easy thing to produce a vulgar effect by painting a statue; but that is no argument against a judicious use of colour, which, when applied with prudence is, in my opinion, essential to sculpture. Far from hiding any defects, it renders them only more evident and unsightly."

I could not enumerate half the works in this room; I can only mention such as struck me particularly. There was a repetition of a statue of Sir Robert Peel, now just erected in Westminster Abbey, clothed in the rich mantle which has given so much offence to our English realists, who, I suppose, wished to see Sir Robert done into marble, in the very identical blue coat and gold buttons of the English gentleman,—"his habit when he lived." Speaking of this statue, Gibson said:—"When I received the order, I studied over-much in my own mind an appropriate attitude. I thought of one and another statue, with this hand up and that down; one leg forward and one arm raised. I wanted to strike out something new. I always,"

continued he, "practise over everything I model myself, go through every attitude I conceive, and make my statues live and move before me, as it were. I put myself into those positions I most fancy, and satisfy myself that they come naturally. Were any one to see me at such times," added he, with a smile, "they would think I was mad for a certainty."

It was very interesting to hear him talk, he was so simple and unaffected.

He is very fond of representing the allegory of Cupid and Psyche, which he says appears to him the most elegant of all pagan fables. One basso-relievo on this subject was in the room, Psyche lying on a couch embracing Cupid, who stands beside her. There is the utmost purity and grace in her up-turned face, full of innocent fondness. Then we saw a lovely group of figures, "Psyche carried in the arms of two Zephyrs," of life-size. It is the same idea as that in Mulready's picture of "Crossing the Brook," but with all the elevation proper to the different characters of mortals and of gods.

Gibson pointed out also a basso-relievo of earthly desire and heavenly love under the form of two Cupids struggling; one is all ideality, while the expression of the other indicates a grosser nature: indeed this character of Cupid, as the god of ideal love, is everywhere beautifully illustrated in Gibson's studio, and seems to be a subject the sculptor dwells on with delight.

We passed into another room to see the great work on which Gibson is at present employed, "a monument," as he called it, "to commemorate a living personage," consisting of three statues, heroic size, in marble. This monument is to be erected to Queen Victoria, and will be placed in the "Princes' chamber," in the New Palace of Westminster.

After seeing many more works we left Mr. Gibson, delighted with his unaffected cordiality and kindness, and proceeded to the studio of the celebrated American sculptor, Mr. Crawford. He lives in the Piazza dei Termini, a great out-of-the-way square, close to one of the Gates of Rome, where stands the superb fountain of "Moses striking the Rock." Opposite Mr. Crawford's abode are the massive walls of Dioclesian's baths, built of the same deep red stone that lends so rich a colouring to the Colosseum.

The studio door (most unpromising like all studio doors) looks precisely as if it were the entrance to a coach-house, but on opening it we soon discovered that we had made no mistake, for we saw opposite to us the gigantic statue of "Washington," on which the artist is now engaged. The enormous horse in clay which we now beheld, was bestrode by a man without a head, that part of the hero's person being placed in another apartment. The floor was strewn with mighty fragments of horses' heads, and great legs, and hoofs, besides a Brobdignag hand of Washington and his great boot which looked for all the world like the ruins of the statue of "Dagon" in the picture books. This last article, I mean the boot, reminded me of the nursery story of the "old woman who lived in a shoe, with so many children she didn't know what to do," for really a whole generation of little people might live quite harmoniously in General Washington's boot. It looked odd and suspicious lying against the wall—what the Scotch call "no canny." I am sure it gets up in the night and walks hither and thither in the studio with more noise than ever the ghostly helmet made in the Mysteries of Udolpho!

Mr. Crawford took us into another room, one of three of the largest Italian proportions, forming a magnificent studio, to show us his design for the great monument to Washington, with the hoot part of which I have been making so free. Nothing but the bold, youthful freshness for which American genius in sculpture is remarkable, could ever have conceived so stupendous an undertaking, to be executed solely by one man. The monument is to be fifty feet high, surmounted by the colossal equestrian statue of Washington. Below, on different pedestals projecting from the centre, stand four gigantic statues of patriots, endeared to the recollection of Virginians, as having all been born in their province, and as being connected with the liberation of America from English



E. LE POITTEVIN. PAINTER.

C. W. SHARPE, ENGRAVER.

THE STUDIO OF VAN DER VELDT.

rule. Henry is a magnificent specimen of a demagogue—earnest, vehement, enthusiastic, with eager expression and arms outstretched, in the very act apparently of addressing a multitude. Beside Henry stands the grand statue of Jefferson, offering an admirable contrast, rapt in deep thought. These two figures are already cast in bronze at Munich, and are to be placed on a pedestal of a peculiarly beautiful kind of American granite. The whole monument is to be erected at Richmond, the capital of Virginia.

Below the four statues are steps broken at the angles by buttresses, crowned by grand looking eagles with half-spread wings. Upon the central pedestal, under Washington, are the arms of Virginia, which struck me as very suggestive. Between two figures of "Justice" and "Mercy" stands a veiled form representing "Eternity," which Mr. Crawford has left vague and undefined. "I thought it best," said he, "to leave that figure somewhat unfinished, in long lines, leading the imagination to fill up the deficiencies, and form for itself a being under the veil—'Eternity' cannot be defined."

Mr. Crawford made the design for this great work in only six weeks, having his attention accidentally called to the subject by an advertisement he saw in the newspaper for models, whilst he was last in America.

We now turned from this gigantic work, on which the sculptor has been two years engaged, and which he expects to complete in four more, to lighter specimens of his power. He is particularly successful in his children—we saw a pair, the "Happy," and the "Unhappy Child": the first, a sweet little round smiling creature, looking out with laughing eyes full of innocent fun. A little tunic falls over the hips in simple folds, caught up with both her hands as she daunces forward; the hair arranged in heavy natural locks is just raised, as though she were passing rapidly through the wind. The other child, sad and melancholy in aspect, holds a broken tambourine.

But the most beautiful infantine group we saw here was that of "The Children in the Wood," a subject which Mr. Crawford has rendered with consummate skill and true feeling for nature. The little creatures are lying on a block of marble dotted with leaves, while from behind the birds approach who are to prepare their winding sheet. The girl is the younger of the two; a loose drapery covers her pretty form; the boy is somewhat thinner and taller, his arm is fondly passed under his sister's head (whose long plaited hair falls loosely down) wrapt in the deep heavy slumber of unsuspecting childhood. His eyes, too, are closed, but even in sleep he turns towards his little companion as though to shield her from all harm. His hair mixes with hers in wavy curls, and he is dressed in the fanciful old English costume with which the mind associates their pathetic story. Words cannot describe the touching pathos of those sleeping children! I was glad to turn away: the life-like expression was too painful; even the little shoes (and what mother can resist the charm there is about a child's little shoe?) were full of reality. One longed to touch them, to rouse the sweet children from their fatal slumber, to drive away the ominous birds creeping up the stone, bearing the sad faded leaves!

We next visited the studio of Mr. Pollak, a German artist, and were greatly pleased with a picture he has painted of "Zephyr," a repetition of a larger picture by him of the same subject. There is a wild, fantastic fancy in this composition reminding one by analogy of the music of *Der Freischütz*. That visionary, spirit-loving imagination distinguishing the German nation, Mr. Pollak possesses in full force. Zephyr, the happiest looking urchin that ever gambolled under a southern sky, is swinging himself on a festoon of vine-leaves in a perfect ecstasy of delight. His golden hair flies in the breeze, while his pretty butterfly wings, with peacock's eyes, are extended, giving to the whole figure a flying, aerial look, just suited to the artist's elegant conception of the subject.

Mr. Pollak has also produced lately another much admired work, "Melusine," the treacherous nymph of the Lorely, whose evil reputation leads all virtuous fishermen to avoid her rock,

situated in the loveliest part of the Rhine. She is represented rising out of a wild tangled mass of water-lilies and lotus leaves, gigantic in size, more like things one fancies in a dream than anything real. From her head, crowned with flowers and coral, flows long flaxen hair mixing in matted confusion with the plants below. Nothing can be more dream-like, more poetical, than this picture, from which great judges in matters of Art augur a brilliant future for Mr. Pollak.

As yet fame and prosperity had attended the efforts of those artists whose studios we had visited. But a sad change was now to meet us as we picked our steps along an unutterably broken-up, dirty lane, and then groped our way up a dark winding staircase to the next studio on our list. We were admitted with all the eagerness of that "hope delayed which maketh the heart sick." There was an anxious, wan look about the pretty woman (evidently the painter's wife) who received us, and then instantly withdrew. The rooms seemed cold and bare, even for Italian rooms; no carpet covered the brick floor, little furniture appeared anywhere, the only embellishments were several large fresh pictures in old frames, all unsold productions of a meritorious but neglected artist. He—a poor, thin, shrivelled, grey-haired man, sat painting in his little studio, dressed in a threadbare coat, and rose evidently startled and surprised at the entrance of visitors: it was easy to see that few came his way! A fine spirited picture of the Campagna, with admirable groups of cattle and peasants in the foreground, drawn like Paul Potter, and excellently coloured, stood on the easel. Had this poor man been the fashion, how much and how justly would his picture have been praised! I asked him if it was a commission: "No, I never have any commissions now," he replied with a heavy sigh. "Was he going to send it to the exhibition of the Royal Academy?" "No, for he could not afford the expense, and he had no friend there to ensure even a tolerable place." I felt quite touched, but only ventured to say that I warmly and sincerely admired the picture on his easel.

A pale gleam of pleasure stole across his face, and then faded out like the flame of a wasted lamp. On the walls there were beautiful sketches of landscapes and animals; one, a blood red sunset with an old ruin darkening the foreground, I admired greatly. I ought to add that this poor neglected man is one of the best animal painters alive, after Landseer. He has engraved a series of etchings that prove his talent; and there is a great picture by him of men on horseback chasing a drove of wild bullocks, galloping down into the foreground, which is really admirable. But what matters all this? it is too late now; the iron has entered into his soul, and he is pining, old, and broken-hearted.

In a corner of the studio was a lovely female face, just sketched in. "I shall never finish that portrait, begun twenty years ago now," and he sighed again. I understood the allusion: that picture was the representation of the face which had been his fate. When it was begun he was a rising artist, received in the magnificent saloons of a certain wealthy Roman nobleman, on a footing of equality with the rest of his professional brethren. The original of the head we were now looking at was a beautiful model who often sat to him, and whom he regarded with the lover's as well as the artist's eye. She was very good, very virtuous, sitting only for that fatal face which worked him such woe. At last he married the model: he was proud of his fair and honest wife, and in a moment of imprudent but pardonable enthusiasm he took her with him to one of the great Roman nobleman's parties. Had she not been so surpassingly lovely she might have passed unnoticed, but, as it was, all eyes were bent upon her: a buzz went round the room of wonder and admiration, but with it there mingled gradually a whisper that the beauty had been a model.

Both husband and wife were desired to withdraw, and from that day the painter's fate was sealed; no one employed him, no one received

him; solitary and poor he worked on, and children were born, and debts contracted, and misery gathered like a dark cloud around his household, until he became the poor pinched faded man whom I now saw. It was his beautiful wife who had opened the door and had then quickly left us. Time had laid his heavy finger on her too. We had no opportunity of seeing more of her, for she never showed herself again at our departure. What a world of wretchedness there is in all this, even as I write it, and yet every word is strictly, positively true.

All Rome is running to see a group executing for the Pope by a sculptor of the name of Jaconetti, and as all Rome went we desired to see it also. The subject is the Kiss of Judas, and the conception is decidedly original, which is saying much in these latter exhausted days. The Saviour stands in a somewhat stooping attitude with his face slightly bent downwards, while Judas, a hideous Satyr-like man, roughly seizing on him and holding him by the head, bestows the treacherous kiss. To me, the fault of the group was the bestial deformity of Judas, who has a monkey grinning look perfectly hideous. Such a crime as his ought not surely to be outwardly characterised by a face of that low brutal kind which is seen in the ordinary casts of murderers. Art must and should exalt all it touches, and Lucifer, though a fallen angel, may be still grand and majestic. The merit of this group, however, is a novel attitude brought to bear on an exhausted subject, for the attitude is really strikingly original. I saw no other works in this studio worthy of remark, but without doubt the celebrity now attained by Jaconetti will soon fill the empty space with commissions. All good Catholics will be bound to patronise the artist whom the holy father "delights to honour."

Mr. Mozier, an American gentleman of fortune, whose whole life is voluntarily devoted to the Arts, must not be forgotten among the sculptors of Rome. My particular object of curiosity in visiting his studio was a marble statue of Pocahontas, just completed, and a very charming work I found it to be; full of deep sentiment and unaffected purity, with a striking originality as to costume and treatment. She wears the feather tunic common among the Indians, a coronet formed of two large simple feathers encircles her head, which is bent down in contemplation over a cross which she holds in one hand, while with the other she restrains a wild deer lying at her feet, emblematic both of the chase and of her own untamed condition.

In order to enhance the interest of this statue to those unacquainted with her history, I should mention that Pocahontas was the daughter of an Indian king, formerly ruler of Virginia. At the time when the first English settlers landed in the Bay of Chesapeake, Captain Smith, one of the adventurers, was taken prisoner by her father, and condemned, according to the savage Indian custom, to be beaten to death with a wooden club. Pocahontas, whose soft heart already felt the first emotions of love, even at the age of fourteen, for the handsome white stranger, overcome at this announcement rushed forward, drew Smith aside, and substituted her own head on the block, thus signifying to her father that she would not live if the white man were killed. The Indian king was touched by his daughter's heroism, he pardoned Captain Smith who subsequently became his ally, and in time converted Pocahontas to Christianity.

It is this period of her conversion which Mr. Mozier has chosen. She is in deep meditation over the holy symbol presented to her by her beloved, but softer thoughts have stolen across her mind, and the touching look of her simple yet noble face, expresses that her meditations have passed from the cross to him who gave it. I may add that this interesting creature, whose history deserves to be better known, was brought to London and was received with great distinction at the court of James I. She died in England at Gravesend, just as she was setting out on her homeward voyage to Virginia. A tablet is erected to her memory at Greenwich.

Within the vast courtyard, and under the lower arcades of the great Colonna Palace is situated the studio of Professor Minardi, much

esteemed by the Italians as a painter, although I am constrained to confess that I cannot admire the colour of his works. They have the fault in this respect of all modern Italian pictures, glare and glitter without shade, and consequently without effect.

The professor was engaged, when we visited him, on an immense altar-piece for Prince Doria, from which one might have been led to imagine that such a thing as shadow was antagonistic to nature; yet the drawing of this picture was masterly, and some of the groups of angels almost Raphaelesque. But what I most admired in the studio, and can in all good faith praise, were the exquisite drawings which hung round the walls; these, either merely sketched or partially coloured in sepia, were charming specimens of an elegant and prolific fancy without the drawback of anything objectionable in colouring. I know of no other drawings so nearly resembling Flaxman's sublime creations, shorn, however, of the grandeur in which the great English designer excelled; for Minardi loves rather the sweet and the fanciful than the majestic and impressive in Art.

There was a sketch by him in the room, which I particularly recal. It is in memory of the daughter of the Earl of Shrewsbury, and sister to the Princess Doria, who died, and was followed to the grave by her three children. In the sketch for the large picture she is represented as mounting through parting clouds to Heaven, her long fair hair glittering in the light, hearing in her arms the three infants, who, "even in death were not divided" from their mother. Rome, and the Cupola of St. Peter's lie below, while in a corner of the picture is a tomb under a group of pine trees, with a mourning figure prostrate before it, while the sun sinks behind the dark branches of the trees, and casts its parting rays over the scene.

We next repaired to the studio of Signor F*** in the Via Felice. Descending a flight of steps we entered the sweetest little court of orange trees I ever beheld. The fruit hung clustering on the branches like so many globes of fire among the dark leaves, some of it being of that deep blood-red kind which is peculiarly rich and luscious. The walls were entirely overshadowed by these fragrant trees, whose arching branches formed a brilliant canopy over our heads. I longed most ardently to pick and eat, but, remembering I was among the orange trees on an artistic mission only, I with difficulty succeeded in keeping my hands by my sides, and walked on through a great glass door into this most romantically situated studio. Alas! All the romance was left outside among the orange trees; not an iota was to be discovered within, where bad taste, enervated fancy, and unmistakable mediocrity reigned supreme.

Our attention was immediately arrested by a large mass of sculptor's work, of a most extraordinary and heterogeneous description. We were now looking on a figure of heroic size, dressed in the high ruff, slashed bulging sleeves and accompaniments, with a hat and feather to correspond, in which we should invest Sir Walter Raleigh when spreading his worn-out cloak for Queen Elizabeth to step upon. How all this male millinery looked in unyielding marble I leave any reasonable creature to imagine. The head and face of the figure were cast ecstatically upward so as to throw the whole body into the most awkward attitude imaginable, an attitude which certainly would have caused the original flesh and blood to fall backward into the nearest ditch, always supposing him to have been the gallant Sir Walter. In the statue's hand is a heavy book, at his feet lies another, which led me to remark his ludicrous slashed shoes quite unnecessarily protruded. He leans on a chivalric pile, consisting of a feathered helmet, a spear, a sword, and a large shield, on which were engraved the words *Pro Fide*. Now, if I were to ask my readers to guess who this character might be, they never could solve the enigma, and therefore I will tell them at once that it actually assumes to represent Torquato Tasso, who is here exposed to monumental ill-usage, which would be as galling to his morbid vanity (if he could be made aware of what is going forward in the world below)

as any earthly slights he ever endured in the aristocratic Court of Ferrara.

Everyone who has visited Tasso's Roman burial-place in the church of San Onofrio must have been scandalised at the wretched tablet now erected there to his memory. The marble caricature which I have been endeavouring to describe, is intended to replace it. If it succeeds in nothing else, it will at least succeed in commemorating for the benefit of future generations the monstrous ill taste extant in classic Italy in this year of grace 1854. I was shown a paper design of the whole affair. The dimensions of the original, as the church is rather small, will certainly fill it entirely, or have to be cut down like the mythological painting executed for Farmer Flamborough in the "Vicar of Wakefield."

Mr. Chapman, an American painter, has great merit, and a most suggestive poetic fancy. I much admired some views by him of the Campagna, that exhaustless field for the pencil, with its hourly changes of colour and shade, as the brilliant clouds sail across it, or the mountains fling down their mighty shadows in the early morning, or at the gorgeous sunset. The principal work in Mr. Chapman's studio is his "Hagar and Ishmael," an old subject treated in a new manner. Hagar, pale, exhausted, and faint, casts up her eyes in agony to Heaven, unable to proceed, while Ishmael—far from being a conventional bundle of clothes wrapped up in a corner of the picture and taking no part in the action—looks angrily, with wild dark eyes at his sinking mother, urging her to proceed. The composition is good, and the colouring excellent. There are also a series of groups of the "Twelve Seasons" in Mr. Chapman's studio, three figures in each picture, full of graceful symbols and appropriate accessories. March, for example, being a dark veiled beauty, while, beside her, jocund April shelters in her arms delicate May bearing a lap full of flowers.

In the Piazza Barberini, that home of naturalised Roman sculptors, is a small studio belonging to an American, but little known here, of the name of Rogers; and this leads me parenthetically to remark on the number of rising American artists at present in Rome, proving how rapidly that great nation is advancing in the more refined and elegant tastes, as well as in the larger political strides towards excellence and greatness.

I was delighted with Mr. Rogers' productions, and I cannot but augur for him a brilliant future when his talent shall become better known and appreciated. He showed me a charming little statue of a boy, life-size, dressed in a cloak and boots edged with fur, skating on the ice, the surface of which is rendered capitally by a high polish on the marble. He calls it "The Truant," for the boy is supposed to have fallen into temptation on his way to school, and has thrown down his books under the frozen trunk of a tree hung with icicles. Near this figure is a "Cupid," who with a weeping face is breaking his bow. This statue, Mr. Rogers has named "Love in the Nineteenth century," Cupid having blunted his arrow against "the almighty dollar" lying beside him.

All artists, they say, have an epidemic which, like the measles, visits them invariably early or late in their career; it is the *Ruth Fever*, from which Mr. Rogers happened to be now suffering; having just completed a statue of "Ruth, Gleaning;" not remarkably different from its countless fellows to be found in the studios of all nations. But the principal work on which Mr. Rogers is engaged, and to which he looks for establishing a lasting reputation, is a group that, when finished, cannot but command great applause. The subject is, "Two Indians—a Man and Woman;" she seated on his knee, while he extracts a thorn from her foot. Nothing can be more graceful than their attitudes, or more picturesque than the details of their costume. The man's head is ornamented with feathers, and his fine prominent features and high cheek bones are as much classicised as possible, to be consistent with truth to nature. His look is full of love and pity, as he carefully touches the delicate foot resting in his hand. Around him a large bearskin is cast. Mocassins

cover his feet, and a rifle lies near him. The female figure is as admirable in a different way,—soft and delicately moulded: there is a life-like look about her which is very charming. Her brows are encircled with large beads, mixed at the back of the head with small feathers; the hair cut rather short in front, after the fashion of the Venetian women of the present day. In her face the Indian type is blended with great beauty, and with a quiet *naïve* look directed towards the chief, which is very natural and pretty. She wears a feather tunic, and the mocassin she has taken off lies on the ground beside her. There is something very like genius in the conception of this group, which, should it ever reach London—by no means an improbable event—will excite, I am sure, great and deserved admiration both from the singularity of the subject, and the skill with which it has been treated.

Among the over-populated, close, cavernous streets of the "Ghetto," swarming with hawk-eyed, parrot-nosed, eager, gabbling Jews, stands in a small solitary square, the ancestral palace of the Cenci,—dark, gloomy, and mournful, as the recollections that hang about its walls. This ominous abode is now, as it were, undergoing a moral purification, by being selected for a studio by Overbeck, perhaps the most profoundly devotional artist since the days of Beato Fra Angelico da Fiesole; of whom it is related that he never sat down to paint without first offering up an earnest prayer, and then never erased anything he had done from the conviction that his hand was guided by heavenly inspiration.

Still, as nothing can stop the onward progress of time and of improvement, I cannot altogether approve of Overbeck's too close reference to the earliest masters of the Art, who, however greatly gifted, were undeniably wanting in the experience of our later days. He has, I think, a little too much receded into the errors as well as the beauties of the devotional early schools. His partiality for Fra Angelico and the early Sienna artists, has almost closed his eyes to the wondrous grandeur of effect and colouring in the works of their mighty successors in Art, and from his own somewhat straitened catholic sentiments, he has become sectarian and, consequently, circumscribed in his treatment of the sublime precepts and touching facts of Christianity. However, I would not be understood unfairly to detract from the undoubted genius displayed in his works. I only desire to protest against what I consider to be an unfair *narrowing* of those natural powers and deep convictions of the devotionally beautiful which he assuredly possesses. His studio is one of the *sights* of modern Rome; and it is impossible to examine his exquisite designs without a strong conviction that his great reputation has been well deserved. Each drawing by him is the result of deep meditation, and when rightly viewed, should lead to meditation in others. Whatever his technical defects may be, an exquisite pathos and purity pervade his treatment of every subject. At the time I visited his studio, he had no very large work in hand. But there was one drawing that impressed me strongly. It was an illustration of that text of scripture, describing the intention of the Nazarenes to kill Christ, by leading Him unto the brow of the hill whereon the city was built, and hurling Him down from it headlong. The Nazarenes stand on a precipitous cliff overlooking the great city at the moment when the Saviour, passing through the midst of them, is removed out of their sight. Christ—a figure breathing divine majesty in every line—has stepped from the rock into space, and is supported in the ambient air by clouds upheld by cherubs, who contemplate him with angelic rapture. Although visible to the spectator, our Lord is shrouded from the sight of the Nazarenes, who, massed in a magnificent group, appear tormented and distracted by every violent passion, cleaving the very air for rage, and looking round with dilated eyes, outstretched arms, and clenched fists, for Him whose blood they thirst after.

Looking with hearty admiration at this drawing, I could not but wonder that so remarkable a subject should have been neglected by

artists, while other scripture scenes are hackneyed by incessant repetition. Besides this composition, I remarked a beautiful drawing of "Christ Sinking under His Cross," full of all Overbeck's best and highest qualities, and contrasting remarkably with a "Mourning Virgin" by the same artist, whose head rested stiffly on her arm. This figure was angular in the extreme, and much too rigidly resembled an old Byzantine mosaic, to be worthy of Overbeck in his best mood.

In the ante-room was a portfolio of etchings from the famous drawings of the life of Christ, many of them full of the most touching beauty. The Resurrection of Lazarus I remember as especially excellent. His tomb is represented as being hollowed out in the side of the living rock, according to the known custom among the Eastern nations. The figure bound in grave clothes advances naturally on its feet; and thus is avoided in the most easy manner the usual difficulty in illustrating this subject, of making a corpse rise from a grave beneath the spectators.

Mr. Overbeck's studio is open on Sunday, after the hour of our English service, an arrangement which strikes me as a peculiarly happy one. There is surely no time at which we are so well fitted to look worthily and usefully at illustrations of scripture history, as when the sacred truths which that history contains, have left their newest and dearest impressions on our hearts and minds.

FLORENTIA.

THE EXHIBITION OF FRENCH PICTURES.

SINCE our notice of this exhibition last month, the pictures we then saw have been hung with many more additions, subsequent arrivals; indeed, the collection is augmenting daily; the encouragement given to the establishment of an exhibition of modern French pictures being such as to induce artists of eminence to send their works. The collection is now enriched by a small copy of Delaroche's "Hemicycle," which we are glad of having an opportunity of closely examining. In running the eye along the brightest spots in that galaxy of celebrities, we recognise familiar faces, we nod to one and squeeze the hand of another, and pass on from century to century down the widening current of Art-history. We read the lengthy narrative with admiration at the study and patience which could so successfully have given in their figures the characters of the painters; Giorgione, Rubens, Rembrandt, Vandyke, Titian, Raffaele, and a score of others, are not only portraits, but profoundly delineated characters.

Now that they are hung, we look with increased satisfaction at the works of Ary Scheffer. This artist has a European reputation for that qualification which is the most difficult of attainment in Art. He has studied expression with a success unsurpassed by even the great Masters of the World. His "Entombment," of which we have already spoken, is now advantageously seen; in addition to this, his other works are "Francesca da Rimini," "The Father Weeping over his Son," "The Conversion of St. Augustin," and "The Demon Horse." Ary Scheffer is, indeed, among living artists, him to whom may with greatest truth be applied the epithet which ages have accorded to Raffaele, "the Divine;" his works are in harmony with his soul: his is that pure spirit which ever sees in Art the aid to a holy mission. He teaches by bringing humanity into closer alliance with the Divinity; by subduing all the harsher sensations and coarser passions of man. In all his works we see evidence of innate purity: if he worships his Art, it is only as the symbol of the Giver of all Good. We rejoice to know that in this country he is entirely appreciated, and we look upon such appreciation as affording proof that our "public" has progressed in the power to feel, to understand, and to enjoy excellence in Art.

By Horace Vernet there is but one picture, it

is entitled "Hunting the Mouflon in Africa;"* it is a work of great spirit and power, showing a couple of Arabs riding in full career in a mountain pass after an antelope. Delaroche's "Death of the Duc de Guise," is one of the attractions of the collection; it is the property of the Duc d'Aumale, who has kindly lent it for exhibition. It is a dark picture, characteristic, strictly historical, and remarkable for beautiful execution. There is a composition by Mlle. Rosa Bonheur of great power of effect, painted on Roman canvas, which is well suited to the manner of this lady; she exhibits "A Drive of Cattle in Brittany." In addition to the works of Le Poittevin already noticed, there is one entitled "The Right of Might," a very extraordinary conception; it appears to have been a figure study turned into a picture; it is an eccentricity, but it has the quality of some of its author's distinguished works. Among Biard's last contributions is "Interior of a Custom House," a fair example of his class of subject; "Cattle Fording a River," by Auguste Bonheur, is a landscape rich and harmonious in colour; and "the Shepherdess" and "Contemplation," by Brochat, are equal to his most brilliant performances. Diaz has contributed a most favourable example of his powerful colour in "A Walnut Party," "The Widow's Mite," by Edward Dulripe, is a life-sized subject, full of sentiment and character. Fichel's small figure compositions are brilliant and beautiful in colour and character, and elegant in arrangement. "The Music Lesson" and "Indifference," are productions of great merit, and equally charming are Plassan's "Concert," "Lady and Lap-dog," and "The Foot-bath." These are, indeed, absolutely marvels of delicate refinement and high finish. By Jacquard, "The Wandering Musicians" is an attractive work. "The Landscape on the Banks of a River," by Girardet, shows a piece of grassy foreground, judiciously broken, substantially painted, and very like the reality. "Reading the Scriptures," by Guillemin, is a well painted rustic group and cottage interior. Grœnlaud, who is known among us as a flower and fruit painter of great power, contributes three pictures, all flower compositions; and Gudin, who is also well known in this country, has several works, all of course marine subjects. There are many more works of merit, but we cannot at present even afford space for their names. The exhibition is extremely rich in small pictures of rare excellence; many of these are veritable gems. We shall return to this subject in our next number.

The following pictures in the exhibition room have been sold up to the time of our going to press: we believe that this infusion of good foreign pictures into our own collections will be no detriment to British Art, but, on the contrary, may be of essential service to it:—

Beaume, "The Rose-Coloured Domino;" Biard, "Undine;" A. Bonheur, "Cattle Fording a River;" J. Bonheur, "Fruit;" Mlle. Rosa Bonheur, "A Drive of Cattle in Brittany;" Brochat, "Daphnis and Chloe;" P. L. Couturier, "Cocks Fighting;" A. H. Dubasty, "The Philosopher;" E. Dufré, "The Widow's Mite;" T. E. Duverger, "The Toilet;" E. Fichel, "Indifference;" "The Music Lesson;" P. E. Frère, "The Young Sempstress;" E. Fromentin, "The Caravan;" C. Hoguet, "The Windmill;" "Coast Scene;" P. A. Labouchère, "Conference with the Reformers of Genoa, 1549;" H. Lafon, "The Toilet Begun;" "The Toilet Ended;" E. Lambert, "Road-side View;" "River Scene;" "Near a Farm;" F. L. Laufaut de Metz, "The Virtuoso;" E. Luminais, "Leaving the Village;" G. Palizzi, "Goats and Goatherd;" Pezous, "The Bowlers;" A. E. Plassan, "Lady and Lap-dog;" "The Foot-Bath;" "The Concert;" H. G. Schlesenger, "The Hatchi;" Ary Scheffer, "Francesco di Rimini" (purchased by Lord Ellesmere for 1200*l.*); "The Conversion" of St. Augustine;" P. Thuillier, "Mont Blanc from the Valley of Chamouni;" E. Tichel, "Baby's First Cap;" "The Desert;" C. Hoguet, "Coast Scene;" "The Windmill;" Ulysse, "Benvenuto Cellini;" "The Foot-bath, by Blassan, has been purchased by Her Majesty; and "the Concert," of the same painter, by the artist Creswick.

* Another was added, we hear, just as we were going to press.

THE ART-UNION OF LONDON.

THE annual meeting of this Society to receive the report of the council for the past year, and for the distribution of prizes, took place in the Lyceum Theatre, on the 25th of April; the Lord Monteagle presiding on the occasion. Knowing, as we do, how much real good to artists, and how much taste among the public, though it may not always have been of the purest order, which this Institution has succeeded in effecting, we are well pleased to find it maintaining its position, and extending its beneficial influences. It is true that the subscription list of 1854 did not quite reach that of the preceding year, but the deficiency is easily accounted for by the unsettled state of public affairs, the apprehensions of a protracted war and of an increased taxation. Everything connected with the elegancies and luxuries of life is more or less subject to depression under such circumstances as those in which the country has found itself during the present year, that portion of the society's year when subscriptions flow in most abundantly; it is, therefore, no matter of surprise, far less of discouragement, to us to find a slightly reduced list of subscriptions, though quite an average one; it reached 12,910*l.* 16*s.*, of which 8248*l.* was set apart and allotted for the purchase of pictures, &c., as follows:—

25 works, at . . .	£10 each.
20 "	15 "
30 "	20 "
30 "	25 "
30 "	40 "
14 "	50 "
20 "	60 "
12 "	80 "
6 "	100 "
2 "	150 "
1 "	200 "
1 "	250 "

To these are added,—

- 5 Bronzes of her Majesty.
- 2 Bronzes of "Satan Dismayed."
- 5 Bronzes in relief of "The Duke of Wellington entering Madrid."
- 40 Tazzas in iron.
- 60 Parian Statuettes, "Solitude."
- 80 Porcelain Statuettes, "The Dancing Girl Reposing."
- 30 Silver Medals of Flaxman; and
- 500 Impressions of the lithograph, "The Three Bows."

Making in all 913 prizes,—being rather more than one to every thirteen members.

For the ensuing year it is proposed to offer to each subscriber an impression of a plate by Mr. Willmore, A.E.R.A., from the picture "A Water Party," by Mr. J. J. Chalon, R.A., together with a volume containing thirty wood engravings illustrative of "Childe Harold," from drawings by Messrs. Ansdell, Cope, R.A., E. Corbould, Dodgson, Duncan, T. Faed, John Gilbert, James Godwin, F. Goodall, A.R.A., J. Holland, Hulme, Hart, R.A., Lake Price, Leitch, Selous, Tenniel, and Wehnert.

Following up their previous endeavours to aid in the improvement of iron castings, the council have determined on the execution of an ornamental vase in that material, from a fine example in the British Museum, for the subscribers of a future year. In other branches of Art, they have commissioned the production, in porcelain statuary, of a reduced copy of the beautiful antique bust "Clitíe," in the Townley Collection. They also propose to put in hand forthwith a volume of wood engravings, from fine pictures by deceased British artists.

The council have lost the co-operation of a valued member of their body, and frequent attendant at their meetings—the Honourable Mr. Justice Talfourd. The retiring members are Baron de Goldsmid, William Leaf, Esq., and the Very Rev. the Dean of St. Paul's. To fill the four vacancies thus caused, the Hon. Mr. Justice Vaughan Williams, E. W. Field, Esq., Thos. Macdonald, Esq., and W. J. Smith, Esq., have been elected.

We have little to add to these statements, except to remark that the surplus fund of the society now amounts to 5764*l.*, and to express a

sincere hope that it will be our pleasing task next year to congratulate the numerous friends and well wishers of the institution on a large increase to its prosperity.

The following pictures have already been purchased by prizeholders:—

From the Royal Academy:—"Fishing Village," J. Wilson, Jun., 150*l.*; "Chiavera," G. E. Herring, 73*l.* 10*s.*; "The Trosachs," G. F. Buchanan, 80*l.*; "Jetty on the Dutch Coast," A. Montague, 75*l.*; "A Corner of the Studio," J. D. Wingfield, 50*l.*; "Dr. Johnson," H. Wallis, 42*l.*; "Antwerp Cathedral," S. Read, 52*l.* 10*s.*; "Harvesting," W. F. Witherington, R.A., 73*l.* 10*s.*; "A Water Mill," W. F. Witherington, R.A., 50*l.*; "Fern Burners," W. Havell, 40*l.*; "The Shadow on the Wall," E. Cockburn, 47*l.* 5*s.*; "Landscape and Figures," W. W. Gosling, 40*l.*; "The Mother's Prayer," C. Wright, 25*l.*; "The Bird's Nest," E. J. Corbett, 26*l.* 5*s.*; "Cattle and Landscape," A. J. Stark, 30*l.*; "The Kiss," C. Dukes, 25*l.*; "A Highland Valley," H. Jutsum, 40*l.*; "Cribbage," J. W. Haines, 31*l.* 10*s.*; "Buckhurst Park," J. Stark, 25*l.*; "Evening in the Machno," J. Dearle, 20*l.*; "Interior," J. V. De Fleury, 21*l.*; "Bible Class," J. Stirling, 20*l.*; "Waiting on the Beach," H. P. Parker, 18*l.* 18*s.*; "The Stepping Stones," A. Bouvier, 20*l.*; "After a Butterfly," J. T. Peele, 20*l.*; "On the Moors of Arran," A. J. Lewis, 20*l.*; "A River Scene in March," J. Peel, 15*l.*; "The Youthful Hairdresser," Miss M. A. Cole, 15*l.*; "The Belle of the Village," G. Wells, 15*l.*; "A Summer Day," J. Mogford, 10*l.*; "Reflection," J. Noble, 10*l.*; "Waiting for the Carriage," Miss M. Murray, 10*l.*; "The Ferry Boat," J. Stewart, 10*l.*

From the National Institution:—"A Pleasant Nook," H. B. Willis, 100*l.*; "The Mid-day Rest," H. B. Willis, 80*l.*; "Gipsies Leaving the Common," E. Williams, Sen., 60*l.*; "The Old Coach Road," E. C. Williams, 60*l.*; "The Lazy Herd," Hulme and Willis, 100*l.*; "River Scene," F. W. Hulme, 50*l.*; "Muslin Worker," E. J. Cobbett, 40*l.*; "The Bay of Swansea," A. F. Rolfe, 40*l.*; "On the Conway," H. B. Willis, 52*l.* 10*s.*; "A Quiet Retreat," G. A. Williams, 40*l.*; "Water Mill," H. B. Gray, 20*l.*; "The Cowshed," E. C. Williams, 25*l.*; "Gipsy Encampment," E. C. Williams, 25*l.*; "Rhingfawr," W. Williams, 25*l.*; "Newark Abbey," F. W. Hulme, 25*l.*; "Entrance to a Village," G. A. Williams, 20*l.*; "A Woodman's Retreat," E. Williams, Sen., 20*l.*; "What shall I Sing?" A. Fussell, 20*l.*; "Abbeville," A. Montague, 15*l.*; "The Quay, Rouen," J. Henshall, 31*l.*; "Evening," E. Williams, Sen., 10*l.*; "Scene on the Llugwy," H. B. Gray, 12*l.*; "The Emperor Charles V.," W. M. Egley, 10*l.*

From the British Institution:—"The Rocky Path," H. Jutsum, 100*l.*; "A Blowing Day," W. A. Knell, 60*l.*; "The Entrance to Dover," J. Wilson, Jun., 60*l.*; "Autumn," H. Jutsum, 60*l.*; "The Rehearsal," F. Underhill, 50*l.*; "The Fall of the Sallenches," G. Stanfield, 50*l.*; "After Service," F. Underhill, 40*l.*; "Isola die Pescatori," G. E. Hering, 40*l.*; "The Watering Place," A. Collins, 36*l.* 15*s.*; "Scarborough," J. Wilson, Jun., 30*l.*; "The Half-way House," G. A. Williams, 25*l.*; "The Jail Tower," W. N. Hardwick, 10*l.*

From the Society of British Artists:—"The Ross Trappe," J. Zeitter, 80*l.*; "On the Sands at Barmouth," A. Clint, 60*l.*; "Fishing-Boats," J. Wilson, Jun., 60*l.*; "The Harvest Field," G. A. Williams, 50*l.*; "The Thames at Sonning," H. J. Boddington, 40*l.*; "Criccieth," A. Clint, 40*l.*; "Clovelly Pier," W. Shayer, 40*l.*; "Landscape and Figures," W. W. Gosling, 40*l.*; "Little Nell," F. Underhill, 30*l.*; "View in North Wales," C. Varley, 30*l.*; "From 'Farmer's Boy,'" C. Richards, 20*l.*; "On the Thames," A. F. Rolfe, 20*l.*; "Ebretat," J. Wilson, Jun., 36*l.* 5*s.*; "At Porteil," A. Clint, 21*l.*; "A Robin," W. S. P. Henderson, 15*l.* 15*s.*; "Study of Donkeys," C. Richards, 10*l.* 10*s.*; "Skirts of Petto Wood," W. S. Rose, 10*l.*; "Loch Oich," P. C. Auld, 10*l.* 10*s.*

From the Water-Colour Society:—"Bridge of St. Morris," G. Fripp, 63*l.*; "View over Menteith," C. Fielding, 63*l.*; "Roman Monk," C. Haag, 52*l.*; "At St. Leonard's," T. M. Richardson, 18*l.* 18*s.*; "Head of Loch Etive," C. Fielding, 14*l.* 7*s.*; "Near Dalnally," G. Fripp, 12*l.* 12*s.*

From the New Water-Colour Society:—"Jedburgh," W. Bennett, 90*l.*; "Stirling Castle," D. H. McKewan, 52*l.* 10*s.*; "Decline of Day," C. Vacher, 50*l.*; "Fresh from the Moors," D. H. McKewan, 26*l.* 5*s.*; "Wait a Little Longer," H. C. Pidgeon, 17*l.* 6*s.*; "Cathedral, Abbeville," W. N. Hardwick, 15*l.* 15*s.*; "Bleneathera," W. N. Hardwick, 14*l.* 14*s.*; "Ben Venue," T. L. Rowbotham, 16*l.* 16*s.*; "Cottage Door," L. Hicks, 10*l.*

THE VERNON GALLERY.

THE FISHERMAN'S CAVE.

E. W. Cooke, A.R.A., Painter. S. Bradshaw, Engraver.
Size of the Picture, 1 ft. 8½ in. by 1 ft. 4½ in.

THE coasts of England offer such an infinite diversity of subject-matter for the pencil, that the marine painter can never be at a loss for varied and beautiful materials: sometimes they are low, flat, and sandy, elsewhere precipitous and rocky; in other parts bold, yet covered with green sward; and again, he will find them undulating, picturesque, and clothed with thick foliage. The English painter has therefore a great advantage over the French or Dutch artist; the shores of France, generally, have little of picturesque beauty or variety, while those of Holland are proverbially low and monotonous in character.

Mr. Cooke—who, since this picture was painted, has reached a high and well merited position in his profession—has, in "The Fisherman's Cave," chosen a very simple, but by no means an ordinary subject; he found it, if we mistake not, among the Keutish chalk cliffs, somewhere about Margate or Ramsgate; the cave, many of which exist in that locality, is a natural one; and, except when the tides rise unusually high, they may be safely applied to such a purpose as is represented in the picture: the fisherman has secured his boat in the recess, has hung up his nets to dry, and is busying himself in some repairs to his craft or its gear. The subject admits of little display of pictorial Art, but it is here treated with considerable skill, and is very truthfully and cleverly painted.

To those who may chance to be unacquainted with the geological formation of these Keutish cliffs, it is necessary to explain that the dark spots which seem like blots in the upper part of the engraving represent black flints, that occur sometimes singly, and sometimes in *strata*, in the chalk; in the latter instance they may frequently be traced for a long distance upon the face of the cliffs, and have a very singular appearance.

ART IN THE PROVINCES.

BELFAST.—The annual exhibition of the "Belfast Fine Art Society" opened on Easter Monday last, with a collection of upwards of 300 pictures and drawings, most of them of a very pleasing description, and many of a superior class. We notice among the exhibitors the names of several members of the Royal Hibernian Academy, as Messrs. Frazer, Crowley, Bridgford, McManus, Hayes, Kendrick, Kyd, and a few of the past and present members of our own, Sir W. Allan, Briggs, Redgrave, and T. S. Cooper, as well as many names of Artists well known on this side of the Irish Channel, G. E. Hering, Egley, J. Callow, Henshaw, F. Watts, Vickers, C. Smith, Scanlan, Boddington, Bridges, Mrs. W. Oliver, Wyburd, J. Peel, Cobbett—in a capital picture the property of Lord Dufferin—C. Davison, Jutsum, Brandard, J. Mogford, H. B. Willis, &c., &c. Several foreign painters of note have also lent their aid to this young but thriving institution, MM. Le Poittevin, Verzoeven, Mdm. Gcifs of Brussels, and Verboeckhoven, the distinguished Belgian cattle painter, Van Moer, Venneman, Tschaggeny, Verbeek of Antwerp, Slingemeyer, Van Sehendel, and Bottomley of Hamburg, &c., &c. We must congratulate Mr. C. Nursey, the Honorary Secretary of the Society, and principal Master of the Government School of Design in Belfast, in being able to gather together so good an assemblage of works of Art, no easy matter in these stirring times of pictorial requirements. By the way, we see Mr. Nursey has himself exhibited two small pictures; we presume his duties in the "School" would prevent his attempting anything of an important character. In Belfast there has been much activity in all good things: its people are enlightened and enterprising; and we rejoice to know that Art is thriving in that city—the great commercial capital of Ireland. Several pictures were sold within a short time after the opening of the exhibition, to which were attached respectively the names of Bridges, Brandard, Farrier, Hering, Henshaw, McKenzie, Redgrave, R.A., H. B. Willis, Williams, &c. &c.

DURHAM.—The report of the newly-founded school of Art in this ancient city, in connection with the Department of Science and Art, has reached us. Durham, though not what is considered a manufacturing locality, has had wisdom to perceive that such an institution is requisite to the necessities of the age, even though it may not be indispensable to the peculiar wants of the inhabitants. The school has scarcely existed a year, yet such has been the progress made by the pupils, under the superintendence of Mr. G. Newton, the master, that at the general exhibition of the works of students in the various metropolitan and provincial schools held at Marlborough House in December, 1853, no fewer than six prize medals were awarded to pupils of the Durham school. This fact speaks well for its management, and to it another may be added equally gratifying,—the number of pupils has already so increased, that it has been found necessary to remove them from the room in which the classes were first held to another, larger and more commodious.

BURSLAM.—The first annual meeting of those interested in the Burslem School of Design, was held on the 20th of May. The report read on the occasion, though exhibiting on the balance-sheet of accounts a deficit of about 26*l.*, was quite satisfactory to the meeting as regards the number of pupils attending the school, and the progress hitherto made by them. The average number of pupils on the books of the institution is eighty-eight, but this would be largely increased with more extended accommodation, the want of which has been greatly felt: there is every reason to believe this difficulty will shortly be got rid of through the exertions of the subscribers and their friends.

ART IN CONTINENTAL STATES.

PARIS.—The Crystal Palace in the Champs Elysées advances rapidly, but the general opinion of the tradesmen here is that the exhibition will be put off if the war is not speedily ended; there is nothing new officially on the subject.—Numerous commissions for pictures and sculptures have been given by the senate, the subjects and personages of which are taken from the histories of Napoleon I. and Napoleon III.; they are destined for the Luxembourg. The names of Alaux, Couder, Heim, Gosse, Hesse, Lehmann, and Vinchon, are spoken of as among the fortunate artists.—The drawings of the glass windows executed by M. A. Galimard for the church of St. Clothilde have been formed into an album.—The sale of M. Visconti's articles of *virtu* has taken place; the paintings did not fetch high prices; a set of ancient copies of the Loggia of Raphael were bought by Messrs. Goupil & Co. for 8200*fr.*; they had been purchased by Visconti for 2500*fr.* The portrait in enamel of Jeanne d'Albret, bought in 1822 for 500*fr.*, was sold to Baron Seillière for 7875*fr.*; it is by Leonard Limousin. The enamels, bronzes, and ceramic productions sold well. A cup, attributed to Xanto, realised 1030*fr.*; a salt-cellar, manufactory of Faenza, 575*fr.*; another, 1025*fr.*; a dish, by Bernard Palissy, 1261*fr.*; one by Jean Penicaud, 1155*fr.*; an "aiguère," by Jean Courtois, 2940*fr.*; two large dishes by P. Courtois, 3085*fr.*; one by the same, 2560*fr.*; a round dish by P. Raymond, 3170*fr.*; two oval dishes by the same, 3140*fr.*; an oval dish by J. Limousin, 4670*fr.* The Baron Seillière was the keenest buyer; the sale realised 81,000*fr.*, expenses not included.—The château of Henry IV. is to be completely restored; 60,000*fr.*, it is said, are destined for that purpose by the Emperor.—The principal episodes in the life of St. Paul have been painted on the lateral walls of one of the chapels of St. Severin, by M. Biennoury: they exhibit a good feeling for religious Art.—The artists here are preparing for the next *salon* with energy; no doubt, from there being no exhibition this year, we shall have a fine one next.—A subscription has been opened for the purpose of erecting a statue to General Rapp, to be placed at Colmar, his birthplace.—The Apotheosis of Napoleon I. has been definitively placed at the Hôtel-de-Ville.

BRUSSELS.—A congress of artists of all countries is announced to be held at Brussels, during the national fêtes at the end of September. The object of this meeting is to discuss all matters relative to the diffusion, and the present state, of Art in all its branches. Artists who are desirous of taking part in, or of attending, this congress, are requested to communicate with M. Louis Hymans, the secretary, Rue de Berlin, 26, Faubourg de Namur, Brussels.



S. BRADSHAW, ENGRAVER.

E. W. COOKE, A.R.A. PAINTER.

THE FISHERMAN'S CAVE

FROM THE PICTURE IN THE VERNON GALLERY

SIZE OF THE PICTURE

EXHIBITION OF THE WORKS
OF THE
STUDENTS OF THE GOVERNMENT
SCHOOLS OF ART,
AT GORE HOUSE.

THE spring exhibition of the works of the students of the various government schools of Art in London and the provinces, is now open to the public at Gore House; and, notwithstanding the extensive changes in the organisation and system of management of most of the provincial schools which have recently taken place, necessitated by the complete revision of the system of government superintendence by the Board of Trade, the display of students' works is unquestionably in advance of any previous exhibition. We have now, at last, evidence of the real ends of so-called "Schools of Design" being understood and attained. Under the more liberal view of the course of instruction now taken, it has been perceived that it was not alone sufficient to train the hand and eye of the student, by means of long and wearisome academic exercises; something further than mere mechanical practice was required. It is now acknowledged that the inventive faculties should be stimulated and developed simultaneously, and that, from the beginning, the Art-student should be accustomed to entertain clear views of the ultimate end of his labours, instead of resting satisfied with the acquisition of a barren, mindless, executive facility, leading to nothing.

The question of "teaching design" has been so often mooted, and so much has been said for and against any attempt to impart a practical tendency to the school curriculum, that any results tending to settle the truth of this matter have particular interest. The present exhibition we think will go far to prove, that the mental efforts required in the making of original designs are capable of beneficial exertion from almost the earliest period of the youth's career; and that the inventive faculty even is as much strengthened and refined by practice as the manual powers. This exhibition contains many instances of beautiful and original treatment on the part of students, who possess as yet but little acquired knowledge. Under the old system, these glimmerings of original talent would most likely have been for ever deadened by a long process of dry routine labour, making a dead-mechanic occupation of that Art, which, even in its most assiduous acts, should be a bright ideal aspiration.

The general course of instruction prescribed by the Department of Science and Art, comprises a number of definitely specified stages: the drawings, models, &c., under the whole of these stages, were formerly sent to London for simultaneous exhibition; but with the increasing number of schools, the quantity of works became so great, that it was found impossible to deal with them in one exhibition: it was therefore resolved to divide the stages into two distinct sets, the works under each of which should be sent separately, at different periods of the year, so as to form two annual exhibitions. The first division, comprising works in the earlier routine stages, formed the exhibition of last November, reported in our columns at the time. The productions now on view, represent the higher and more important studies, including the results of the technical classes established at Marlborough House. From the diversity of subjects on former occasions, great difficulty was found in awarding the prizes to the various schools and competitors; any close comparison of their respective merits being, from this cause, next to impossible. To obviate this difficulty, it was suggested on a former occasion by Sir Charles Eastlake and Mr. MacIise, the examiners, that, as far as practicable, all the schools should be made to adhere to certain given subjects, and that a programme, specifying the examples to be followed in the various stages, together with stated motives or materials for compositions in the section of original design, should be issued. These suggestions have now been carried out, so

that the relative merits or demerits of each school respectively, are obviously ascertainable. The schools which have contributed works on this occasion are the following, viz.:—Aberdeen, Belfast, Birmingham, Chester, Cork, Coventry, Dublin, Durham, Finsbury, Glasgow, Paisley, Limerick, Macclesfield, Manchester, Metropolitan Males' and Females' Schools, Newcastle-on-Tyne, Potteries, Sheffield, Stourbridge, Warrington, Worcester, York. It will be observed, that many of the schools receiving government aid, are absent from this list: in the case of old established schools, this has been caused by unavoidable changes in their organisation, and in the newly founded ones, by the fact, that students in these, have not yet attained to the more advanced stages represented on this occasion. These stages are: Anatomy; painting flowers from nature; compositions of colour from vases, shells, birds, flowers, &c. Modelling ornament, modelling the human figure. Elementary design: in this latter important stage, a most interesting series of drawings has been sent, numbering upwards of two hundred. The programme in this section required from each school a set of four studies of modes of filling a given geometrical space, with forms of the leaves and flowers of the wood anemone, ornamentally arranged, either treated in a self-colour, or in complementary hues or tints. Amongst the mass of drawings thus contributed are many of great excellence, whilst the variety attained with the same motives, is perfectly astonishing; warranting, indeed, the conclusion, that laws of arrangement judiciously defined for the students, rather increase than limit the sources of variety. In this section also, was required a set, consisting of at least four studies, showing the peculiar characteristics of the relief ornament of the following four distinct historical styles, viz., Antique (Greek or Roman), Byzantine—Romanesque, Gothic, Renaissance; this has likewise been well responded to. Stage 23—Applied design:—as its title implies, comprises the most advanced and important exercises of the course. A great variety of original designs have been sent in under this section, characterised by various degrees of merit; all, however, exhibiting earnest striving after excellence, and when crude, or imperfect even, frequently evincing in parts the results of a training in the right direction; whilst, in many instances, great and positive excellence is displayed, elevating the work at once from the ranks of studentship. This is particularly the case in many designs from the Sheffield school, which, in this respect, clearly takes the lead of all competitors. The schools and classes most distinguished generally in the composition are Sheffield—Head master, Mr. Young Mitchell; Normal school (Metropolitan) Mr. R. Burchett; the Potteries, Mr. S. Rice; Metropolitan technical class for "surface decoration," Mr. O. Hudson; and the technical class for Architectural and plastic design generally, conducted by Professor Semper. Amongst the students we would notice Godfrey Sykes, of the Sheffield school, whose beautiful design (with portion modelled) for a "Bronze Gate for a School of Art" is really a work of high Art, greatly in advance of any other work in the exhibition; worthy of a finished and accomplished artist, as we must now deem its author to be, rather than a student. In the Metropolitan Normal school, J. Morgan has some beautiful studies of flowers and still-life in colours. T. W. Andrews, in the class for surface decoration, has some good designs for textile fabrics, and an excellent series of drawings from plants and flower, in illustration of botanical structure, and with reference to their capabilities as motives for ornament. In the metropolitan class for porcelain painting, T. Allen, W. Ford, George Gray, and W. Hanks, merit notice. We would especially call attention to a copy of a life-study by Mulready, by George Gray, as a faithful and conscientious rendering of the admirable original. W. Hummersley, George Bale, and H. Soumes of the Potteries school, Henry Hoyles, Sheffield, J. Brennan, and Manfred Semper, in the Metropolitan class for architectural design, Francis M. Southall, Birmingham, (has an excellent model of a child,) Glasgow, Elizabeth Patrick, and many

others, whose names we believe will shortly appear in the published list of award of medals, have contributed meritorious works. Sir Charles Eastlake, President of the Royal Academy, Mr. MacIise, R.A., and Mr. Redgrave, R.A., Art-superintendent of the Department, have awarded the prizes on this as on previous occasions, medals being freely awarded to every meritorious production. The exhibition was visited a day or two previous to the public opening, by her Majesty and Prince Albert, with the royal children, when the royal party unreservedly expressed the gratification which the display was indeed calculated to offer to all enlightened lovers of Art.

PICTURE SALES.

THE first sale this year of pictures of sufficient importance to call for especial notice, is the collection of the late Mr. James Wadmore, an obituary of whom appears in another page of our Journal, in which also will be found an account of the manner in which this gallery was formed. The pictures, 186 in number, of which 75 are by ancient masters, and the remainder of the English school, past and present, were sold by Messrs. Christie & Manson, on May 5th and 6th. Those by the old masters, though among them were several of good quality and character, were but little sought after, and, with the exception of the three following, did not reach an average of fifty pounds each: these were, a charming "Landscape" by Ruysdael, which realised 142 guineas; the "Jewish Bride," an exquisite specimen of G. Dow, 140 guineas, and a grand work by Annibal Caracci, "St. Roch Kneeling," from the Orleans collection, which was sold for 336*l.* The desire for the acquisition of the works of eminent English artists, and the increased value attaching to them, may be gathered from the large sums paid on this occasion for pictures of such painters whose productions are just now most in request, though there were some among these even that we thought would have fetched more; a "Landscape" by Creswick, for instance, was knocked down for 55 guineas, and Danby's "Enchanted Island" for 46 guineas; while others, such as "Greenwich Hospital from Blackwall Reach," by G. Vincent, a deceased artist, whose name never ranked among our foremost men, realised far more than could have ever been looked for by its late possessor, namely 246*l.* 15*s.* Again, three small and early works of Webster, excellent as they are, were run up to prices that are not likely to be sustained in another generation, when a new race of painters has arisen and become fashionable; we allude to his "Il Penseroso," a man sitting in the stocks, sold for 262*l.* 10*s.*; "The Dirty Boy," 346*l.* 10*s.*; and "Sketching from Nature," 352 guineas; the last named picture represents the interior of a cottage, and the artist has introduced into the work his own portrait, and those of his father, mother, and sister. Another picture, a "Trumpeter of the Life Guards," by Wilkie, altered from the original study made by the painter for his "Chelsea Pensioners," and the history of which is given in our notice of Mr. Wadmore's life, was knocked down for 214*l.* 4*s.* An admirable specimen of David Roberts's pencil, the "Interior of Bayonne Cathedral," sold for 141*l.* 15*s.* But the great interest of the sale was reserved for the three pictures by Turner: "Cologne" sold for 2000 guineas, the "Harbour of Dieppe," for 1850 guineas, both large canvasses, and the "Grand Ship at the Nore" for 1530 guineas. The last picture is considerably smaller than the other two, but there are qualities in it which would make us more covetous of its possession than of both the others that hung on either side in the room; it is a noble work, that would be a prize in any collection.

The collection of the late Lord Charles Vere Townsend, sold in the same room, on the 13th of May, fully sustained the *prestige* enjoyed by our own artists. His lordship's collection was not an extensive one—about sixty drawings

and paintings altogether—but it had been chosen with much taste and judgment, so far, at least, as regards the acquisitions of British painters. Of the few foreign pictures it contained, the only one that realised a high price was "The Cascatelli at Tivoli," by Joseph Vernet, one of that artist's most esteemed productions, and originally in the "Saltmarshes" collection; it was knocked down by the auctioneers for 150 guineas. The other most important pictures, and the prices they fetched, were the following: "The Happy Time," a drawing by J. J. Jenkins, 67*l.* 4*s.*; Pictures:—"The Gamekeeper," R. Ansdell, 57*l.* 15*s.*; "A Frozen River, near the Hague," a small, highly-finished work by Schelfhout, a modern Dutch painter, 57*l.* 15*s.*; "Italian Savoyard Boys," Edmonstone, 47*l.* 5*s.*; "A Coast Scene," Tennant, 53*l.* 11*s.*; "Prayer," an excellent picture by Frith, R.A., but certainly very far from one of his best productions, reached the almost incredible price of 430*l.* 10*s.*; "A Storm off the Coast of Jersey," by Deighton, was bought by Mr. Seguer for Lord Lansdowne, as we heard; it is quite worthy of a place in his lordship's collection. "The Bashful Lover, and the Maiden Coy," by F. Stone, A.R.A., well-known by the engraving from it, 315 guineas; the small and finished sketch of "The First Interview of Peter the Great with the Empress Catharine," by Egg, A.R.A., was, after considerable competition, knocked down for 255 guineas; "The East Cliff, Hastings," J.D. Harding, 78 guineas; "Wood Nymphs Bathing," a somewhat small oval picture by Frost, A.R.A., rich in colour as Etty, but with far more refinement of feeling and execution, sold for 431 guineas; "Britomart Rescuing Amoret from the Enchantress," one of Etty's most renowned examples, 420 guineas; "Sterne and the Grisette," the engraved picture by Leslie, R.A., though in our opinion not one of the best specimens of his pencil, 510 guineas; "Venus Seeking for Cupid at the Bath of Diana," a large picture for which the sum of 200*l.* was, we believe, originally paid the artist, Hilton, R.A., was sold for 640*l.* 10*s.*; it would probably have added a few years to poor Hilton's life, could he have foreseen the honour thus paid to his genius after death; "Morning on the Lake of Zurich," by Danby, A.R.A., a picture to be reckoned among his *chef-d'œuvres*, 693 guineas; "Head of Lady Hamilton as Cassandra," by her admirer, G. Romney, 180 guineas; "The Avalanche," Louthborough, certainly a grand picture in design, execution, and feeling, 161 guineas; "Portrait of Count La Lippe," Sir J. Reynolds, 80 guineas; "Portrait of Mrs. Brady," the recently engraved picture, also by Reynolds, 221*l.* 15*s.* Lord Townsend possessed a few modern sculptures which were sold on the same day. "Bust of a Veiled Vestal," by R. Monti, 69*l.* 6*s.*; another of a similar subject with a wreath of convolvulus sold for the same sum; "Cupid Riding on a Panther," a bas-relief by Professor Rietschel, of Dresden, 101 guineas; the companion bas-relief, not mounted, as was the other, 44*l.* guineas; a statue of "A Young Girl with a Kid in her Arms," by Woolff, of Berlin, 165 guineas; Wyatt's exquisitely charming statue of a "Nymph Preparing for the Bath," engraved in the *Art-Journal*, was sold for 410 guineas; truly sculpture is not yet appreciated in this country as it ought to be; if any one doubts this, let him compare the price this work of Wyatt's realised with the sums paid for many of the pictures in this and the preceding sale.

CORRESPONDENCE.

THE PICTURES IN THE NATIONAL GALLERY.

SIR,—May I beg leave, through the agency of your pages, to draw attention to the state of one of the pictures in the National Gallery? It is the well-known "Madonna del Gatto," the *chef-d'œuvre* of Barocci, which is now in serious danger, the varnish having so completely cracked the surface in all directions, that small squares of colour are peeling up, and one piece above the Virgin's head has fallen, and completely cleared the white ground on the canvas, leaving an unsightly blotch

in its place. Now that danger appears, it is time to stop farther ravages; but I hear that the cry against all cleaning has been made so factious, that none dare touch the pictures, even to save them. I would, however, fearlessly ask the most inveterate enemy of picture-cleaning whether "Mercury and the Woodman" is in a state fit to be comprehended; I use the latter word advisedly, for to ask if it is fit to be seen is a manifest absurdity, so clouded is it by dirt and chilled varnish, that the subject can scarcely be distinguished at all. It is precisely in the condition Hogarth has so happily satirised in "Time Smoking a Picture," and whatever beauties it may possess are entirely obscured. After the admirable manner in which the grand gallery picture of Paul Veronese, "The Consecration of St. Nicholas," has been cleaned, a purification which has restored its primitive beauties as clearly as when it left the painter's hands, a reasonable hope might be expressed that the cry of the *pseudo-cognoscenti* would have been lulled to silence. I am far from wishing to raise it again by asking if there be not still dirt enough remaining in the interstices of the Claudes to show no harm has been done in removing it generally; but I should like to ask if the deep clear blue skies of Titian ought to remain green by the addition of a layer of yellow varnish. Such things one would imagine only require to be seen to ensure remedy; but we have no result of our royal Commission of Inquiry, nor can the directors of the Gallery apparently take any steps at all toward improvement. Both they and the public seem woefully in the dark, and the proceedings that common sense would indicate are clamoured away by loud-tongued detraction. In this state of the case, it is perhaps little to be wondered at that the pictures are allowed to go to ruin their own way; but it is too serious an evil to the public in general to be continued. While the doctors are deciding the remedy, the patient is dying. The state of the Barocci demands instant attention. F. R. S.

MINOR TOPICS OF THE MONTH.

THE CRYSTAL PALACE will open on Saturday, June 10, and her Majesty and his Royal Highness Prince Albert have graciously signified their intention to be present on the occasion. We have elsewhere—and, indeed, on so many occasions detailed the proceedings and described the progress in connection with this marvellous structure, that it is unnecessary now to do more than give publicity to this announcement. It will of a surety not be finished, nor will the arrangements for an exhibition of Art-industry be at all complete; but there will be ample to delight and to instruct the hundreds of thousands of visitors who will "inspect the works" during the present summer. If, indeed, but a tithe of the whole was in a perfect state, it would be sufficient as a reward for the journey and the very trifling attendant loss. We hope, at all events, some of the "guide-books" will be ready, and that the "Illustrated Newspaper," which is to be one of the features, will be prepared for the hands of the public. These, as our readers know, are to be placed under the general editorship of Samuel Phillips, Esq., a gentleman of very large attainments, in every way qualified for a task so important. We bid the company "God speed," believing that no private speculation ever existed so pregnant with public advantage and universal good. It is impossible to calculate the enormous benefit that cannot fail to arise from a collection of instructive wonders so multifarious; every class and order of society will there learn: the artist, the man of letters and science, the manufacturer, and the artisan—the most enlightened and the least instructed—will there acquire additional knowledge, and be taught its practical application for the service of mankind. Of its success there can be no doubt; but it will be the solemn duty of every public organ to aid that success by every means within its scope; for ourselves, we shall be its continual reporters, not clashing with any journal the directors may issue, but cordially and zealously co-operating with them in the desire to extend, as far as possible, the value of the lessons there to be perpetually taught.

THE BRITISH ART-DEPARTMENT OF THE FRENCH EXHIBITION IN 1855.—We trust that the general

management and selection of works of this class to represent the Art of Britain in the coming Great Exhibition in Paris will be placed under the most adequate surveillance. Sir Charles Eastlake's taste, judgment, and authority should not be absent from the counsels of the direction. Although we have heard already of some good names among those of our artists who intend to contribute, nothing like a fitting representation of British Art will be ensured without such steps being early taken, and such names being early enlisted in the direction, as will give full confidence to our artists of every class. The general character of our artists is, as we have sometimes had occasion to remark, too much to hang back from anything new, and this tendency should be afforded no excuse in the present instance. Notwithstanding that this feeling may be somewhat modified at present by the changes which the large question of Art is evidently undergoing, yet it is of the utmost consequence to our occupying our due rank in the first continental universal exhibition, that early, judicious, and firm steps be taken to inspire the artistic world with full faith.

THE BRITISH MANUFACTURING DEPARTMENT OF THE FRENCH EXHIBITION IN 1855.—Similar steps to inspire full confidence among our manufacturers is of corresponding importance. We trust that the good judgment of the French Emperor, who is at heart a freetrader, as we have private as well as public reasons to know, will devise regulations that will offer all possible advantages to the British manufacturer. We are well aware that this is a difficult question, and that for the present any large advantages held out to the British producer might appear to clash with that of the native manufacturer of the same class. This may be especially the case with respect to a large portion of the produce of the Manchester, Birmingham, and Sheffield markets. Our men of commerce and manufacture feel liberally in the cause of progress, but are too much men of business to make a large outlay without a fair chance of remuneration, and without large outlay British triumphs of industry will not be appropriately represented abroad. Many of the most important departments of British industrial produce, if not wholly interdicted in France, are still only admitted there for sale under so heavy a duty as to be virtually prohibited, and the operations of our great mercantile firms are so extensive, that the boon of selling the actual specimens they will exhibit in 1855 in Paris will not be a sufficient inducement, without some further and wider advantages, to incite their general response. In case the great continental meeting of produce and people is to take place at the time proposed, it is evident that prompt as well as judicious steps should be taken to insure that universal character on which so much of the advantage and glory of the undertaking will depend. We look with some anxiety for such appointments to superintendence here as will be satisfactory to British manufacturers, for upon this the issue will mainly if not entirely depend.

ROYAL LITERARY FUND.—Scarcely subordinate to the claims which artistic institutions, whether of a charitable nature or otherwise, have upon our notice, are those connected with literature; the title of our journal at once indicates its connection both with the Arts and Literature. The anniversary festival of that excellent institution, "The Royal Literary Fund," established to aid men of letters in the hour of adversity, was held on the 3rd of May, with Lord Mahon in the chair, who was surrounded by a numerous company of gentlemen eminent in science and literature. His lordship advocated the claims of this society in a speech of great power and eloquence, and subsequently Lord Stanley spoke with considerable effect. We would most strongly commend "The Royal Literary Fund" to the benevolence of those who can afford to be liberal: who is there of such that have not profited by the labours,—too often exercised amid cares, anxieties, doubts, and penury,—of the author? and yet how few are there among the thousands of readers who practically recognise his claim on their commiseration when he needs assistance, by adding their names to the list of subscribers. We believe there is no charitable

institution in the metropolis or elsewhere that has a more equitable demand on public sympathy, and none which has, comparatively, a less share of it from the middle classes: this assuredly ought not to be.

MR. STANFIELD'S noble picture of "H.M.S. Victory, with the body of Nelson on board, towed into Gibraltar a few days after the Battle of Trafalgar," the property of S. Peto, Esq., M.P., who has permitted Messrs. Agnew & Sons, of Manchester, to have it engraved for publication, may now be seen at 23, Cockspur Street. While we rejoice to know that so fine a picture is in the hands of such a liberal patron of British Art as Mr. Peto, who gave the artist the commission for it, we should be better pleased to see it in our National Gallery or Greenwich Hospital, or some other public edifice, where all might view it and ponder over it. Visitors to the Royal Academy last year will remember this work as one of the "lions" of the exhibition, but we think it appears to far greater advantage where it now hangs, than when it was in Trafalgar Square. There is nothing to disturb the solemnity which one associates with such a scene, while all the beautiful qualities of the picture as a work of Art seem to stand forth more vividly and expressively. Mr. John Cousen has, we understand, made considerable advance with the plate; we know of no engraver so well suited for the task he has undertaken.

THE NATIONAL GALLERY.—Lord John Russell announced, during a recent debate in the House of Commons, that the government have decided on appointing a director, with a salary, of the national pictures.

STATUE OF CŒUR DE LION.—The cast of Cœur de Lion, that was erected temporarily as a trial of effect in Palace Yard, Westminster, has been removed on similar grounds to those which we suggested in a former number. We again express our hope that the site for the bronze copy of this martial and picturesque work will be chosen appropriately, perhaps not far from the Park front of the Horse Guards, in such a manner as not to interfere with the military requirements of the spot.

ARTISTS' BENEVOLENT FUND.—The anniversary dinner of this institution was held on the 13th of May, at the Freemason's Tavern, under the presidency of the Earl of Yarborough; we received no invitation to the entertainment, but we understand the evening passed off pleasantly, though the company was rather limited in number. The toasts were proposed and responded to respectively by the noble chairman, Mr. Hart, R.A., Mr. R. H. Solly, F.R.S., Mr. G. Godwin, F.R.S., Mr. Weekes, A.R.A., and others; the subscriptions announced amounted to 332*l.*, including her Majesty's annual donation of 100 guineas. It is, perhaps, necessary to remind some of our readers whose benevolence would materially aid this society, but who are unacquainted with its nature, that it is entirely supported by the donations and subscriptions of the patrons of the fine arts for the relief of the widows and orphans of members of the "Artist's Annuity Fund."

THE FRENCH EXHIBITION.—The managers of this gallery have liberally afforded the students of the Royal Academy the opportunity of viewing the pictures free of charge: they have only to present their academical tickets at the door to gain admission.

SEPULCHRAL MONUMENTS.—We have, on more than one occasion lately, adverted to the projects which Mr. Potts, of Birmingham, is now carrying out for the production of sepulchral monuments, of a purely artistic character, and at a charge very far below that usually paid for works of a similar nature when executed in marble. Our object in again referring to the matter is merely to announce that, having paid a visit to a room at Mr. Churtou's library, in Holles Street, where the patentee of this invention has placed several monuments and tablets for the inspection of the public, we can bear full testimony to the success achieved by Mr. Potts. The specimens he there exhibits, though comparatively few, are of the very best kind, both for taste and appropriateness of design, and for execution; the material is bronze, inserted in, or surmounting, architec-

tural frames, in exact imitation of marbles of various kinds. We are satisfied that the invention of Mr. Potts will work a revolution in monumental art, among the middle classes especially, though it is not by any means unworthy of the illustrious dead.

THE THAMES ANGLING PRESERVATION SOCIETY.—We know so many artists, as well as other readers of our Journal, are followers of the "gentle craft," that we need to offer no apology for noticing the annual meeting on the 16th of May of the members of this society, instituted, as its name implies, for preserving the fisheries in "Father Thames," and thereby securing for the angler a fair day's sport, so far as his skill and the weather will permit. Henry Whitbread, Esq., filled the chair at the meeting, and the report of the past year was read by the honorary secretary, H. Farnell, Esq. It stated that the fishing last year had not been good, owing to the unfavourable state of the weather, but there was every prospect of abundant sport in the ensuing season. Eight convictions for illegal fishing had been enforced since the last annual meeting. The subscriptions from 134 members amounted to 157*l.* 10*s.*, which, with the balance in hand in May, 1853, of 75*l.* 19*s.* 2*d.* made an income of 233*l.* 9*s.* 2*d.*: the balance now in the hands of the treasurer amounted to 69*l.* 9*s.* 10*d.* A donation of three guineas to each of the five water-bailiffs engaged by the society for their exertions and good conduct, was voted by the members present. The annual dinner was fixed to take place on Tuesday, the 20th of June, at the Star and Garter, Richmond, where we shall hope to meet a goodly muster of our piscatorial friends. By the way, we would take leave to suggest to some who pass many a pleasant day on the Thames in the enjoyment of angling, that this society ought to look to them to aid in supporting it.

SCULPTURE BY CANOVA.—The celebrated marble figure of "The Reclining Magdalen," by Canova, is for sale, and may be seen at the rooms of Messrs. Christie & Manson; it was selected from the studio of the sculptor by the late Duchess of Devonshire for the late Earl of Liverpool. It is a work of great beauty, graceful in pose and contour, and most pathetic in sentiment; we trust there will be found taste and spirit enough in some wealthy English amateur to retain it in the country.

THE LATE J. W. ALLEN.—An exhibition of modern pictures may now be seen at the Lowther Arcade; it has been undertaken by the friends of that excellent artist, Mr. J. W. Allen, for the benefit of his surviving family. We trust this benevolent attempt will meet with the success it so well deserves.

PRINTERS' ALMSHOUSE FUND.—An especial appeal, to which we are desirous of lending our assistance, is now being made by the committee who have undertaken to manage this "Fund," the object of which may be gathered from the few remarks following:—The foundation stone of the Printers' Almshouses, which are situated at Wood Green, near Hornsey, was laid by Lord Viscount Mahon, M.P., on the 11th of June, 1849. The building is in the Elizabethan style of architecture, and consists of twelve houses, of three rooms each; a sitting-room, bed-room, and scullery; such suite of apartments being intended for each party elected as inmates. The institution will receive its support from life subscriptions of 2*l.* 2*s.* and upwards, and annual subscribers of 5*s.* and upwards; 2*l.* 2*s.* will entitle to one vote at all elections, 5*l.* 5*s.* to three votes, and three extra votes for every additional five guineas; or 5*s.* annually will entitle to one vote at all elections during that year, and an extra vote for every additional 5*s.* All persons to be eligible for the institution must be either compositors, pressmen, warehousemen, machinists, stereotype foundrymen, or pickers, who have subscribed not less than five annual payments, or a life subscription at least three years previous, and every candidate must be not less than fifty-five years of age to be eligible for admission. The present special effort to raise 1000*l.* is being made, agreeably to a resolution of the trustees, as a guarantee fund, which it is hoped will form the groundwork of an endowment for the benefit of the inmates. The first

election for inmates, which will take place immediately the 1000*l.* is raised, will, it is confidently anticipated, furnish sufficient funds for laying on water, building a boundary wall, and making approaches, &c., to the building. Donations and subscriptions will be most thankfully received by the treasurer, trustees, secretary, any member of the committee, or by the collector, Mr. Pope, 14, Derby Street, King's Cross.

THE LATE MR. W. OLIVER.—We see, in our last month's advertising columns, that the pictures and sketches of this popular artist are to be sold by Messrs. Christie & Manson, at their rooms in King Street, on the 3rd of the present month; among them is a very considerable number of water-colour drawings of the picturesque scenery of France, Germany, Italy, &c.

DR. JOHN KITTO, F.S.A.—It is with exceeding regret we have learned that the circumstances of this well-known and most valuable author have compelled his friends and fellow-labourers in the walks of literature to make a public appeal on his behalf. The writings of Dr. Kitto have been too widely circulated, and are too highly esteemed, to render any especial reference to them necessary; it will suffice to say, that no living author has done more to advance the knowledge of sacred literature, and consequently to promote the best interests of the community. Such a man ought not, with his family, to be left to endure the maladies with which Providence has thought fit to afflict him, without some attempt at alleviation on the part of the public who have benefited by his labours. It would seem, from a circular which has reached us, numerous and influentially signed by individuals without respect to religious creed, that Dr. Kitto's life is at present in imminent jeopardy, from an attack of paralysis, induced in a degree by his literary exertions. His physicians are not without hope of his restoration to health, provided, however, that he entirely abstain from all his usual labours for at least two years. To raise a fund for his support, and that of his family, the appeal has been made: we trust it will be answered as liberally as the case deserves. Messrs. Seeley and Messrs. Nisbet, the publishers, with Messrs. Glyn & Co., and Messrs. Williams & Co., the bankers, will gladly receive any subscriptions that may be offered for this benevolent purpose.

THE CODICIL OF THE LATE J. M. W. TURNER, R.A.—It appears by a report of a case in Vice-Chancellor Kindersley's Court, on the 21st of April, that the kind intentions of the late Mr. Turner were likely to have been frustrated by a point of law. Mr. Turner bequeathed a legacy of 150*l.* to Mrs. Hannah Danby, which became payable on the 19th of December last. The lady died eight days previously, and the executors and trustees did not feel justified in paying the proportionate part of the annuity to Mrs. Danby's executor, without the sanction of the court. A petition was presented for an apportionment under the Apportionment Act (4 & 5 William IV. c. 22), and after a very long argument, the Vice-Chancellor decided in favour of Mrs. Danby's executor, who will receive so much of the annuity as was due at the death of the annuitant.

SIR JOSHUA REYNOLDS'S WINDOW AT SALISBURY.—The large window at the east end of Salisbury Cathedral, painted by Eginton, of Birmingham, from the designs of Sir J. Reynolds, representing the Resurrection, has recently been removed to make room for a window more in accordance with the style of the architecture of the building. We understand that the chapter experience some difficulty with respect to the appropriation of the old window, as it is clearly unsuited to nearly every church in the diocese, where the Gothic greatly prevails. The character of the painting renders it only suitable to a church in the Palladian style, and it being desirable to preserve the window as a memorial of Sir Joshua (we believe he designed only one other window, that at Oxford), it might be worth while to see if it could not be secured for one of the London churches of Sir Christopher Wren, or for one of the more recent churches in the same style. We commend the subject to the consideration of those whom it may concern.

REVIEWS.

LECTURES ON ARCHITECTURE AND PAINTING, DELIVERED AT EDINBURGH IN NOVEMBER, 1853. By JOHN RUSKIN. With Illustrations by the Author. Published by SMITH, ELDER, & Co., Cornhill.

While Mr. Ruskin was engaged in delivering these lectures we expressed a hope to see them published in a collected form, inasmuch as we felt satisfied from extracts which we found in the Scottish newspapers that they would be generally acceptable. We see no reason to alter our opinion now we have read them in their entirety, for though the modern architect will complain, and not without reason, of the author's severe criticisms upon his works, and others, who are not architects, but who cannot see with Mr. Ruskin's eyes nor comprehend his theories, will meet with some things hard to be understood, and still harder to feel, there is also much to enlighten the untaught, much also to charm the learned. No one who has read his previous writings will discover in this any new doctrines propounded; he expresses the same indifference to Greek architecture, and the same contempt for false Gothic; he eulogises Turner as worthy to rank with Shakespeare and Bacon as our greatest intellectual lights; he deprecates the teachings of academies as a "base system," and he applauds Pre-Raphaelitism; and all this is done in his accustomed graceful and eloquent phraseology. We cannot coincide with all Mr. Ruskin says, but we are inclined to go along way with him, even in his admiration of what the Pre-Raphaelites have done, only in the way, however, of creating a purer taste in Art. Everett Millais is unquestionably, now, a great painter; but he has become so by relinquishing the eccentricities and *gaucherie* of his system, and retaining the natural and beautiful, and in so doing he and the others of his school have set an example which will not be lost upon our painters generally. But will Mr. Millais echo the opinion of Mr. Ruskin that "England has insulted her noblest children" in the persons of these young, ardent, and undoubted sons of genius, and has "withered their warm enthusiasm early into the bitterness of patient battle"? surely not; for even an Academy, and that the highest in the land, has recognised his claims to distinction, and the Art-patron does not disdain to purchase his pictures at a price with which we have little doubt the painter is well satisfied. Mr. Millais and his compeers will scarcely accuse their country of neglect, although some harsh words may have been said and written about them, to which, perhaps not unjustly, they at one time laid themselves open. We will not cavil at Mr. Ruskin on account of expressed opinions contrary to our own, for the sake of so much he has written with which we agree; he can write nothing that will not repay the perusal whether the reader coincides with him or not.

MISCELLANEA GRAPHICA; A COLLECTION OF ANCIENT, MEDIEVAL, AND RENAISSANCE REMAINS, IN THE POSSESSION OF THE LORD LONDESBOROUGH. Illustrated by F. W. FAIRHOLT, F.S.A. Part I. Published by CHAPMAN & HALL, London.

It is tolerably well known to those whose tastes incline them to search out the stores of antiquarian remains, as existing in objects of ornamental and decorative Art—the works of the sculptor in the precious metals, ivories, and costly woods—that Lord Londesborough possesses a treasury of such wealth, gathered with unlimited means at his command, and selected with all the knowledge and experience his lordship has acquired from his long association with the Society of Antiquaries. It is proposed in the forthcoming volumes, of which the first part is now before us, to give the public an insight into his possessions by means of a series of beautifully engraved plates, executed, where colours render it necessary, in chromolithography. The arrangement of the work is this; each number will be published quarterly, and will contain four plates; one representing goldsmith's work, printed in colours; one of silver work; another of arms and armour; and the fourth of miscellaneous objects. Plate I. in the first part, contains some exquisite specimens of jewellery of the sixteenth century; one of these, a pendant jewel, representing the Annunciation, is a remarkably beautiful object; another representing a sea-horse, enamelled in gold and set with large emeralds, is grotesque in character but very rich. Another sea-horse, the body of which is formed by a large pearl, with pearls, emeralds, and rubies scattered throughout the design, is less fanciful yet most elegant. In the second plate, the ivory

cup of Martin Luther, with its sacred ornamentation, is the most attractive object in the page, which is devoted to decorative vessels for the table. The third plate contains only a single illustration, that of the shield of Cnir Bouilli, from the collection at Strawberry Hill; this shield is ornamented with subjects from classic history, among which the story of Persens and Andromeda is the most prominent; the Renaissance designs between the medallions and on the edges of the shield are very graceful. The last plate consists of engravings from objects in ivory; they are both curious and suggestive; the ivory sceptre of Louis XII., from the Debruge collection is admirable in its proportions, and beautiful in its simplicity of design. The drawings throughout, by Mr. Fairholt, are executed with exceeding delicacy and care; as the artist of the Society of Antiquaries he is well "up" in the representation of such matters as we find here. This publication will not only be appreciated by the antiquarian; it has a higher value in our estimation, as of the utmost advantage to the Art-workman of our own time.

THE BOOK OF THE AXE. By GEO. P. R. PULMAN. Published by LONGMAN & Co., London.

The title of this very interesting and charmingly written volume would lead astray the person who takes it up without a view to perusal. The "Axe" is one of the sparkling trout-streams of Devonshire; the author describes it, "tracing it minutely from rise to mouth, with fly-rod in hand, and an imaginary angler by his side;" and also with reference to "the various objects of interest—antiquarian, scenic, and otherwise—which occur so frequently in the valley through which it winds." Next to the enjoyment of being the actual angler he only imagines, is the pleasure we have derived from his most attractive volume: abounding in evidence of good taste, sound and hearty feeling, a cordial love of nature, a generous sympathy with all created things, a refined appreciation of Art, and a pure and close alliance with all things beautiful and good. The style is more than pleasant; it gossips where gossiping is judicious; describes where description is appropriate; it is learned without being pedantic; and from rich stores of tradition and rare tomes of history are drawn jewels of price. To the angler it is a most valuable acquisition: one that will make him more than ever love the gentle craft, for it will show him that which he has often keenly felt—how much of pleasure, besides his sport, is to be obtained along the banks of a river, even much less fertile of suggestive thought than the beautiful river Axe. The author has performed a task for the Axe which we ourselves long ago projected—nay, commenced—for the Thames; and if Mr. Pulman, be he who he may, would do as much for the venerable king of rivers, he would add to the obligation he has here conferred upon all lovers of Art, "the craft," and nature.

The book is plentifully illustrated by coloured prints and wood engravings—the latter including ancient ruins, old coins, curious relics, time-honoured churches, and various other matters interesting or instructive.

Our space is limited—especially so this month—or we should discharge better an agreeable duty by giving our readers a clearer insight into a volume that all may peruse with profit and delight. To us the book has been a rich treat: almost compensating for necessary absence from some such bank, "fly-rod in hand," as that which he dilates upon so eloquently. Oh for a day with such a companion before June is over—with a southerly wind, refreshing breezes, and a cloudy sky!

HISTORY OF THE DOMINION OF THE ARABS IN SPAIN. Translated from the Spanish of Dr. J. A. CONDÉ, by Mrs. JONATHAN FOSTER. Vol. I. Published by H. G. BOHN, London.

The name of Mrs. Foster is already honourably known in Art-literature, chiefly as the translator and annotator of Vasari; her style is clear and vigorous, her accuracy has been vouched for by many of the best critics, and she brings extensive learning, and the advantages of much travel in various countries, to her aid in the task she undertakes, when opening stores of foreign wealth to the English reader. This is the first volume of a most valuable and interesting work: it is full of useful and instructive matter; a history and a romance, the perusal of which all through is as exciting as one of those ballads of Spanish or of Moorish birth, which rouse like the sound of a trumpet. It is, as our readers will readily believe, admirably translated; but it is not a mere translation: various explanatory notes are judiciously

scattered through the pages. There are very few living writers better fitted for the task which Mrs. Foster has thus far performed with very great ability.

LUTHER BURNING THE POPE'S BULL. Engraved by T. O. BARLOW, from the Picture by C. A. DUVAL. Published by T. AGNEW & Sons, Manchester.

It would seem that subjects directly or indirectly referential to Protestantism are especial favourites in our large manufacturing districts—although we do not mean thereby to imply that their interest is limited to such localities—inasmuch as we have in our recollection several of such a class which the Messrs. Agnew have engraved and published within the last eight or ten years. Mr. Duval's picture of "Luther Burning the Pope's Bull" is new to us; it is a pleasing composition, and the print will doubtless find many admirers, but we cannot congratulate the painter on the production of a great historical work; it is far too melodramatic, and has little or none of the dignity with which an important event of history should be represented. It is impossible to disconnect this subject—an epoch of no small moment in Protestant annals—from the associations which unite it in the memory with all that succeeded it in the history of so large a portion of the civilised world as has been affected by Luther's conduct on this occasion: it was a bold and solemn act thus publicly to throw down the gauntlet to "God's Vicegerent upon earth," and one feels therefore that the artist who undertakes to place such a scene before us ought to be endowed with more than ordinary powers—with a grandeur of conception, and a force of descriptive expression, commensurate, in a great measure, with his theme. These qualities are not exhibited by Mr. Duval in the picture now in our hands; it may, however, be some consolation for him to see our opinion on record, that we believe few painters of our day would be entirely successful in dealing with a subject like this. Mr. Barlow's engraving is marked by his accustomed carefulness and brilliancy of effect.

THE POETICAL WORKS OF THE LATE CATHERINE GRACE GODWIN. Edited, with a Sketch of her life, by A. CLEVELAND WIGAN. Published by CHAPMAN & HALL, London.

If size and costly "getting up" can ensure success in these times to a book of poems, this cannot fail of having a very large share of popularity; externally it is radiant with gold and deep azure, and internally it is embellished with numerous engravings, and the text is printed on thick and delicate cream-coloured paper. But its dimensions, a stout quarto of nearly six hundred pages, absolutely startle us, for a poetical work by a comparatively unknown author. We cannot say that Mrs. Godwin's writings are new to us, for in years long past we remember to have seen some of her effusions, and to have read them with interest, and in these her earlier efforts she seems to have gained the notice of Southey, Wordsworth, Professor Wilson, and Joanna Baillie. As the lady has now been dead seven years, and her poems can only be classed among the passing literature of her time, we must presume that the publication of her collected writings has been undertaken for the gratification of surviving friends. The commendation bestowed on them by such as Southey and others is some testimony to their merit, and it is certainly not undeserved; but we can scarcely expect the public to patronise so pretentious a volume as this, although the pencils of Messrs. Wehnert, H. Warren, E. H. Corbould, Birket Foster, John Gilbert, W. Harvey, and others, have been exercised to illustrate the poems: the pictures, however, like the poetry, are not of the first order.

A MANUAL OF PHOTOGRAPHY. By ROBERT HUNT. Fourth Edition. Published by R. GRIFFIN, & Co., London and Glasgow.

Professor Hunt's excellent compendium of the science of photography has already received due notice from us: the test of its worth and popularity is evinced by the demand for a new edition, although the last is of comparatively very recent date. The advances and improvements which the art is continually making and receiving would, however, under far different circumstances render necessary the revision of any work that treats of the subject. In this edition of the "Manual" nothing has been omitted that shows the present state of photography; while by a re-arrangement of its various divisions, the student will be the more readily enabled to acquaint himself with its diversified operations and phenomena.

THE ART-JOURNAL.



LONDON, JULY 1, 1851.

ART-TREASURES IN GREAT BRITAIN.*



FOREIGNERS, generally, who talk about the Fine Art of England without having visited the country, and many Englishmen also who have walked through the picture galleries of the Continent, and yet are almost or altogether ignorant of our own, too frequently entertain an impression, than which nothing can be more erroneous, that here there is little worthy the attention of the amateur or the connoisseur; that, in fact, Englishmen have no real taste for Art, are indifferent to it, and, as a consequence, possess nothing that will bear comparison with what exists elsewhere. Now we are quite willing to admit that England has neither a Louvre, a Pinacotheca, nor even an Escurial; or in other words, she has no "Palace of Art;" but if we could gather into one focus the heaps of Art-treasures which are scattered through the broad face of our country from the Thames to the Tweed, and even farther north, if we could collect under one roof what now hang on the walls of Windsor Castle, Buckingham Palace, and Osborne House; what are contained in the national collections in Trafalgar Square and Marlborough House; if the noble would strip his ancestral halls, the princely merchant his mansion, and the wealthy manufacturer his home of luxurious comfort and enjoyment, we might challenge any country to produce an exhibition surpassing this—nay, even to equal it—for variety, excellence, beauty, and monetary value, the lowest of all desirable qualities as a test of worth. The acquisitions of peace and the spoils of war would be here gathered together; Italy, Spain, Germany, France, and the Low Countries have assisted, though not always voluntarily, to swell the aggregate of our pictorial wealth from church and convent, palazzo, castle, and private residence. There is not a school of Europe, nor a single article of repute of any school, that would not be represented in such a gallery, by some of its best works; to say nothing of what our own would contribute, in every way deserving to be associated with them. The author of the book, which has called forth these remarks, speaks of the "astonishing treasure of Art of all descriptions which this island contains."

Although for many reasons it would be most desirable that the choicest of the works of Art which this country possesses were formed into one grand gallery or collection, that the world might see how rich we are in such treasures, we are scarcely less pleased to know that large numbers of them are dispersed hither and thither; too much out of sight perhaps for the general benefit, but serving no disadvantageous purpose even where they are, with few only to

admire them in a large majority of instances, and fewer still, possibly, capable of estimating them at their highest worth, as productions of enlightened genius. Still they tend to create a love of Art, and a desire to become acquainted with it; and in many instances this desire leads to the acquisition of knowledge of the subject, while the love of it increases patronage, giving bread to the artist, and compelling the man of substance and taste to enrich his habitation with those objects which confer honour on the possessor, while they add materially to his enjoyment. Pictures are certainly not now valued merely because they may happen to be heir-looms that have descended from one generation to another, or as costly decorations of the mansion: Art has not been overlooked in the general outspreading of intellectual culture at the present day, though it has not kept equal pace with the progress of other attainments, and the result is a far higher appreciation of it.

Such is at this time the extreme rarity of meeting with a first-class picture, especially any of the old and most esteemed masters, for disposal, and so eagerly are they sought after when offered for sale, that it would now take no inconsiderable time, and absorb almost a handsome fortune, to create a gallery of any pretensions. We doubt whether there ever was a period in the whole history of Art, when the labours of the painter were so much appreciated, and so largely remunerated: but at the same time we must add that the days of the fraudulent dealer are gone by; he has often reaped a golden harvest; he will do so no longer; purchasers have acquired experience, and do not buy at the suggestion of any *soi-disant* connoisseur: they must have the "pedigree" of the picture, as the man of the turf looks for that of a horse.

Notwithstanding the existence of many books upon the royal and national Art-galleries of this country, especially Mrs. Jameson's excellent "Handbook," no English writer has as yet extended his researches farther, to give the public an insight into our various private collections. About five or six years since, we published in the *Art-Journal* the results of some "visits" we paid to a few of the latter, such as those of Lord Ellesmere, the Marquis of Westminster, the Duke of Sutherland, Sir R. Peel, Mr. Hope, Lord Northwick, &c. &c.; but a foreign critic has made it his business to examine, and put on record his opinion of, the principal Art-treasures of the kingdom, both national and in private hands. Eminently qualified for such a task is Dr. Waagen; thoroughly conversant with the Fine Arts in all their respective departments, as may be presumed from the position he holds as Director of the Royal Gallery of Berlin; deeply imbued with the love of them; unbiassed by national or scholastic prejudices, and with a courtesy of manners which, backed by powerful recommendations from the Prussian Court and government, introduced him and made him welcome in the highest circles of our own country; we are satisfied that the Arts, as he has found them in England, have been candidly and intelligently treated of. In fact, the impartial criticisms, which appeared in a former work by Dr. Waagen, on some pictures, gave, we believe, a little offence to their owners, for collectors are unwilling to believe their judgments erroneous, or to know that the alteration of a name to which a work is ascribed may lessen its value: there are few things, however, in which even the learned differ more than in productions of ancient Art: so that we would not pronounce even the judgment of the Doctor to be infallible in such matters.

The first visit which Dr. Waagen paid to England for the purpose of examining its treasures of Art was in 1835, the result of that visit, which was intended for circulation in Germany only, was published in the language of that country, but subsequently translated into English, and published in three small octavo volumes.* It was well received here, so well indeed as to have been long out of print. During this first visit the author was unable to remain more than five months here, and thus,

as he remarks, "in spite of unremitting exertions I was compelled to leave various collections of great importance unvisited." These omissions he was very desirous of supplying, and being seconded in his wishes by Mr. Murray, his publisher, he was induced again to come once to England in 1850, and 1851; the fruits of these visits are contained in the volumes now on our table. In how far these differ from the first publication may be learned from what the author now says in his preface:

"The translation of my first work, published by the late Mr. Murray, being out of print, it was deemed advisable to incorporate all essential portions of it in one whole with my present labours. Moreover, my first work was intended for my own country, and, therefore, originally published in German, while the present one is addressed especially to the English public, and published solely in the English language. I have, therefore, erased from the first work all such portions as were interesting to German readers only, and also suppressed the descriptions of collections which have been subsequently dispersed. At the same time I have retained various opinions and remarks on subjects not strictly included within the domain of the formative arts, from the belief that the impressions of an unprejudiced foreigner would possess some interest with many an English reader. I have also adhered to the epistolary form, as offering greater animation of style, notwithstanding that the usual limits of a letter are greatly exceeded by the new additions. For various reasons, also, a re-examination of the collections already known to me had become expedient; the range of my artistic studies having been greatly extended, since my first visit to England, by a year's residence in Italy, a visit of three months to Belgium and Holland, and by renewed and protracted visits to Paris, Vienna, Dresden, and Munich. These had so far ripened my judgment as to lead me to view many objects with new impressions, and to feel the necessity for altering many of my recorded opinions, and more closely investigating others. Besides, many collections had been more or less increased, or altered in arrangement; and in order to render this work in any way worthy of its title, it became my duty to visit not only these, but likewise all the more important collections hitherto unknown to me in London and its neighbourhood, as well as throughout England, and even in Scotland, to which I was an entire stranger. In this way I have succeeded in giving an account of 28 collections in and round London—of 19 in England generally—and of 7 in Scotland, not contained in my former work. Moreover, I have endeavoured to the utmost in my power to make good one great deficiency, by devoting due attention to modern English art in its various branches. In the abundance of materials which offered themselves on my first visit, I had not found time to give this subject the attention it deserved. On my second and third visits, therefore, in 1850 and 1851, on which latter I filled the office of Juror to the Great Exhibition during three months, I exerted myself not only to obtain precise information regarding the art of Painting in England since the time of Hogarth, and of Sculpture since the time of Flaxman, but also devoted much time to the study of English miniatures contained in MSS. from the earliest times down to the sixteenth century. By this means, in the absence of all works of a larger class of the period, I endeavoured to arrive at some knowledge both of the historical progress and of the characteristics of the English school of painting."

Regarding these volumes as valuable guide-books to the principal picture galleries of England, Dr. Waagen's arrangement of his materials is most excellent and satisfactory; he has grouped together first, all the collections in and around the metropolis, including the British Museum, and then those in the neighbouring counties which are easily accessible by railway. In the more distant parts of England he has taken the collections of each county together, and, as far as possible, added notices of such collections in the same county as he had not the opportunity of visiting; while to make his book available as one of reference, he has introduced a most carefully compiled index of the names of artists, and of possessors of their pictures, so that almost at a glance we can ascertain where the pictures of any painter are, and the number, in the country, of presumed works of each artist respectively.

The Doctor, on his arrival in London, made it his first business to acquaint himself with the

* TREASURES OF ART IN GREAT BRITAIN: BEING AN ACCOUNT OF THE CHIEF COLLECTIONS OF PAINTINGS, DRAWINGS, SCULPTURES, ILLUMINATED MSS., &c. &c. By Dr. WAAGEN, Director of the Royal Gallery of Pictures, Berlin. 3 Vols. 8vo. Published by J. MURRAY, London, 1854.

* ART AND ARTISTS IN ENGLAND. By Dr. WAAGEN. 3 Vols. Published by J. MURRAY, London, 1853.

external features of the city, "the most colossal of all cities," as he expresses himself. We are not surprised that one whose eye and remembrances are filled with the picturesque beauties, and, in very many instances, with the magnificence, of continental architecture, should be disappointed with the plainness, the incongruity, and the absence of true taste which prevail in by far the larger proportion of the buildings of our vast metropolis. Its extent, its teeming and busy population, the indications on all sides of the wealth, commerce, and industry of the people, the order and regularity apparent amid so much activity and bustle, must strike every foreigner with astonishment, and oblige him to respect a government which, administering by wise, just, and mild laws, can produce harmony and system among such a mass of seemingly discordant materials. But if he looks for some grand result derivable from all these riches, and this intelligence and energy, in their application to one great department of the Fine Arts, he will undoubtedly, with some few exceptions, find them misdirected, or altogether wasted.

"The outside of the common brick houses of London is very plain, and has nothing agreeable in the architecture, unless it be the neat and well-defined joints of the brickwork. On the other hand, many of the great palace-like buildings are furnished with architectural decorations of all kinds—with pillars, pilasters, &c. There are, however, two reasons why most of them have rather a disagreeable effect. In the first place, they are destitute of continuous simple main lines, which are indispensable in grand architectural effects, and to which even the richest decoration must be strictly subordinate. Secondly, the decorative features are introduced in a manner entirely arbitrary, without any regard to their original meaning, or to the destination of the edifice. This absurdity is carried to the greatest excess in the use of columns: these, originally supporting members, which, placed in rows in the buildings of the ancients, produce the combined effect of a pierced wall, bearing one side of a space beyond, are here ranged in numberless instances, as wholly unprofitable servants, directly before a wall. This censure applies in an especial manner to most of the works of the lately-deceased architect Nash. In truth, he has a peculiar knack of depriving masses of considerable dimension of all effect, by breaking them into a number of little projecting and receding parts; while, in the use of the most diverse forms and ornaments, he is so arbitrary that many of his buildings—for instance, the new palace of Buckingham House, and some buildings in the neighbourhood of Waterloo Place—look as if some wicked magician had suddenly transformed some capricious stage scenery into solid reality. This architect is even more capricious in his churches; for instance, All Souls', in Langham Place, a circular building in two stories, with Ionic and Corinthian columns, surmounted by a pointed sugar-loaf. But what shall we say to the fact that the English, who first made the rest of Europe acquainted with the immortal models of the noblest and chastest taste in architecture and sculpture of ancient Greece, when it was resolved a few years ago to erect a monument to the late Duke of York, produced nothing but a bad imitation of Trajan's pillar? This kind of monument, we know, first came into use among the Romans, a people who, in respect to the gift of invention in the arts and in matters of taste, always appear, in comparison with the Greeks, as semi-barbarians. The very idea of isolating the column proves that the original destination, as the supporting member of a building, was wholly lost sight of. Besides this, the statue placed on it, though as colossal as the size of the base will allow, necessarily appears little and puppet-like, compared with the column; while the features and the expression of the countenance, which are the most important indications of the intellectual character of the person commemorated, are wholly lost to the spectator. In Trajan's pillar, the bas-reliefs on the shaft give at least the impression of a lavish profusion of art; but this Duke of York's column, with its naked shaft (which, besides, has not the advantage of the entasis), has a very mean, poor appearance.

"If the immense sums expended in architectural undertakings had always been judiciously applied, London must infallibly have become the finest city in the world. I must, however, add that several buildings are honourable exceptions. Among the older ones, I would only mention Somerset House, which by the combination of simple proportions with great extent, produces the effect of a royal

palace; and of modern buildings, the New Post Office, built by the younger Smirke, the exterior and interior of which, in elegant Ionic order, has a noble effect."

It will gratify the curiosity of many who know not how and whence England has acquired the large number of valuable pictures by the old masters she possesses, to hear Dr. Waagen's account of the sources from which our nobles and amateurs have derived principally their Art-treasures. The end of the last century witnessed the dispersion of the famous Orleans gallery, the finest portions of which found their way into the hands of the late Duke of Bridgewater, the Marquis of Stafford, the Earl of Carlisle, and Mr. Jeremiah Harmau, and the remainder into those of less noted collectors; Mr. Harman's gallery has since been dispersed. Almost immediately after the exportation from France of the Orleans pictures, came that of the French minister, M. Calouze; it comprised upwards of 350 paintings, chiefly of the Dutch school, but containing also many excellent works of the French and Spanish schools, all of them purchased at a very considerable cost during a series of years. The dispersion of these collections were some of the results of the French Revolution, and by a ready market being found for them in England,—

"A taste for fine pictures was astonishingly increased, and succeeding years afforded the most various and rare opportunities of gratifying it in a worthy manner. For when the storm of the French revolution burst over the different countries of Europe, and shook the foundations of the property of states, as well as of individuals, the general distress, and the insecurity of property, brought an immense number of works of art into the market, which had for centuries adorned the altars of the churches as inviolably sacred, or ornamented the palaces of the great, as memorials of ancient wealth and splendour. Of these works of art England has found means to obtain the greater number and the best. For no sooner was a country overrun by the French than Englishmen skilled in the arts were at hand with their guineas. In Italy, as early as 1797-98, Mr. Day, a painter, made very important acquisitions. Next to him, Mr. Young Otley, afterwards Mr. Buchanan, a picture-dealer, and Messrs. Champenowne and Wilson successfully exerted themselves. Instant, pressing necessity induced many families to dispose of celebrated pictures to English bankers. In this manner Mr. Sloane especially obtained many valuable pictures in Rome. Thus it happened that most of the great families of Italy lost more or less of their treasures of art. This fate fell with peculiar severity on Rome, and especially on the families Aldobrandini, Barberini, Borghese, Colonna, Corsini, Falconieri, Giustiniani, Ghigi, Lazzellotti, and Spada; then on Genoa, where the families of Balbi, Cambiasi, Cataneo, Doria, Durazzo, Gentile, Lecari, Marano, Mari, and Spinola sold the whole or part of their collections of art. In Florence the palace Riccardi, in Naples the royal palace Capo di Monte, lost many admirable pictures. Lastly, a great number of churches throughout Italy parted with their altar-pieces. In 1841 the collection of the Duke of Lucca came to London for sale, also a number of the most valuable pictures from the Fesch gallery, sold by auction in Rome, 1843-44. Finally, Lord Ward, a few years later, became the possessor of the entire collection of Count Bisenzio, and also of some of the most valuable of the Fesch pictures which had been bought in at the auction.

"In the same manner, and with the same success, have the English exerted themselves from the year 1798 to the present time in Belgium and Holland. At the beginning of this period Mr. Bryan, who had taken so great a part in the purchase of the Orleans collection, was especially active; and afterwards Messrs. Buchanan and Smith. Of the immense number of valuable pictures spread over each of these countries from their native schools, the greater portion of the finest have been brought to England. It is here we must now look for so many pictures which in former times adorned the collections of Van Zwieten, Van Hasselaer, Lubbeling, Van Leyden, Schlimgelandt, Lormier, Braamcamp, and numerous others, and which even in this century belonged to Smeth Van Alpen, Muilman, Brentano, and Van Goll. Two collections, moderate in size, but very choice, that of the Countess Holderness, formerly belonging to Greffier Fagel, and that of the banker Crawford, were sold by auction in London in 1802 and 1806.

"The acquisitions also made in these countries during the last ten years have been very important. The entire collection of Demoiselle Hoffmann at Harlaem, containing a set of master-works of the Dutch school, were purchased in 1846 by Mr. Nieuwenhuys, and brought to London. This was followed in 1847 by the well-known collection of Baron Verstolk. From Belgium also came single pictures from the collections of MM. Van Schamps and Van Saceghem at Ghent; also pictures from the sale of Lord Mornington's collection at Brussels in 1846. Finally, England may boast of a selection of the finest works from the magnificent collection of the King of the Netherlands, sold in 1850 at the Hague.

"It was not until the French invasion, in the year 1807, that an opportunity offered of procuring a number of works of art in Spain. This opportunity was the more important, because till that time very few pictures by Spanish masters were to be met with out of Spain, the exportation of them being prohibited under very severe penalties. Besides, it was the more difficult to make any acquisition of importance, because the most valuable pictures belonged either to the crown, or to rich convents, or were heir-looms in great families. Mr. Buchanan, whom I have already mentioned, determining to profit by the events consequent on 1807 to obtain works of art, had the good fortune to find in the celebrated English landscape-painter Wallis an agent, who, by his knowledge, perseverance, and intrepidity, succeeded in triumphing over all the difficulties and dangers which the dreadful state of the country threw in the way of his undertaking. Thus, chiefly by his own exertions, but in some instances by those of others, pictures of the first class were brought from Spain to England. From Madrid the principal pictures obtained were the celebrated Murillos from the palace of Santiago, and many of great excellence from the collections of Alba, Altamira, and the Prince of the Peace; nay, some pictures were even obtained from the Escorial: besides this, the convent of Loeches, near Madrid, surrendered the celebrated colossal pictures by Rubens, and Seville many fine Murillos.

"While the English thus took advantage of the circumstances of the times to collect works of art in Italy, Belgium, Holland, and Spain, they by no means lost sight of France, where they had made such a splendid commencement of all their operations by the acquisition of the Orleans gallery. Accordingly, when the collection of Citizen Robit, which was very rich in masterpieces of the Flemish, Dutch, and French schools, was sold by auction at Paris, in 1801, Mr. Bryan, with two connoisseurs, Sir Simon Clarke and Mr. Hibbert, purchased forty-seven of the best pictures, and brought them in the following winter to London to be sold by auction; Sir Simon Clarke and Mr. Hibbert retaining a certain number at a stipulated price. Eventually Mr. Buchanan also went to France for the same object. Besides several valuable acquisitions from different quarters, he brought to England some admirable specimens of the Dutch school from the rich collection of Mr. Laperrière, the receiver-general, which was sold by auction in 1817. His most important achievement, however, was the purchase, in the same year, of the collection of Prince Talleyrand. It consisted of forty-six pictures, the greater part of them being the most celebrated works of the Dutch school, from the principal collections in Europe. Many of these pictures have certain names; for instance, "Les Fagots," by Berghem, from the collection of the Duke of Dalberg; "La Leçon de Musique," by Metz, from the collection of the Duke of Choiseul; "Les Œuvres de Miséricorde," by Teniers, from that of the Duke of Alba; "La Paix de Munster," by Terburg, from that of Van Leyden, in Holland. The latter picture contains original portraits of the sixty-nine ambassadors of the several European powers, who signed the treaty of Westphalia. There was likewise in this collection an admirable Claude Lorraine, from the electoral gallery at Cassel. This choice cabinet, for which 320,000 francs were paid, was divided, with the exception of a few pictures, between two English gentlemen, Mr. John Webb and Mr. Allnutt. The English have also purchased most of the good pictures from the collections of Erard and Lafitte, which were sold by auction in Paris. The number of excellent pictures which have crossed over from France to England since 1835, is no less considerable. Many of the purchases at the sales of the collection of the Duchess de Berri, in 1837; of Count Peregrine, in 1841; of M. Aguado, in 1843; of Count Moncalm of Montpellier, in 1848; of Count Morny (consisting chiefly of pictures from the Duval collection at Ghent), in 1847 and 1841; of M. Casimir Perrier, in 1848, were for England. The small collection of M. Tarral of Paris, which contained

several valuable pictures, was sold by auction in London in 1847 and 1848. Finally, many pictures of the old Netherlandish and Dutch schools have come to England, including the collection of Prince Wallerstein, and of the late bookseller, Campe, at Nuremberg.

"In proportion as the number of capital pictures thus imported gradually increased, the more did a taste for them spread, so that with the greater demand the prices continued to rise. The natural consequence was, that whoever in Europe wished to sell pictures of great value endeavoured to dispose of them in England. Accordingly, an immense number of pictures were consigned over to England. From the Netherlands, a Mr. Panné, and more especially the family of Nieuwenhuys, brought many, among which were some of the highest class, from old family collections. As even the smallest towns in Holland contained often pictures by the best masters, that country was regularly explored like a hunting-cover by the picture-dealers; and in such little towns notice was given by a public crier that those who had old pictures might come forward. By this means charming works by Hobbema, Ruysdael, and other masters, were brought to light. In the year 1815, Lucien Bonaparte's collection of 196 pictures, containing many good specimens of the Italian, Dutch, and Spanish schools, was brought from Italy to be sold by auction in London.* About the same time the collections of Spanish masters were brought to London which General Sebastiani and the Chevalier de Crochart, Paymaster-general of the French army, had found means to obtain while they were in Spain; among them were some pictures of great value. Lastly, Messrs. Delahante, Erard, Le Brun, and Lafontaine, also brought over pictures of great value from Paris. These were selected from the celebrated French collections of Randon de Boisset, of the Duke de Praslin, the Duke de Choiseul, the Prince de Conti, Poulain, Sereville, Sabatier, Tolazan, Robit, Solirene, &c., and from the great amount of excellent pictures which the Revolution had brought to France from Italy, Spain, Belgium, Holland, and Germany. Those gentlemen, especially Delahante and Le Brun, were such profound judges of painting, that it is no wonder that these pictures included a series of masterpieces of all the schools."

This quotation is somewhat long, but we offer no apology for its introduction, because the information it contains cannot fail to interest a very considerable number of our readers.

A large portion of the first volume of Dr. Waagen's book is devoted to a critical examination of the various works of Art in the British Museum,—the sculptures, drawings, engravings, and illuminated manuscripts, and the remainder of the pages, with a few exceptions, to that of the National and Vernon Galleries. In the other two volumes the different private galleries are passed in review, and the Art-treasures of Oxford, Cambridge, and in Edinburgh. The Doctor enters particularly, but with sufficient conciseness to avoid wearying the reader, into everything that is worthy of his attention; but, inasmuch as we believe the far larger majority of those into whose hands our Journal falls, would prefer hearing his opinion of the English School to his criticisms on the old Masters of Art, we shall quote a few passages concerning the former, and these we take chiefly from his observations on the Vernon Gallery.

Did our space permit we should have been pleased to extract the whole of his remarks upon the state of Art in England, prior to the middle of the last century; we must, however, be content with the following passage, which immediately follows a few lines upon Hogarth.—

"The realistic school was now taken up by Reynolds and Gainsborough; while the more idealising tendency of the landscape-painter Wilson, which, in its beautiful forms borrowed from Italian nature, and in all its poetic subjects taken from Greek mythology, has a certain affinity to Claude, found so little favour with the English that it was difficult for him to dispose of his pictures even at the lowest prices. Nor did Barry, who pursued much the same tendency, fare better. Not till Flaxman, the great sculptor, appeared, endowed as he was with the richest powers of invention and a rare feeling for beauty of form and grace of movement, did this tendency find any favour with the public, and then not in the degree

which his exalted merit deserved. Greater success attended the efforts of Stothard, who, with his versatility of talent, combined both the realistic and ideal tendencies, and whose productiveness continued into an advanced age. As the transmission, however, of correct technical principles, which in the painting schools of the middle ages had been perpetuated from generation to generation, had, with the extinction of the early English school, long been lost—the new school was compelled in this, as in every other respect, to evolve the principles of Art entirely afresh. This was a task of great difficulty, and, for some generations, not attended with success—witness the faded, darkened, and cracked state of many of the pictures of this time. Upon the whole, however, this school succeeded far better in colour than in form, which was more or less neglected in the study of art, and shows itself in incorrect, or, at all events, uncertain forms. The fact, also, of Hogarth and Sir Joshua having started at once with a broad style of treatment sufficiently accounts for the exaggeration of this style which is perceptible among their followers, who now degenerated into a slight and decorative manner."

Of the development of Art in this country during the present century we find it said:

"A far deeper and more general reaction in the various departments of moral and intellectual activity has arisen in England within the last forty years, and is still progressing in development. The rationalism which prevailed in the Church has now given way to a widely awakened fervour of belief, and to a decided reverence for dogma, which in some respects goes beyond the principles of the Evangelical Church. Originally inspired by the study of German poetry, Walter Scott first kindled the taste for romantic lore and for the subjects of the middle ages. In lieu of a French sentimentality, he called into life the sound, healthy, warm, Anglo-Saxon feeling. The enthusiasm for Shakespeare, awakened in Germany by Tieck and Schlegel, acted also upon the English, and the great poet is now reinstated in the national feeling, while the genius of Lord Byron renewed the taste for genuine and stirring poetry. Finally, the sense of a Teutonic origin has been lively aroused, and has found expression both in language and partially in Art. All these united influences have acted powerfully upon the formative Arts; and foremost, and most decisively, on the department of architecture. Churches and country-houses have been erected in that Gothic style which, though at first with little understanding of its principles, may be said to have found its home in England; and a series of works, illustrating the most important remains of this kind, were published by Mr. John Britton in a beautiful and comprehensive form. In painting, the realistic tendency which had already obtained in public taste by means of the works of Hogarth, Sir Joshua, and Gainsborough, became widely developed, so that not only subject-painting in its various branches—with portrait and landscape painting, animal painting, marine and architectural, and flower and fruit painting—were cultivated with great success; but subjects from poetry, from Chaucer, Spenser, and Shakespeare, from Sterne and Fielding came also in vogue. Historical painting alone has been seldom attempted, and in its monumental character, that is as applicable in the form of wall painting to the restricted purposes of architecture, has only been practised within the latest period. Nor is this in any way surprising. Banished by the strict principles of the Anglican Church from those sacred buildings where her highest significance lay, and where her greatest triumphs had been achieved; disregarded in all edifices of a worldly character, such as the Exchange, the Bank, &c.; she had, until the erection of the new Houses of Parliament, no field for development in England at all. For, independently of the fact that this department of art has never received the patronage of private individuals, the houses in English cities, and especially in London, are too limited in size to afford space for such undertakings. It is to be hoped, however, that the example set in the new Houses of Parliament may awaken the taste for this class of painting, and that the country houses of the English nobility and gentry may open a field for its development. Indeed, there is well grounded reason to hope that the day is not far distant when art will be restored to her ancient rights, and be allowed, within the territory of the Church, to assist in elevating the feelings of devotion; at all events, the form of Protestantism, such as it exists among the High Church party in England, is by no means adverse to it."

* About twenty of the best pictures were left in Rome.

"Finally, I may add, that, since my first visit in 1835, I remark a decided progress in the school

of English painting. The number of artists successfully training for a more correct development of form and detail, and for an animated and yet true style of colour, has greatly increased, so that in all branches of art a large number of admirable works are produced. Taking this into consideration, and also the fact that the first efforts in monumental painting have discovered great native ability, I may safely predict a brilliant future to English art; the more so as the taste for the high and dignified pleasure which objects of art supply, has become during the last few years far more general among the numerous and wealthy class of merchants and manufacturers, so that a gifted and conscientious artist can hardly fail of employment, and, consequently, of that fine feeling of self-dependence so favourable to all the creations of intellect and fancy."

From these observations the author proceeds to a critical examination of the works of our modern painters, taking the Vernon collection as his text. Of Wilkie he says,—

"What is especially commendable in Wilkie is, that in such scenes as the Distress for Rent he never falls into caricature, which often happened to Hogarth, but, with all the energy of expression, remains within the bounds of truth. It is affirmed that the deeply impressive and touching character of this picture caused an extraordinary sensation in England when it first appeared. Here we first learn duly to prize another feature of his pictures, namely, their genuine national character. They are in all their parts the most spirited, animated, and faithful representations of the peculiarities and modes of life of the English. In many other respects Wilkie reminds me of the great Dutch painters of common life of the seventeenth century, for instance, in the choice of many of his subjects, and particularly by the careful and complete carrying out of the details in his earlier pictures, in which he is one of the rare exceptions among his countrymen. If he does not go so far in this respect as Gerard Dow and Mieris, he is nearly on an equality with the more carefully executed paintings of Teniers and Jan Steen. His touch, too, often approaches the former in spirit and freedom."

Of Sir E. Landseer, Dr. Waagen observes:

"Next to dogs, horses and stags are his favourite animals, which he also presents to us with a variety of aspect and with an analogy to human nature which I have met with in no other animal painter. In order to accomplish this with the more success, Sir Edwin has so carefully studied the human race, that, but for the circumstance that animals, properly speaking, constitute the chief subjects of his art, I should have assigned to him a distinguished place among the subject-painters of England. With this style of conception he unites the most admirable drawing, by which he is enabled to place both animals and men in the most difficult and momentary positions; his pictures also exhibit a finely balanced general effect. His feeling for colour leads him both to choose his unbroken colours of a cold scale, and also to aim at a prevailing cool tone. In his earlier pictures the execution of every detail evinces a thorough love and understanding of nature. In those of his later time, the touch is much broader and freer, and, when closely examined, every stroke will be found to express what he intended."

The countrymen of Turner, both those who admire his pictures, and those who consider him in his later time little else than an artist "stark mad," will be naturally curious to know how an enlightened foreigner estimates his productions, and we believe few will differ from Dr. Waagen's opinion.

"It appears to me that Turner was a man of marvellous genius, occupying some such place among the English landscape painters of our day as Lord Byron among the modern English poets. In point of fact, no landscape painter has yet appeared with such versatility of talent. His historical landscapes exhibit the most exquisite feeling for beauty of lines and effect of lighting: at the same time he has the power of making them express the most varied moods of nature—a lofty grandeur, a deep and gloomy melancholy, a sunny cheerfulness and peace, or an uproar of all the elements. Buildings he also treats with peculiar felicity; while the sea, in its most varied aspect, is equally subservient to his magic brush. His views of certain cities and localities inspire the spectator with poetic feelings such as no other painter ever excited in the same degree, and which is chiefly attributable to the exceeding picturesque-

ness of the point of view chosen, and to the beauty of the lighting. Finally, he treats the most common little subjects, such as a group of trees, a meadow, a shaded stream, with such art as to impart to them the most picturesque charm. I should, therefore, not hesitate to recognise Turner as the greatest landscape painter of all times, but for his deficiency in one indispensable element in every perfect work of art, namely, a sound technical basis. It is true that the pictures and drawings of his earlier and middle period overflow with an abundance of versatile and beautiful thoughts, rendered with great truth of nature; but at the same time his historical landscapes never possess the delicacy of gradation and the magical atmosphere of Claude, nor his realistic works the juicy transparency and freshness of a Ruysdael; while many of his best pictures have lost their keeping by subsequent darkening, and with it a great portion of their value. In his later time, however, he may be said to have aimed gradually rather at a mere indication than a representation of his thoughts, which in the last twenty years of his life became so superficial and arbitrary that it is sometimes difficult to say what he really did intend. Not that I overlook even in these pictures the frequent extraordinary beauty of composition and lighting, which render them what I should rather call beautiful souls of pictures. The raptures, therefore, of many of Turner's countrymen, who prefer these pictures to those of his early period, I am not able to share, but must adhere to the sober conviction that a work of art, executed in this material world of ours, must, in order to be quite satisfactory, have a complete and natural body, as well as a beautiful soul."

We consider this portion of Dr. Waagen's book so interesting to every one whose tastes are associated with our school of painting, that we are disposed to extract his opinions upon individual painters as he records them. It is, however, evident that the Vernon Gallery does not contain, in very many instances, the best examples of our modern artists; still the author appreciates their merits, while acknowledging that his object is to exemplify the state of Art as existing in this country, in public and private galleries, rather than in the fluctuating contents of our annual exhibitions. With the exception of what we have just quoted from his remarks on Wilkie, E. Landseer, and Turner, we shall follow the Doctor's division of his subject; he commences with the historical painters.

"W. HILTON,—an artist of unusual talent for historical painting: being intellectual in invention, careful in drawing and execution, and warm, though not always true, in colouring.

"W. ERY is an artist remarkable for his lively sense of female beauty, and of action, often combined with a careful execution, and transparent and animated colouring. The heads, however, are of too monotonous a style, uniting the Grecian line with a strictly English physiognomy, while the draperies are rendered with a strength of local colour which gives a gaudiness to his pictures.

"SIR CHARLES EASTLAKE. In the refined treatment of his pictures, a noble and a delicate, rather than an energetic nature is apparent. * * * The influence of this painter upon the Arts in general is still more widely felt in his writings.

"D. MACLISE. A painter with a lively sense of beauty, and a conception of character and varied situations, united with a most conscientious and masterly execution.

"J. B. HERBERT. This painter is distinguished for his powers of composition, drawing, and colouring, with which he unites a pure and noble feeling, and a completion of every part with the greatest conscientiousness.

"S. HART. An artist of very earnest aim, who combines a feeling for general keeping with careful modelling and warm colouring.

"J. C. HORSLEY. A painter of subject-pictures of pretty invention, delicate execution, and great transparency of colour.

"E. M. WARD. This artist has successfully treated subjects from history: his pictures are cleverly arranged, and carefully executed, with lively colouring."

It is necessary that we should again remind our readers that Dr. Waagen's "opinions" are founded only upon the pictures in the Vernon Gallery, and, consequently, he seems not at all times to do adequate justice to the respective painters in relation to what they are now capable of achieving. Take, for example, the case of the last-mentioned artist; if the author had seen his picture of the "Sleep of Argyle," now in the

Royal Academy, Dr. Waagen would, unquestionably, have been more prodigal of his laudations.

We now proceed to the class of subject-painters: Wilkie we have already noticed.

"W. MULREADY. If I have denominated Wilkie the Walter Scott of English painters, Mulready may be classed as the Goldsmith. I find in him the same kindness and earnestness, combined with that cheerful and affectionate humour which renders the Vicar of Wakefield so favourite a book with the Germans. With these moral qualities, Mulready unites a singularly delicate and fine observation of nature, a correctness of drawing, too, rarely found in the English school, an extremely powerful—frequently brilliant—generally true and harmonious colouring, and, in his best pictures, a thorough and equal execution.

"C. R. LESLIE. A delicate feeling for nature renders him, at the same time, what may be called a happy portrait-painter on a small scale, while his fine sense for female beauty and grace of action give his pictures a peculiar charm.

"A. JOHNSTON. A painter of pure and truthful feeling, generally good keeping, pleasing conception, and careful execution.

"C. LANDSEER. His pictures exhibit much feeling for beauty of heads, taste of arrangement, delicacy and transparency of colour, and an elegant and careful execution.

"R. REDGRAVE. This artist, who was associated with me as Juror in the Class of the Formative Arts at the Great Exhibition of 1851, is deeply versed in the laws of taste and of the Fine Arts as connected with manufactures, and exercises a most beneficial influence in this respect in his present position as Art superintendent of the London School of Design.

"A. L. EGG. His scene from the 'Diable Boiteux' is a good example of his animated mode of treatment, of his appropriateness of expression, of his clear, refined, and harmonious colouring, and careful execution.

"F. GOODALL. His 'Village Festival' and other pictures show the beneficial influence of Wilkie; the genuine English physiognomies, the general cheerfulness, corresponding with the sunny effect of the whole, render this picture very attractive.

"W. COLLINS. A childlike and pure feeling, a clear and lively colouring, though sometimes rather too gaudy, and a careful execution, have justly rendered his works popular.

"T. WEBSTER. In delicacy of observation, as well as in class of subject, this artist shows a great affinity to Wilkie. He is distinguished for the fertility of his humorous and pleasing inventions, for correct drawing, and fine keeping, so that he may be justly ranked as one of the most popular English painters.

"T. UWINS. This painter deals usually in Italian scenes: in point of taste in conception, and southern glow of colouring, he may be compared to Leopold Robert. With these qualities is united a generally careful execution.

"PENRY WILLIAMS. A residence of many years in Italy has made this painter acquainted in a singular degree with the peasant-life of that country, which his pictures present to us with all its picturesqueness of costume, warmth of colouring, and ease of action."

The animal painters follow next, headed by Sir E. Landseer, who has already been spoken of.

"J. WARD. His best pictures show a happy union of great truth of nature, powerful colouring, good general keeping, and solid and careful execution.

"T. S. COOPER. This painter has chiefly devoted himself to the study of the beautiful races of English cattle—cows and sheep—introducing them with great feeling for the picturesque in the various and romantic scenery of England, which he also renders admirably, both as to general keeping and detail."

Lastly, Dr. Waagen delivers his critical remarks on our landscape-painters, of whom Turner takes the first place in his category; he then passes on to

"BOXINGTON. As compared, it is true, with Turner, the sphere of this painter is narrow; yet it may be said of him that an equally sustained and solid execution displays all his qualities—his delicate drawing, excellent keeping, clear and powerful colouring, and tenderly balanced masses of light—to the utmost advantage.

"J. CONSTABLE. This painter gives us everything that can be possibly desired in a landscape-artist of realistic tendency; his lively feeling for the picturesque, as seen in the simplest forms of

nature, perfect truthfulness in every part, transparent and powerful colouring, and free yet careful execution, enable him to place the rural scenes of England before us in the most unpretending and attractive form.

"SIR A. CALLCOTT. As distinguished as a man as he was as a painter. He succeeded equally in the delineation of the beauties of the rich coast of Italy, in the simpler forms of English and Dutch landscape, and in the grander scenery of the Rhine. With a fine feeling for the picturesque in conception, he unites a delicacy of drawing most favourably seen in his figures and animals, which are most tastefully introduced. In his earlier pictures the colouring is powerful and often warm; in his later, rather too uniformly cool, and sometimes almost insipid. His execution is spirited and careful.

"C. STANFIELD. This artist decidedly takes the first place among the living landscape and marine painters of England. He also belongs to the realistic tendency, but treats with equal power the northern and southern forms of nature—mountains and water, buildings and flat scenery. His points of view are very happily chosen; the drawing good, the lighting powerful, the colouring of great power and freshness, the skies of exceeding clearness, the aerial perspective most delicately observed, the sea in its various movements admirably rendered, and the general effect of the picture of extraordinary attractiveness.

"E. W. COOKE. The talents and enthusiasm of this artist drew my attention to him in 1835, when he was very young. A period of careful study both in Holland and in Venice has since then most happily developed his powers. How picturesque a charm may be imparted to the simplest scenes of the Dutch coast by a truth and transparency of treatment, and a solid and conscientious execution, is proved by 'Dutch Boats in a Calm.'

"F. R. LEE. This artist also attracted my attention as early as 1835, by the picturesque feeling and the successful aim at truth in his landscapes and marine pictures.

"J. LINNELL. The landscapes of this artist, which are chiefly taken from English nature, are distinguished for truth, carefulness, and extraordinary power of colouring: the style of conception and lighting gives them also a highly poetic charm.

"T. CRESWICK. In point of true and careful rendering of English nature in all its details, this artist is one of the most remarkable of the English school. His pictures are distinguished by a moderation of colour and harmony of general effect.

"Another style of art, which may be called architectural painting in its widest sense, is represented by the well-known

"DAVID ROBERTS. It would not be easy to instance another master who has so successfully treated the architecture of different countries, and in more various forms. Besides making himself acquainted with the architecture of France, Spain, and the Netherlands, and that of his own country, he has pursued his studies in Egypt and Palestine. His drawings taken in the last-mentioned countries, and lithographed in a masterly way by Haghe, have gained for him a European and more than European reputation. The happy choice of position these drawings display, the picturesque conception, the favourable light and shade, and the animated figures introduced, are sufficient to account for this success. All these qualities are displayed still more favourably in his oil-pictures, in addition to which they possess the charm of a powerful, transparent, and harmonious colouring, of the most effective contrasts of local colour, and of a touch which combines freedom with delicacy.

"Nor can I conclude this notice without mentioning the fruit-pieces of G. Lance, of skilful arrangement and great power and truth of colouring. This artist may fairly represent the department of fruit and flower-painting, which is also popular in England."

It would have greatly added to the interest of the foregoing remarks upon our painters, had Dr. Waagen extended his criticisms beyond the limits of the Vernon collection; a list of distinguished names might have been added from those artists who do not chance to be represented in that gallery, but who are quite worthy of being placed in juxtaposition with those who are there. Our space will not permit us to extract what he says of our water-colour painters and our sculptors; he speaks only generally of the former, but in highly flattering terms; of sculpture he says little, and that chiefly to lament the want of encouragement it receives in England, especially in works of the highest class.

We have no hesitation in asserting that every Englishman interested in the "Art treasures" of his country, (and those so interested are almost a daily increasing multitude,) owes an obligation to Dr. Waagen for his enlightened and discriminating record of our artistic wealth; his volumes ought to be, and doubtless will be, in the hands of every amateur and connoisseur: to such they will of themselves prove a "treasure" both for knowledge and reference.

It will not escape the observation of those who are acquainted with the contents of our various galleries and museums, as it has not escaped our own, that some few inaccuracies of description have inadvertently crept into the volumes; and we may perhaps add also, some errors of judgment—at least there are critics among us who will so consider them. But when we recollect that the work embraces a large amount of subject on which much varied knowledge is requisite, and has, in fact, been expended; and also that it is written in *English* by a foreigner, our only wonder is there is so little of which to complain: one can excuse the few tares that have grown up with so much profitable wheat.

It is no small compliment to our country, and an unanswerable reply to the charges too frequently brought against Englishmen, that we have no true taste in matters of Art, and are unable to appreciate its excellence, that a critic of Dr. Waagen's European repute should have considered it worth while to pay us two visits for the express purpose of acquainting himself with our pictorial acquisitions and doings, and of writing elaborate dissertations upon them, not so much for the benefit of foreigners as for our own, that we may know what wealth we as a nation possess, and may value it accordingly. Englishmen, and English women, too, have visited the continental galleries, not to tell the people of those countries respectively what they have, but to inform and instruct us; Dr. Waagen comes here with similar intentions, and we are, and all ought to be, indebted for the services he has rendered; he will be the first to acknowledge and correct errors inadvertently committed.

Before taking leave of Dr. Waagen's interesting volumes there are two subjects that seem to arise out of them on which we feel justified in making a remark; the first has reference to ourselves, the second to the author. It certainly seems strange to us that the Doctor in his enlightened and judicious observations on the various causes which have led to the development and appreciation of Art in this country, should have forgotten that there was such a publication in existence as the *Art-Journal*,—a work whose columns have frequently been enriched by his own contributions on artistic science. We are not presumptuous enough to suppose that the Journal which for many years it has been our pride and our pleasure to conduct, has done anything more than aid our school in their efforts to achieve a position, and to convince the public that British Art is quite worthy of their patronage and consideration. If these ends, therefore, have been attained—and none will deny they have—some acknowledgment of the good we have helped to effect is unquestionably due to us from a writer who undertakes to treat of the state of Art in England at the present time. Dr. Waagen has not been slow to admit our influence when he has written in the Journal; we can scarcely account for his forgetting it when writing his own book.

The other matter has reference to the report in general circulation that Dr. Waagen has been sent for from Berlin to have conferred on him the office of Director of our National Gallery. We do not believe the report; but if such an appointment was ever contemplated, we trust, for the credit of our country, it will not be persevered in. Much as we respect Dr. Waagen, and highly as we may estimate his ability for the office, our regret would be extreme to see him filling it. A foreigner, however enlightened, as director and superintendent of our national "Art-treasures," would be a stigma upon the whole body of our artists and connoisseurs. England assuredly is not so poor in talent as to render this essential to the interests of Art.

FLINT—ITS USES IN THE ARTS.

THERE are few natural productions found more abundantly, or more widely disseminated than silica (flint). The flints of the chalk formation are well known, and the curious forms which they assume have from time to time led to many ingenious speculations on their origin. There are some mysterious points of connexion between this mineral production and those of the organic world. The transmutation of carbon into silicon (the metallic base of flint) has been stated to have been discovered, but this was evidently an error. However, we find flint, silica, frequently taking the place of carbon. In the fossil trees of Antigua, and the buried forests of the Egyptian deserts, we find a complete conversion of the wood into flint, without any loss of the original structural character. The cells of the living sponge are supported by secretions of silica forming delicate walls: after the death of the sponge, these remarkable walls are thickened by the accretion of particles of silica, until at last the whole becomes a mass of flint, such as we now find it in our chalk. Silica enters, in varying proportions, into the composition of all rocks; we find it indeed in the oldest granites and porphyries, and in the newest marls and clays. Crystallised in a state of great purity, we have it in the quartz and rock crystal, while combined with other matters, it becomes a component part of many a sparkling gem. Under certain conditions silica is comparatively soluble, and a slight change in these renders it quite insoluble. This is a point of some importance in the applications we shall presently describe, and is employed in nature for numerous useful ends. In the grasses, the silica which is secreted to form the bark, as seen very evidently in the straw of the grain crops, and still more strikingly in many rushes, has been taken up in solution by the roots of the plant, and by the capillary vessels distributed over every portion, which requires the support it gives. In a soluble state it is also employed in nature as the cementing material in many of our rocks. Seeing the importance of silica in nature, and the variety of purposes to which it is applied, attempts have been made, many of them most successful, to apply it in the arts.

It is important to understand that silica, *i.e.* pure flint, may exist in the soluble and insoluble state. If we precipitate silica from its solutions, wash and dry it by a moderate heat, it remains in the soluble condition; if however we expose the same silica to a red heat, it assumes the insoluble state. Water no doubt is held with a force which may fairly be considered as an actual condition of combination, this is driven off by a red heat, and hence the difference.

Under either of its forms silica is capable of combining with alkalies; in fact, it acts the part of an acid in these combinations. In nature we have the well known silicates, feldspar and mica, and in the arts we have glass, enamel, and slags. With its use in the arts alone it is our purpose to deal. The process of enamelling is of considerable antiquity, and there has been but slight variations in the manipulatory details by which the effects are produced. All the colours employed in enamel painting are combined with some silica compound; these being spread upon a metal plate are exposed to heat of sufficient intensity to fuse the compound into a glass. In general, plates of copper are employed for enamelling, but gold plates are sometimes used, and this metal was almost

invariably chosen by the Byzantine artists, on which to execute those sacred subjects, to which they almost entirely devoted their attention. In China and Japan the process of enamelling has been practised from the earliest times. Their practice frequently was to fuse coloured glasses into engraved or chased metals, the lines engraved being filled up with the enamels, the metal being left bare in the other parts. They often, however, covered the articles entirely with the enamel ground painted on it, and then subjected the whole to heat.

The art of enamelling was brought to great perfection by the Venetians, and the best artists of the present time always obtain their enamel ground from Venice, under the persuasion that no other country can produce so perfect a preparation. This enamel ground is a fusible glass which contains some metallic oxide, to which is due its peculiar whiteness. This preparation is sold in cakes, or as beads. Being reduced to small particles, it is spread over the metal plate and fused. The first process does not give a surface sufficiently thick or uniform, more enamel is therefore added, and it is several times passed through the fire. When the proper surface is obtained, the artist commences his drawing. Great care is necessary to paint with such colours as will fuse at the same temperature, since, otherwise, the images, instead of being clear and distinct, would run together and become confused. A very fine effect is produced by some French enamellers, by fusing a very clear glass over the finished surface. Whatever may be the process adopted, the enamelling material is a combination of flint with an alkali: a glass in fact, through which the colour is diffused.

The glazes which are employed upon earthenware and porcelain are, most of them, silicates. When salt is employed, the soda combines with the silica of the clay: and where the lead glazes are used, the result is a glass having a composition of silica—lead and soda or potash. Most of our finest porcelains and earthenwares are now glazed with China-stone, which is granite in a state of decomposition. In this natural production we have feldspar, containing much potash and quartz, and mica, yielding silica; these combine and vitrify in the furnace, forming a very perfect glass upon the surface of the clay body.

In the same locality which produces the China clay, the China stone is found, so that the body and the glaze are equally the production of the same rocks. Notwithstanding the great importance of our fictile manufactures at the present time, it is but comparatively a few years since the discovery of the material upon which its excellence entirely depends. At the base of the Tregonning hills, near Helstone, in Cornwall, Mr. William Cookworthy discovered a material which resembled specimens of the China-stone which he had seen brought from China. Being a close observer, and an experimentalist, his attention was immediately directed to this decomposed granite, and he was led to the manufacture of a true porcelain. Mr. Cookworthy established the first porcelain works in England at Plymouth, and from this nucleus has extended the great Staffordshire, Derby, Worcester, and other works. At the present time a portrait of this inventor of a most important branch of British industry is to be seen at the Society of Arts, Adelphi. It is a large oil-painting, and is one of the first contributions to the gallery of portraits of inventors which it is proposed to form; this propo-

sition having originated with the Prince President of the society. In connection with the Plymouth china-works is another print of some interest. Bone, the celebrated enameller, commenced his artistic studies in Mr. Cookworthy's manufactory as a decorator of porcelain.

Glass, it is well understood, is a compound of flint and an alkali. Nearly all the ancient glass is formed of soda and silica, whereas potash is the alkali commonly employed in the manufacture of modern glass. Lead enters into the composition of flint-glass; it is used to increase the brilliancy, which it does at the same time as it gives rise to much higher refractive powers. Artificial gems are glasses containing the largest possible quantity of lead in combination with the silicate of potash, and of course some metallic oxide giving the required colour to the paste. The siliceous sands of the Isle of Wight, and from a few other localities, are eagerly sought for by the glass-makers. So important is sand of a pure siliceous character, that a considerable quantity is now brought to England from Australia, and a large trade in this production is opening with America.

A soluble glass was, it is believed, known to the ancients in the time of Pliny; there are evidences of the application of such to some of the paintings on the walls in the tombs and baths of the Romans which have been preserved.

Messrs. Ransome & Co., of Ipswich, have, within a few years, re-introduced this soluble glass, and a company—the Artificial Stone Company—are working under a patent in the preparation of an artificial stone, the cementing material of which is this soluble silica.

This preparation (or water glass) is obtained by dissolving broken flints in a solution of caustic alkali at a temperature of 300° Fahr. On the large scale this solution is effected, we believe, in closed boilers, so that some additional pressure is secured. A properly prepared sand is mixed into a pasty mass with this solution, and being in a plastic state it can now be pressed into moulds of any form. In the course of a short time the mass hardens; it is then exposed to the action of heat to drive off the water, and the whole is converted into a very coherent sand-stone.

By this means almost any kind of stone can be imitated, care being taken in selecting and preparing the mass which is to be cemented together. The facility which this preparation offers for the preparation of ornamental work in stone is exceedingly great. Figures, foliage, indeed, any architectural decoration, can be produced most readily, and at a considerable saving, the labour of cutting being entirely dispensed with.

It is a curious point, in connection with the cementing power of this dissolved silica, that it loses its solubility during the operation. For example, if the silica is precipitated from its solution, it exists in the soluble state; but after it is mixed with sand and dried, it is quite insoluble. This is a very important property, since it ensures the stone against the influence of rains, or any atmospheric influences. Even should the silicated alkali possess a very decided alkaline reaction, when combined with sand and the mass dried, not the slightest trace of an alkali can be detected by any of the ordinary tests. If glass is powdered, moistened, and placed upon a piece of turmeric paper, it very soon becomes brown, indicating some free alkali. No such indication is given by the artificial

stone when it is so treated. This must arise from the circumstance that the excess of silica in the sand absorbs every trace of any free alkali. Numerous experiments have been made, during the few years since the manufactory of artificial stone was introduced, with the object of testing its powers of resisting atmospheric changes, and nothing can be more satisfactory than the result. No evidence of change by either heat, or frost, or rains, have been detected. By regulating the character of the material, the resulting artificial stone can be rendered quite porous, and in this state it has been used as water-filters.

The Rev. John Barlow, Secretary of the Royal Institution, has lately been directing considerable attention to the uses of silica in the arts. Many very interesting examples were exhibited by him in a lecture which he lately delivered, and for some of the applications which we have yet to describe we are indebted to this source.

Stone surfaces, particularly the oolites and dolomites, exposed to the atmosphere become liable to disintegration, particularly in or near large towns. These stones are porous, and they condense, by virtue of a peculiar action belonging to all porous bodies, much moisture within these pores. The tendency, therefore, of the particles to separate, under alternations of temperature, is greatly increased. Many acids are constantly present in the atmosphere of cities in which much coal is consumed; these act upon and combine with the calcareous and magnesian ingredients of the oolites and dolomites, and hence we have them constantly breaking off in lamina, this disintegration increasing after the first surface has been removed.

Although silica combines with the alkalis, yet the affinity between them is weak, and the silica may be readily separated by the weaker acids. Therefore, as a preventive of destruction, whether arising from physical or chemical causes, it has been proposed to saturate the surfaces with the soluble glass. The carbonic acid of the air very soon decomposes the silicated alkali, and silicated stone has the silica deposited within its pores and over its surface, forming a very perfect glazing of insoluble silica. The mode of application would be to brush over the exterior of the building with the solution, and probably, if repeated two or three times, much advantage would be gained. If the experiment is tried upon one portion of a piece of Caen stone, it will be found that the unsilicated portion will wash up when brushed with water, that it will be attacked by either sulphuric or muriatic acid, even when much diluted, but that no such action will take place over the silicated portion.

More than fourteen years since Mr. Anthon proposed to use the "water glass" in rendering mortars water proof. We are not aware if the experiment has been tried on a large scale, but some which have been made on a comparatively small one have shown great powers of resistance to the action of water. This soluble silica may be mixed with whitewash and applied to walls, or even common chalk may be mixed with it and at once used as a whitewash; it will then resist sponging with water. It appears that it will, if applied to walls already whitewashed, render them very adhesive and capable of resisting moisture. The formation of an insoluble cement by means of this silicated alkali, whenever the carbonic acid of the atmosphere acts on this substance, or whenever it is brought in contact with a lime-salt, has been applied by Fuchs to the process of

fresco-secco, which thus becomes invested with the capability of receiving and perpetuating works of the highest character, and which may be executed on a large scale. The *stereochrome*, as it has been called, of Fuchs has been adopted by Kaulbach in decorating the interior of one of the national edifices at Berlin. These decorations consist of historical pictures, 21 feet high, and 25 feet in width, single colossal figures, friezes, arabesques, *chiaroscuro*, &c. These experiments by Kaulbach have been most satisfactory. It has been remarked that all these pictures have the brilliancy and vigour of oil paintings, while there is the absence of that dazzling confusion which new oil paintings are apt to present, unless they are viewed in one direction. Mr. A. Church has suggested that if the surface of oolitic stones is found to be protected by the process of washing with the soluble silica, it might be used as a natural *intonaco*, to receive coloured designs, &c., and for exterior decorations; the painting would then be cemented to the stone by action of the silica. Mr. Church has executed designs of leaves on a sort of terra cotta prepared from a variety of Way's silica rock, consisting of 75 parts of clay, and 25 of soluble silica. This surface, after being hardened by heat is adapted for receiving colours, and for retaining them after silication.

There are several other suggestions which have been made for the application of flint to Art-purposes, such as combining it with colours to be used with either water or oil. The slightest knowledge of chemistry will show the impracticability of this; therefore such suggestions require not our attention. We have seen many very beautiful silicifications of organic bodies, both vegetable and animal, in which the forms and textures have been most carefully preserved; but it does not appear that the process offers any practical advantage. The points we have noticed are those which promise most in securing the permanence of works of Art, and producing many artistic objects for architectural decorations.

THE GARDEN.

A. Watteau, Painter.

H. Bourne, Engraver.

AMONG the earliest of the series of illustrated articles which, since the beginning of the year 1851, have appeared in the *Art-Journal*, under the title of "The Great Masters of Art," was a biographical sketch of Anthony Watteau, who, better, perhaps, than any other painter, has perpetuated by his pencil the Court-life of France as it existed at the commencement of the last century—that life to which the latter part of the poet's line,

"A youth of folly, an old age of cares,"

scarcely applies; for the venerable Frenchman of that period contended with the stripling, and with him in the pride of manhood, in gallantry at fête or festal; age knew not care, or banished it at the sounds of viol and lute, and forgot it amid the revel and the dance.

In Art, as in all else, the hour produces the man; or, in other words, time and circumstances bring forth the painter to illustrate them; and thus Watteau, the decorator and scene-painter of the Opera, relinquished his yards of canvas and his lofty wall-panellings, to hand down to us the gaieties of the Court of Versailles. In the class of Art which he finally chose, though he had many imitators and followers, yet none have equalled him; he stands unrivalled, as Walpole remarks, for "the tenderness of his carnations, the brilliancy of his habiliments, and the verdure of his landscapes," qualities essential to a picture representing a French fête-champêtre, and wanting which the work would only be a delusion and a mockery.



A. WATTS. PAINTER.

H. B. HODGKINS. ENGRAVER.

THE GARDEN

ON THE
EMBELLISHMENT OF PUBLIC
BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A.

THE HALLS OF THE CITY OF LONDON.*

IRONMONGERS' HALL.

The materials for the history of the Ironmongers' Company are considerable. The records have been carefully arranged, and Mr. John Nicholl, F.S.A., has published a volume of particulars,† and has presented to the Company six folio manuscript volumes compiled by him, containing the pedigrees of members.

Ironmongers were originally called *ferroniers*, and the trade seems to have included those both of the merchant and the factor. The "Yrenmongers" of London in early times, are supposed to have congregated about Ironmonger Lane. The Company was regularly incorporated in the time of Edward IV., the act being confirmed by the Queens Mary and Elizabeth, and by James II. The government differs from that of other companies, inasmuch as the court is formed of the whole livery. A great hall is therefore required to accommodate those who attend the court-dinners,—whereat, profuse—and in this case, considerate—hospitality prevails. The history of the iron-trade in England is, we may remark, one of very great interest. Iron-works existed in Gloucestershire and in Sussex and adjoining counties, at a very early date. The art which was displayed in the fabrication of common metal-work during the middle ages, is yet unequalled. Do such facts suggest special channels of usefulness, in the illustration of certain branches of Art and science, and particular features of history?

In the general remarks at the commencement of our series of papers, we referred to this particular corporation in illustration of the wide field open to many similar bodies. We then mentioned the names of some of the eminent men who have belonged to the Ironmongers' Company, or have been connected with it. Admiral Lord Hood was one of the most celebrated; he was admitted in 1783, on being presented with the freedom of the City. Lord Exmouth was admitted in similar manner, after the victory at Algiers,—this Company being chosen from its interest in the redemption of persons enslaved in Barbary, originating with the bequest of Betton towards that object. Alderman Beckford was Master in 1753; George Canning was a descendant of one of the members; and the name of Izaak Walton frequently occurs.

Ironmongers' Hall is in Fenchurch Street. It has a large stone front, with a rusticated basement, and pilasters and a pediment above. The windows are of such varied size and character, that they were given by Sir William Chambers as an example of the ill effect of want of uniformity, or rather of excessive desire for variety in such features. The architect was Thomas Holdeu; his name with the date 1748, appears on the front. There is a square court in the centre of the building, and next this is the residence of the clerk. The greater part of the ground-story of the main building is filled up with a large entrance-hall, having columns and arches supporting the banquetting-hall above. There is some scope for decoration here, though the architecture may not be quite what could be desired. The court-room east of the quadrangle, need not detain us. There are in it a few portraits which we shall shortly refer to.

The principal staircase ascends from the north side of the entrance-hall; it is spacious, but comparatively plain. In a niche, at the landing, is a marble statue of Alderman Beckford by Moore. This was formerly at Fonthill, and was presented by the late Mr. Beckford of Bath. The Great Hall had originally a ceiling with large panels, and was ornamented with

reliefs of the Company's arms, heads of satyrs, cornucopias, palm branches, flowers and scrolls. It would appear that there were windows on the north side, or part thereof, corresponding with those next the street, where they are in two ranges. But, except as to the window openings on the south side, the whole of this arrangement has been altered during the last few years. The Elizabethan or Jacobean style has been followed, the work being executed by, and being we believe in great part from the designs of Mr. John Jackson, of Rathbone Place, who has obviously given much care and attention to the work. The ceiling is divided into ornamental compartments, and is united to the cornice by a cove with brackets, the whole being enriched with ornament and colour. The lower part of the walls is panelled in oak, the mouldings and projections being well designed for effect, and in character with the style chosen. The small shields emblazoned with arms under Mr. Nicholl's direction, contribute much to the general result, without being at all obtrusive as in other cases. The sideboard with mirrors, at the back of the chair, is more elaborate in character; there is a good doorway with columns, and the chimney-piece and gallery over, at the east end of the room, are very cleverly treated.

The collection of portraits belonging to the Company is of some interest and value. The greater number are in the Banqueting Hall, and to whomsoever we should ascribe the arrangement, some praise is due. The portrait of Admiral Lord Hood is by Gainsborough, and was presented by the admiral on his admission to the Company. Lord Hood is in naval uniform, and is resting on the fluke of an anchor, whilst in one hand he holds a telescope. The picture, when painted, was considered a very good likeness. The portrait at Greenwich is a copy of this. A large portrait of Lord Exmouth, painted by Sir William Beechey, at a cost of 300 guineas, is, we are assured, also an original picture, though at Greenwich it is said to be a copy of one there. Lord Exmouth is represented as about to give the word of command.

We must content ourselves with little more than enumeration of the remaining works of art here and in the room below stairs. The greater number of the portraits seem to have been painted by Henry Cooke in 1640, and there is the following minute in the records:—

"April 29, 1640.—Henry Cooke, painter, having made two pictures, the one of Mr. Thomas Michell, and the other of Mr. Thomas Lewen, who were good benefactors to the Company, demanded for the same 5*l.* a piece, but the Court do not hold them to be so much worth, yet they will further enquire what other Companies payes for the like worke."

There is a subsequent minute, by which the Wardens were to pay 3*l.* 5*s.* each, for five pictures more of benefactors. Cooke is said to have been a pupil of Salvator Rosa. Besides the portraits above mentioned, there are the following:—Nicholas Leate, Master in 1616 and 1626-7, thought to be by Daniel Mytens; John Child, Master in 1786, by Mason Chamberlin; Mrs. Margaret Dane, by Cooke according to a minute of the Court, but ascribed by some to Anthony Moro, or other earlier painter, though perhaps without authority; Thomas Allwood, Master in 1621, by Cooke; Ralph Handson, clerk to the Company, who in January, 1653, bequeathed property consisting of five messuages in the parish of St. Olave, Hart Street, which was then of the yearly value of 71*l.* 10*s.*, and which since has enormously increased (this picture is said to be by Vandyke, or one of his pupils); Rowland Heylin, by Cooke; Thomas Thorold, Master in 1634 and 1644-5, considered to be by Cornelius Jansen; Sir Samuel Thorold, Bart., by Sir Godfrey Kneller; Thomas Betton, who left property to be applied to various benevolent objects, especially the ransoming of British subjects enslaved in Barbary or Turkey (this picture is thought to be by Philip Mercier); Sir Robert Geffery, Lord Mayor in 1686, represented in alderman's robes, who bequeathed a considerable estate for charitable purposes, and was the founder of the alms-houses in the Kingsland Road—by Richard Phillips; Sir William Denham, alderman, also in robes; as likewise Sir James Campbell, who bequeathed 1000*l.* for loans to

young men free of the Company (both portraits by Cooke); Izaak Walton, a copy of the picture by Houseman, in the National Gallery; Thomas Hanbey; Sir Charles Price, Bart. (a copy); and lastly a portrait by J. G. Middleton, of the laborious antiquary to whom the Company is so much indebted. There is also a view of Westminster Bridge, a small figure of Sir Robert Geffery, and one of Edward IV. in armour, with a mantle, and crowned. Such small figures we have before met with in City halls; may they not have been used as accessories to civic pageants? The banquetting-hall formerly had a window glazed with stained glass, with a whole-length figure of Sir Christopher Draper, Lord Mayor in 1586. Draper is said to have given the ground on which the hall stands; but this statement is not quite clear, as the present site was also that of previous halls of the Company.

Having often suggested *catalogues raisonnées* as desirable in the case of such collections as those examined, we were glad to find that something of the kind had been attempted here, in the shape of a nicely printed volume called "A Glance at the Pictures in the Hall of the Worshipful Company of Ironmongers, in Fenchurch Street, London, 1847," privately printed, and inscribed to the Master and Wardens by Leapidge Smith.

Besides the great hall, on the first floor, there is a drawing-room and a long corridor. In both, the absurdity of unoccupied niches is to be observed.

Generally, Ironmongers' Hall would thus afford one of the means for the production of works of art, namely, suitable space; though we must give credit to the members for better application of such resources as were in their possession, than we have been able to discover in other cases.

VINTNERS' HALL.

The Vintners' Company is one of those retaining ancient privileges. A charter of incorporation, about the date of which accounts vary, gave the exclusive right to trade "to Gascoyne" for wine, and though this peculiar privilege no longer exists, a "free vintner" now possesses the right to sell wines within the City and its liberties without licence. Of the swans on the Thames, the Vintners' Company own a part,—the remainder belonging, some to the Crown, and the others to the Dyers'. Once a year the Company take a three days' excursion up the river for the purpose of marking the bills of the birds. The members dine one day on board, and on the other days at Henley and some other place. The swans are pursued and caught by men in boats, under the direction of the swan master, and the scene on the river is one of an exciting nature. The *fête* is known as *swan-upping*, or vulgarly, "swan-hopping."

Several of the sovereigns have belonged to this Company. Amongst the names of benefactors to charities now administered, is that of Mr. Benjamin Kenton, who was master in 1776. This person, though the son of a woman who kept a vegetable stall, when he died in 1800, was worth 100,000*l.*; 65,000*l.* of which he bequeathed to various charities, 2000*l.* of that sum being to the general fund of the Vintners' Company, and 2500*l.* for the erection of the alms-houses at Mile End. Such instances of acquisition of wealth, and the disposal of it, we need hardly tell our readers, have been of frequent occurrence in the City.

Thus, independent of the educational superintendence devolving upon many of these corporations—on which object we have heretofore made remarks with reference to Art—there are other very important duties; and it is a mistake to assume, that so large a share of money and attention is given to festivity, as is not unfrequently supposed. These remarks we deem not inappropriate in the present case, the chair of the Company being just now filled by a gentleman, by whom we are sure the objects we have had in view, and the general remarks in previous parts of this series, will be fully appreciated,—we refer to Mr. E. Bicknell, well known as an active promoter of Art, and the owner of a valuable collection of modern pictures. The Rev. Mr. Barham, of St. Paul's, better known as

* Continued from p. 136.

† Some Account of the Worshipful Company of Ironmongers. Compiled, &c., by John Nicholl, F.S.A. Svo. 1851.

Thomas Ingoldsby, was chaplain to the company. At the coronation banquet, when the Lord Mayor officiated as chief butler, the master of the Vintners' Company had the privilege and duty of broaching the casks, and supervising the supply of wine for the sovereign's table.

In 1702, the Lord Mayor's show exhibited a curious pageant. Sir Samuel Dashwood, who then took the mayoralty, was a "Vintner," and St. Martin being the patron saint of the company, was represented in the procession "on a stately white steed, richly plumed and caparisoned, attended by twenty dancing satyrs (anachronisms and inconsistencies here) and followed by a troop of cripples and beggars supplicating his charity." On reaching St. Paul's Churchyard, it is said, the saint drew up, and, to appease the cries of the mendicants, severed his scarf with his sword, delivering to each a part, as related in the legend.

The present site of the hall, in Thames Street, near the foot of Southwark Bridge, has long been occupied. The "manor of the Vintry," was the principal emporium of French wines, and the wharves were commonly resorted to by the vessels which had to "crane" their goods, to be deposited in the warehouses and taverns hereabout. "The Three Cranes in the Vintry,"—referring to three hoisting cranes of the landing place, though represented by birds—was the sign of a well-known tavern, frequently mentioned in Mr. Ainsworth's story of the "Star Chamber." A mansion called Stody Place was given to the company by Sir John Stodie, or Stody, a vintner, who was Lord Mayor in 1357. The company, according to Stowe, "buildd for themselves a faire halle there." This building was destroyed in the great fire. It has been supposed, however, that the wainscoting of the Court Room and room over, were preserved from the old building, but the work does not belong to the early date supposed.

The ground occupied would now produce an enormous sum. The present buildings form three sides of a square. The architecture is of very plain and inferior character. As in the case of other halls, the plan might be altered, so as to add to the convenience of the premises, and to allow of greatly increased income from property, and this income would well pay the expense, not only of fronts of improved architectural character, but of other works of Art. In the plan at present, the Great Hall occupies the middle of the block of buildings, the Court Room is in the advancing wing on the right, and the offices and residences are opposite.—The Hall is a large apartment, with some attempt at decoration;—that is to say, the walls are wainscoted for half the height—with a cornice, and carved heads and festoons below the windows—and there are Corinthian columns and pilasters, and decorated friezes. But such effect as there might be, is destroyed by the uniform yellow colour chosen for the imitation of oak. At banquets, crimson cloth round the lower part, and banners, with the lights, we are told, lessen this objectionable effect; but generally, what we have referred to, together with the irregularity and meanness of the windows, even with the addition of a little stained glass; the uneven plaster walls of the upper half of the room, and the ceiling relieved only by a plain cove, quite interfere with the result which, judging from the presence of the carving, was intended. All this might be very easily amended. The Hall has the usual arrangement: the entrance at the east end is by a door in a screen, having Corinthian columns and pilasters with enriched frieze. Over the door a gallery projects. In the same screen are mirrors—in arched panels, surmounted by cornice and pediment. On the cornice at the sides are two figures of swans.—At the opposite end, there are Corinthian pilasters with a broken pediment and the royal arms over, and recesses filled with mirrors. The effect of the carving is, as usual, interfered with by the paint with which it is clogged, as much as by other causes.

The Court Room is really a very handsome apartment. It was finished in 1672, and probably the story of its carvings having been taken from the building destroyed by the Great Fire, may be an erroneous one, in place of the

fact that it remains nearly as it was originally, whilst the remainder of the buildings have been reconstructed or modified. The few pictures have a tolerably good light. The walls are panelled in dark oak: above the window recesses are old-fashioned coats of arms, with festoons of fruit and flowers hanging from them and down the sides. The whole of the carving is beautifully executed; and, if it has not the delicate character of such as is generally attributed, like this, to Gihbons, does not suffer in architectural effect thereby. Indeed, the exquisite manipulation and grouping of the Gihbons carving is such as often to prevent our observing many defects which it has in principle. The fireplace is especially well treated,—plain marble jambs and mantel being bounded by a broad roll of oak and laurel leaves, and a well carved bent echinus and twisted leaf ornament. We cannot find better terms to describe the ornament in many of the mouldings of this date. We alluded to some of it at Drapers' Hall, and it seems worthy of more attention than it has received. The upper part of the chimney breast is divided into small panels with mouldings enriched with grapes and vine leaves well carved. The picture in the centre with a narrow and plain gilt frame, affords an example of what we consider the correct mode of combining architectural details with such works. The effect of each, here, is enhanced by the manner of combination. At the same end of the room, in the recesses, the portraits, also with the narrow gilt frames, have evidently been painted for the panels they occupy, which have merely raised mouldings, enriched with the fruit and leaves of the vine. The doorway at the opposite end of the room has a broken pediment and pilasters. The ceiling is divided into large square compartments, by broad oak beams, slightly ornamented, and the spaces are of plaster enriched with a pattern in the style of Louis XIV.—a late insertion. A moderate addition of colour would improve the effect of this. There are a few pictures in the room. That over the chimney-piece, the Vintners maintain to be from the hand of Rubens, and it is at least a work which anyone might be glad to possess. It is a duplicate, or copy, of one at Windsor, and represents St. Martin dividing his cloak. The portraits at the same end of the room are two full-lengths, one of William III. and the other of Queen Mary. At the opposite end are two half-lengths, one of Charles II., attributed to Lely, and the other—which seems to be called after three or four different originals—according to the latest supposition, a portrait of James Duke of Monmouth. Although we find copies of the same portrait of an individual who was for the time popular, perhaps at several halls, we must again regret the little care taken to preserve records of name, date, and artist. To do now what should have been provided for, both by the several keepers of the records, as well as by the artists themselves, would involve vast labour, even supposing that the truth were come to at last; and our frequent complaint is justified by the fact that the omission is still a constant one, and deprives works of much of their intended interest. Deficient as the City Halls may be in works of high class, we have still found portraits in number and sufficient interest to excite further enquiry; but, little known and unrecorded as they are, any one who wanted to complete a series, would either fail to discover much that would have been useful, or would feel unnecessarily troubled about what might be authentic. There are materials in the country for a far more extended series than that in "Lodge's Portraits," where very few of the works alluded to are given.—Besides the portraits just mentioned, there is one of Sir Thomas Rawlinson, master in 1676; one of John Wright, a master, by Opie; and portraits of Benjamin Kenton, the late Mr. Alderman Hooper, Mr. Alderman Farebrother, and Messrs. Lucas and Phillips. In this room, a folding screen with mythological subjects, and ornaments painted on it, is not unworthy of notice, as also a carved chair, said to have been rescued from the Great Fire, but not of earlier date, and a clock inlaid in marquetric.—The room above corresponds in size and character,

but the carving is omitted. The wainscoting is at present hung with a good collection of engravings.—In the clerks' office adjoining is a piece of tapestry, an interesting work of the fifteenth century, which originally came from Canterbury. There is a print of it. The staircase displays some good carving of fruit and flowers on the balusters, and about the door-cases. The whole should be cleared from paint and re-decorated. The square angle-posts support baskets of flowers. There are here two large landscapes with figures; one exhibits "Diana in the Chase," and the other, "St. Martin dividing his Cloak;" but as well as they can be seen, neither seems to have much merit.

The corridors of Vintners' Hall are gloomy and dirty, and should be amended.

Amongst the curiosities is an embroidered funeral pall, and there is a rich collection of plate. A salt-cellar, ornamented in the cinquecento style, is attributed to Cellini.

CLOTHWORKERS' HALL.

We have allowed ourselves to be led into greater length than we intended; but the last of the twelve great Companies has not the same interest in its buildings, as in the case of the halls just examined. It is however of very ancient date. James I. made himself a member; the clothworkers being "men dealing in the principal and noblest ware of all these islands, viz., woollen cloths." Pepys, the contributor of the most valued materials for social history, was master in 1677, and presented a richly embossed silver "Loving Cup," still preserved, and which was exhibited at the Society of Arts in 1850.

The arrangement of the buildings, however, on the extensive area occupied in Mincing Lane, would be one of the best examples we could adduce to show the advantage in every way, which would result from alterations. Mr. S. Angell, the surveyor to the company, who has lately spoken of "the open spaces of our metropolis"—had he contemplated more than a slight allusion to what has required our particular attention—would probably not have left unnoticed the large fountain court within the precincts of Clothworkers' Hall. The open space need not be lost: but it could be laid out to advantage, as regards Art and convenience. The hall is a plain wainscoted apartment, most remarkable for the excessive number of armorial bearings introduced in stained glass and otherwise. The dais end is lighted at the top; beyond this there is the usual arrangement with little in the way of ornament to call for notice. There is a portrait of Thomas M. Alsager, Esq., whose melancholy death some few years since may be recollected, and there are figures of James I. and Charles I. There is a long room lighted from the court, which has recently been decorated in colour—green and gold predominating. The structural irregularities have however prevented the result which the architect would otherwise have produced. A good effect at the end has still been gained by opening out a semicircular recess,—which is lighted from above, and has Corinthian columns. Here there is a monument to Mr. Thwaytes. There are also busts of Lord Nelson and the Duke of Wellington, and portraits of Lord Nelson, Lord Lynedoch, and Sir John Musgrove. The room over is the Court Room, where there are three portraits. Parts of the building are thought to be by Inigo Jones. The master of the company last year was Mr. Falkener, father of the learned editor of the Museum of Classical Antiquities, and to whom as well as to Mr. R. B. Towse, the clerk, we are indebted for greater facilities than we have had space to do justice to.*

Though the twelve great Halls which we have noticed constitute the chief strength, so to speak, of the Corporation of London, most of the minor Companies are entitled to consideration: we shall have something to say of them hereafter.

* We might also name Mr. Kensit, of the Skimmers Company; Mr. Fisher, of the Merchant Tailors'; Mr. Curtis, of the Haberdashers'; Mr. Taswell Thompson, of the Salters'; the Master, and Mr. Beck, and the officers of the Ironmongers' Company; and Mr. Lomas, of the Vintners', as having materially aided our object.

EXAMPLES OF GERMAN ARTISTS.

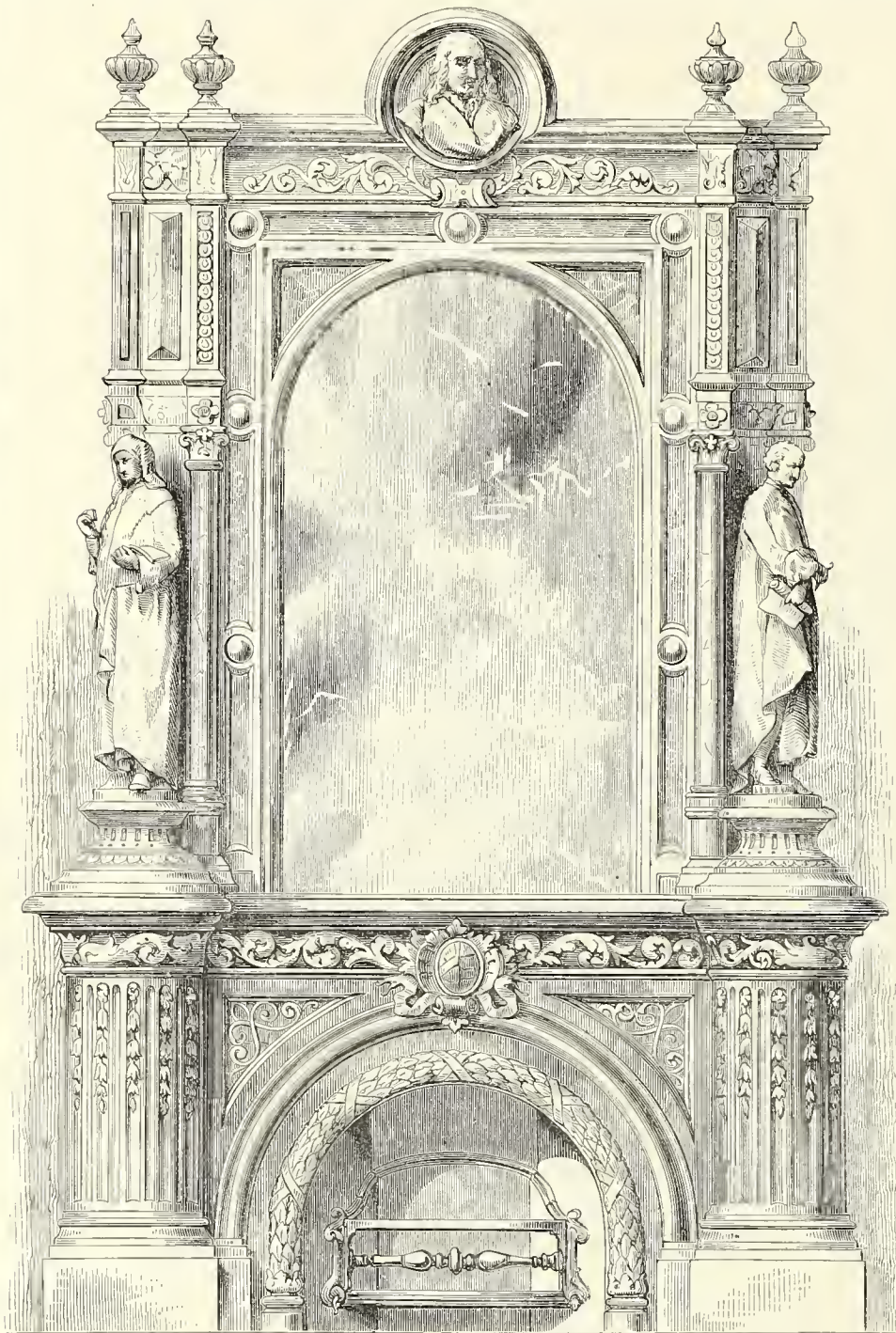


CHRIST'S ENTRY INTO JERUSALEM. G. JAGER. St. Matthew, ch. xxi., ver. 8 to 10.

THE
PROGRESS OF ART-MANUFACTURE.

THE accompanying illustrations are intended to convey some idea of the style in which the town residence of S. M. Peto, Esq., M.P., has been furnished and decorated by Mr. John Thomas, of Paddington, who was also architect of Mr. Peto's country house, Somerleyton Hall, Suffolk. It is situated in the Queen's Road, Bayswater, and is one of a series of large detached mansions that have been built there within the last few years. On entering the carriage drive, the first

objects which attract the eye are the candelabra on each side of the entrance door, one of which we have engraved; they are entirely of bronze, and combine a lightness and elegance of design with stability of appearance. The vestibule opens into a spacious hall paved with marble, and tastefully decorated; but the visitor's attention is at once arrested by the stained glass window which lights the hall and staircase. It is architecturally treated, with columns, pilasters, &c., richly ornamented, forming two circular headed bays, in which are figures of Michael Angelo and Raphael, and in the lunettes above are boys floating in the air, holding wreaths.

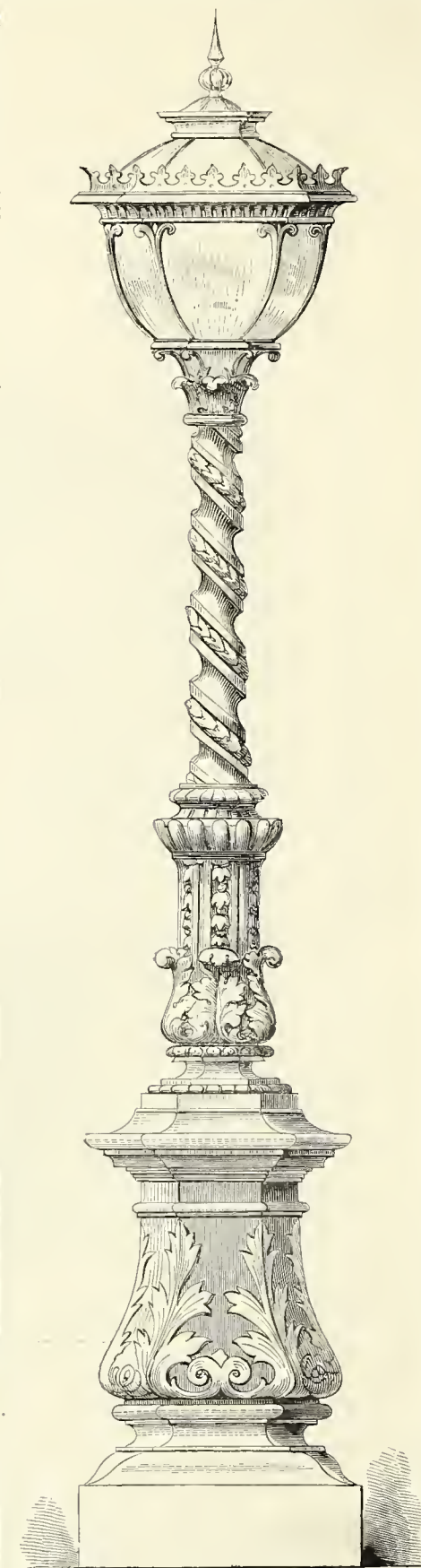


This window was designed by Mr. Thomas, and is intended by him rather to represent Italian mosaic than to have the appearance of a picture. The figures are graceful and truthful, and the whole effect is brilliant and sparkling.

The drawing-room, which originally occupied the whole width of the house, has been somewhat shortened, but is even now about 50 feet long by 22 feet wide, and 20 feet high. The ceiling is richly panelled and deeply recessed, the beams being supported by detached Corinthian columns and pilasters, having white marble bases, sienna shafts, and the foliage of the caps picked out with gold; the walls are panelled,

painted light dove colour, and the mouldings are gilt. Pictures and portraits by some of our best masters occupy many of the panels. At one end of the room is a white statuary marble chimney-piece, surmounted with a richly carved white and gold glass frame. The curtains and hangings are of a rich green damask, with gold fleurs-de-lis, and gold ornamental border and fringe, manufactured expressly for Mr. Peto by D. Walters & Son, of Finsbury, from the designs of Mr. Thomas. But perhaps the most attractive objects in the room are the crystal chandeliers, one of which we have engraved; they were manufactured by Messrs. Osler, of Birmingham,

from the designs of Mr. Thomas, and have a massive brilliancy of effect seldom attained in this material; the very best cut crystal has been used, the pieces being of such a size as to render it impossible to execute glass of this description in any inferior way; the prismatic colours sparkle



with lustrous brilliancy, and when lighted up they have a most magical effect: the renowned establishment of Messrs. Osler has never produced more beautiful works of their class than these. There are other pieces of elegant furniture in this room, designed by the same artist, which might be mentioned, but it is sufficient

to say that the whole, now that it is completed and set out with costly cabinets, curious caskets, and other valuable works of artistic excellence, presents a superb appearance united with much good taste.

The dining-room is of somewhat smaller dimensions, and appropriately furnished and decorated, the whole being of a rich and sumptuous character, in accordance with its festive purposes. From this room we have chosen for illustration the chimney-piece and glass frame, designed by Mr. Thomas. The materials of which the whole is composed are various, but they combine to produce an effect the most harmonious.

The chimney-piece, including the massive pedestals which flank it, is of polished black marble, the grate of steel and bronze; surmounting the pedestals are carved moulded bases of walnut

wood; the glass frame is of oak, panels formed of polished Irish-green marble are introduced round the margin, the spandrels are filled in with sienna; while the circular knobs, shafts of columns, and other panels shown in the illustration, are of a rich red marble. The figures on each side are those respectively of Watt and Caxton, and the bust above is that of Sir Isaac Newton; they were all modelled by Mr. Thomas, and are highly characteristic and expressive, but our engraving is too small to do them justice. They are executed in bronze by the patent depositing process of Messrs. Elkington, of Regent Street, and certainly have a superior



surface to that which is obtained by ordinary castings. The whole design, while in perfect keeping with the surrounding objects, has about it that sombre and quiet aspect which seems at once to impress the mind with its adaptation for the introduction of men of such deep

thought as Sir Isaac Newton, Watt, and Caxton. Mr. Thomas, whose sculptured works at the Houses of Parliament are well known and appreciated, deserves great commendation for the

taste he has displayed in the decorations of Mr. Peto's mansion, and for the care bestowed on the execution of such portions of the works as were confided to him; he has made the residence one of the most attractive of our numerous and elegant suburban mansions.]

THE BRITISH INSTITUTION.

EXHIBITION OF THE WORKS OF THE OLD MASTERS.

THE collection of old masters which usually succeeds the exhibition of modern art is now open. The catalogue presents a series of the greatest names in the annals of painting, and to many of these ample justice is done in the support they receive from the pictures. We see, it is true, paintings which have appeared upon these walls more than once; this, however, occurs only with works which are such especial favourites that we are never tired of them; still, year by year, the variety and excellence of these exhibitions argue an exhaustless store of the most valuable works of the old masters. It is here with pictures as with other things; with us, individuals effect that which in other countries governments only can accomplish. The Queen has contributed to the exhibition GRANET's well known picture, 'The Interior of a Convent'; the acquisition of this picture was made we believe by George the Fourth. REYNOLDS's 'Puck' is also here, and another page of the Julio Clovio missal is turned over, showing a composition of unsurpassed beauty in colour, and minute drawing and stippling. The characteristics and quality of the Dutch school are more clearly shown than those of any other, and this rather in the figure compositions than in landscape subjects. The south room contains as usual examples of deceased British painters, among which occur works by Reynolds, Wilkie, Stothard, Wilson, Etty, Jackson, &c. &c.

'Buildings and Figures,' No. 3, and No. 11, another picture described by the same title, are two extraordinary examples of VANDER HEYDEN, the subjects are of the most ordinary kind of locality, but the various objects are painted with a minute definition which rivals the most successful essays of photography. No. 18, 'A View in a town in Holland,' by the same painter, is not less marvellously wrought.

No. 9, 'A Man Playing the Guitar,' W. MIERIS, is a very highly finished miniature; the composition of this picture is most eccentric; the guitarist is circumstanced in a manner extremely improbable.

No. 12, 'Our Saviour in the Garden,' CORREGGIO. A well known picture, the property of the Duke of Wellington.

No. 15, 'Ann Carr, wife of William, fifth Earl of Bedford,' VANDYKE. This is one of the most delicately painted feminine faces that Vandyke ever executed. The painter here approaches very nearly to Queen Elizabeth's idea that the female face should be painted in a breadth of light. No. 24, 'Snyders' Wife,' by the same, is the very antipodes of the preceding. Vandyke never painted anything more *bourgeoise* than this. The face is fresh in colour, and there is nothing in the composition to reduce this freshness, the whole being made out with little more than black and white. Another example of the same painter is No. 20, 'James Stuart, Duke of Richmond.'

No. 28, 'A Market at Rome,' LINGLEBACH. This picture is very carefully executed; it is clear and deep but with much of the hardness sometimes seen in the works of this painter. The scene is Rome, but the human multitude which gives life to it are not Romans, they are the offscourings of northern Europe.

No. 37, 'A Jewish Sacrifice,' RUBENS. One of those sketches of which Rubens threw off too many; abounding though they

are in masterly knowledge, their manner makes us wish that it had been communicated in another way. The picture shows a wonderful facility in composition; that kind of facility which betrays a painter into so many errors. When Rubens describes a human monster he generally falls back on the head of Vitellius, those imperial features occur here more than once. It represents pronouncedly a Hebrew rite but with a curious mixture of *rococo*, and it is not uninteresting to see here and there the firm pen drawing very thinly covered with colour. No. 42, is Mr. Rogers' 'Triumphal Procession,' by the same master, not so fresh as the other picture, but very ingenious, decided in touch and marked in character; most valuable as affording an example of manner which ought to be avoided.

No. 44, 'Sea Piece,' W. VANDEVELDE. It is only a master that can unite so much valuable quality with such purity and simplicity as are found here. No. 38, by W. and A. VANDEVELDE, is the never-failing 'View of Scheveling,' as the place is now and as it was three hundred years ago; a bank of sand surmounted by a little spire, the beach studded with scores of people and bordered by a line of dainty wavelets just below high water mark.

No. 46, 'A Venetian Lady,' GIORGIONE. The lady holds in her hand a sketch of Lucretia stabbing herself; allusion is made to this in an inscription, "Nec ulla impudica Lucretiae exemplo vivet." The feeling of the picture is much more like that of Titian than of Giorgione, the head, in character, is somewhat like the Flora, but it does not approach that work in colour. If Giorgione painted this portrait, its great firmness must have astonished some of his feebler friends.

MIDDLE ROOM.

No. 49, 'Temple at Delphi,' CLAUDE. This picture is impressive from its elevated style, there is much grandeur in its breadth and simple oppositions. No. 53, 'Mount Parnassus,' also by CLAUDE, is a work of infinite beauty, spoiled by the introduction of a company of very badly drawn and injudiciously distributed figures, intended to represent Apollo and the Muses. The exquisite feeling in the trees, and the charming tenderness of tone throughout, are almost entirely negated by that Apollo without grace, and these Muses without poetry.

No. 50, 'A Dutch Gentleman,' VANDER HEIST. This is really a fine portrait; the features are so well painted as to cause regret that the figure is so entirely sunk in the background; with a little relief the figure would have surpassed portraiture.

No. 58, 'A Guard Room,' TENIERS. The painter has executed several of this class of subject. This is one of the most beautiful examples of Teniers. The left section of the composition shows a collection of armour minutely painted, while the right is entirely occupied by figures, but the loose vulgarity of these sorts very ill with the knightly equipments strewn on the floor. In examining this valuable work it is curious to observe, with all its wonderful finish, how much of the first painting is left.

No. 60, 'A Girl,' GREUZE. Although yet young, she is nevertheless consulting a flower, the common love oracle of rustic maidens. The face is most agreeable in character, and painted with great delicacy, in short it is among the most attractive of the painter's works. No. 70, 'A Boy,' is a peudant, but although with much merit, it is by no means so attractive.

No. 65, 'A Girl with a Rabbit,' G. DOUW.

The agroupement is presented at a window, a favourite form, among Dutch painters, of circumstancing composition. The principal head, for there are two figures, is equal to the very finest examples of miniature painting, and the picture otherwise is everywhere worked out with the most fastidious nicety. It is curious to contemplate a picture like this in juxtaposition with one of the free productions of Rembrandt, and to remember that they are the works of master and pupil.

No. 71, 'Our Saviour in the House of Simon, the Pharisee,' P. VERONESE. The heads in this picture—those of the painter and his friends, remind us at once of the picture in the Louvre, and others in Italian collections in which the same heads appear. It is not finished with that crispness of touch which characterises other works of the master.

No. 82, 'Landscape and Cattle,' CUYP. This is a small picture in which the cattle are in shade, and tell against a light distance. No. 104, 'Cattle on the Bank of a River,' by the same artist, is a warm grey picture, freely touched, but in harmony leaving nothing to be desired. The river view is a sketch of the Meuse, somewhere above Dort. This is one of those pictures that hung in the obscurity of some burgo-master's smoking room, until the shadowy personage known as Grand Jean introduced Cuyp's pictures long after his death to English amateurs, which accounts for so many of the best works of the master being in this country.

No. 83, 'Landscape,' RUYSDAEL. Of the colour of this picture nothing favourable can be said, but as a study of form, chiar' oscuro and definition of parts, it cannot be too highly praised. It has however become opaque and hard, and is without surface quality.

No. 94, 'A Witch,' SPAGNOLETTI. This picture (the property of the Duke of Wellington) bears the inscription "R. V. inueutor—Yoseph di Ribera pingit." The subject is very unintelligible, very like what some eccentric patron might suggest to the painter (whose name was Ribera). It contains nude figures full of action and very minutely drawn.

No. 95, 'Outside of a Cabaret,' A. OSTADE. A picture of much excellence, but by no means equal to the famous Ostade in the Louvre.

No. 103, 'The Disputed Reckoning,' P. DE HOOGE. A hostess and guest are placed here in the centre of the composition as principals, and seated near a window, the light of which breaks upon them; the other guests are seen drinking. The relation between the two figures is well sustained, and they derive force and substance in contrast with the light which falls on the other figures from the window.

No. 105, 'Landscape,' VANDERNEER. This is a work of infinite beauty, the sky is magnificent, and all the other parts as the water, foreground, trees, and houses are masterly. For such a scene the composition is perhaps a trifle too busy, it wants repose.

No. 109, 'Boors at Cards,' TENIERS. A very remarkable example of depth, substance, and character, that character which we see in all the works of Teniers, but in which, although with many imitators, he yet stands alone.

No. 111, 'Galileo,' SUBTERMANS. This is very like the portraits of Galileo in the Palazzo Vecchio at Florence. The features are at once recognisable as those of Galileo.

In the south room are many pictures which we welcome as old acquaintances; of some of these our earlier impressions

remain the same, with respect to others the feelings after intervals of years change. WILKIE's small picture, 'The New Coat' is very fresh, the freedom with which it is touched here and here suggests a remembrance of that picture described by himself in a letter in his life, as having been painted at once during his return homeward from Italy. No. 121. 'A Portrait,' by BELLINI, is very timid, characteristic however of the time. 'Henry IV., of France,' by PORBUS, is a beautiful small full-length, and 'The Viscountess Althorp' is a portrait in REYNOLDS' best manner, besides which there are others of rare excellence by the same painter with 'Puck' already mentioned. A 'Sea Shore' by CALCOTT has all the breadth of Vandevelde, and in a 'Landscape' by GAINSBOROUGH, we see all that originality which fascinated the English school so much and so long. In 'Southwark Fair,' HOGARTH is at home, and near the picture a portrait by CUYP, and another by RAEBURN, exhibit extremities of opposite principle; the latter is equal to anything in its class of art. ETTY's 'World Before the Flood,' would alone form a reputation, and other productions of the British school, as those of Turner, Jackson, Wilson and others, are of a high order of merit, although they do not present instances of earnest and learned composition.

MEMORIAL OF THE GREAT EXHIBITION OF 1851.

BRITISH AND FOREIGN SCULPTORS.—ART AND COMMERCE.—PUBLIC MEMORIALS.—TRAFALGAR SQUARE.—INTERNATIONAL COMPETITION.

IF good deeds and great events, having a lasting influence on the condition of large communities, are fitting subjects for public historical memorials, then was the project for erecting in Hyde Park, on the site of its existence, an historical artistic record of the International Exhibition an appropriate and worthy thought. We fully hold it to be so, and the ready support that the idea has received, in spite of the strange opposition evinced by a most powerful and popular organ, proves it to be no partial notion, but one finding a response in the wishes of the people. It was quite well also that the initiative step should be taken by the first magistrate of our largest civic community. Unworthy innuendos have been thrown on Mr. Challis, Lord Mayor when the idea was started. We believe he was wholly and purely incited by a desire of worthily celebrating the great step in civilisation which the International Exhibition in Hyde Park unquestionably was. The project, as put before the public, implied an artistic memorial. On this understanding funds have flowed into the treasury of the committee without much effort on their part; nearly 7000*l.* have been already subscribed. We doubt the advisability of now diverting the direction of these funds. It is a bold task for us to express this, as we have before us the letter of Prince Albert, in which he suggests his concurrence in the sum being applied to the "endowment of one or more professorships; to the institution of periodical exhibitions; to the purchase of fine works of Art for the national museums; or the endowment of prizes for specific objects." The letter further says: "But that which strikes His Royal Highness at this moment as the simplest and most effectual method, would be to found scholarships, as prizes for proficiency in certain branches of study connected with Art and Science."—We confess that this would have appeared to us an appropriate application of a portion of the profits and surplus fund of the Great Exhibition, which was so promptly invested in land to escape the hosts of suggestions for its use which poured in on the committee, but it does not present itself to our view as the appropriate destination for a sum subscribed for another object. On any other point but this

one we should have bowed at once to the soundness of the Prince's judgment, and the subtlety of his taste; but in this letter the writer was in a delicate position.—The project for erecting a memorial of the Great Exhibition has been called a project for erecting a statue to Prince Albert, which however it is not.—It is true that it would be impossible in a just record of that great event to leave out the Prince: it would be the play of Hamlet without Hamlet. But it need not be only the Prince. In the hands of Art the subject is capable of a widely extended illustration, as a record of the principal features of the great fact. In this the Prince, or even her Majesty, would be but a part, though the most distinguished. The exhibition was the result of the exertion of an industrious and well-governed people, of Royal Worth united with Commercial and Pacific Energy, and should be thus widely represented. But it has been called a project for erecting a statue to Prince Albert. It has been thus expressly designated by those who have failed in putting forward any sound reason against it, even if it were so. The Prince's modesty and dignity may shrink from being so discussed; and ever anxious to promote the interests of education and improvement, he suggests his concurrence with the idea to apply the sum raised, and to be raised, to the endowment of scholarships of Art and science, in connection, we suppose, with the Board of Trade's Department of Science and Art. There is no doubt large scope for amplification and development in this department; and the much regretted war in which we are now unavoidably plunged, may for some time check any large increase of the funds yearly voted to the establishments at Marlborough and Gore Houses, and the other schools. This may prevent the full realisation of some beneficial projects entertained, of which the scholarships may be one; but we doubt much whether the subscribers to the proposed memorial will accept this as a satisfactory reason for the diversion of their contributions to an intention different from that under which they were collected, and the virtual addition of them to the surplus of the Great Exhibition—of a considerable portion of the funds of which there was at one time a somewhat lavish distribution. We see no strength in any of the arguments put forth against the memorial. The committee's action lies simply straight before them, to go on and prosper. Some objections have turned upon the alleged impropriety of a statue to the Prince during his lifetime. As we have said, we do not think the memorial should take that form; but were the question unconnected with the present subject, and it did simply regard the intrinsic fitness of a present statue to Prince Albert, there would be no just doubt of its propriety. There is a public statue already of Prince Albert in Lloyd's Room in the Royal Exchange, in which exists no impropriety, except that, unfortunately, it is a bad one. There is abundance of precedent for the erection of public memorials to the good and great during their lifetime, not only in our own times, but among those to whom we are apt to look back for authority in such matters. Statues were in Greece and Rome frequently erected to distinguished men during their life. If precedent had been against the erection of such tributes during the lifetime of those to whom they were dedicated, we are quite sure it would have been laid stress on by those who oppose the carrying out of the original intention; and therefore it is fair for us, who are for keeping faith with the public, to cite it on our side:—we had rather, however, rest on justness and common sense than on any precedent. We believe that the Prince has already earned a statue; not that we are for it in this case. It would not be reasonable, in our idea, that the memorial of the Great Exhibition should consist solely of a representation of Prince Albert, any more than it would be to omit his presence in such a work. We apprehend that there will never be any vacillation of opinion as to the benefits of the Great Exhibition, likely to expose such a memorial to the indignities of the populace, such as those suggested by a part of the press. Could we imagine such an ebullition, it would be our duty to treat the chance of it with

disregard and contempt. Various forms for the memorial to take have been suggested to us. One idea is that of a temple decorated with illustrative literature, painting, and sculpture, and containing full records of the origin and achievements of the Great Exhibition, to be open to the public and placed in the centre of the site of the late building, at the intersection of the transept and avenue. Another suggested tribute to occupy the same spot, is that of a fountain, so arranged as to have various illustrative sculptures associated with it; and the suggestion is added that the whole space occupied in the park by the building, according to its plan, might be indicated by its being laid out in an ornamental garden with grass walks for the transept, avenue, and other passages, and parterres for the blocks of exhibition space, with vases and illustrative statues interspersed, and four obelisks to mark the angles of the area. This idea of such a garden has its pleasing aspect, yet we doubt whether it would be preferred to the broad green sward that has now usurped the space formerly trod by so many thousands, and which the sheep are doing their best to reduce to a velvety turf. It is not our province to indicate any view we may have of any artistic memorial that might be most appropriate for the purpose in question. We doubt not if the original proposition be adhered to, that due steps will be taken to obtain the best thoughts on this subject. The universal nature of the fact to be recorded, turns towards the most extended and liberal view of obtaining such a record, and in case the funds are *largely and substantially aided by Foreign Contributions*, we then hold that an international and universal competition should be invited for the design and the execution of the work. We hope much that the funds will be so enlarged by foreign contributions, both as it will increase the amount and be in accordance with the nature of the object, but still more as it will evoke a competition of all nations on a special subject. We have no fear that our own artists would come off from the contest otherwise than honourably. We cannot predicate that the best contribution would be that of a native artist, any more than out of half-a-dozen of the best men we could pre-judge which would excel the others, but we might go so far in such a case as to pronounce that each would produce some meritorious idea. Conceiving that we have Anglo-Saxon artists equally capable with those of France, Germany, Belgium, or Italy, we believe that each of the European states would contribute fine ideas and that such a contest would have a good effect upon the reputation and advance of British Art. The English artists should not allow any contracted feelings to make them avoid such a contest, for it would be an open and undoubted opportunity for them to combat the aspersions which we lament to see so frequently repeated; one instance of which we perceive in an article of some weeks ago in our most widely spread journal. In a leader on the subject of the Memorial of the Great Exhibition, the following sentence occurs:—"Possibly by the time the Prince Consort has earned his statue we may have an artist capable of the task. It is a painful reflection that in this branch of Art we are so infinitely inferior to the Germans. If we could ever hope to see in the squares of London such statues as those which adorn the public places of Berlin or Munich, we should be more readily reconciled to the erection of a monument even before its time."—This is most unjust to the Prince and to the British artists. We have already expressed that the Prince has well earned a public statue, but that we by no means consider that the memorial of the Great Exhibition should consist of such an individual statue. But the latter part of the sentence is that with which we are now at issue, and which we hold contains an aspersion on a body of men which in no degree belongs to them. If we have not artists capable of executing the work, where are they to be found? We are confident that several of our own men whose names at once occur are equally capable of executing large public works with any distinguished artists of other countries. But to produce equally fine works with those that adorn the

public places of other lands they must have equal advantages. They must be treated with respect, and not considered as mere tools to carry out the frequently incongruous ideas of committees. The very tone, so flippant and dictatorial, that is sometimes adopted in public print, exemplifies the mode in which so large a portion of the public consider themselves capable of speaking *ex cathedra* upon all questions of taste. Truly we believe that it is the public and the critic, that require educating more than the artist. The great law of "demand and supply" has force in this subject as well as in others. When fine sculpture is really here understood and appreciated, there will be an ample supply from our own soil. There is plenty of power in the same nation that produced Shakespeare, Newton, and Bacon, to raise sculptors equal to the taste of the day whatever it may be. How rarely in the public competitions which are the received means of hatching public statues, do the judges approach the subject of choice with any practical knowledge. Setting aside the question of jobbery and undue influence that not unfrequently saddles a town with an indifferent work, the judges rarely dream of the difference of effect required for a large work and for statuettes, of which size competition models are usually sent in. Some of those who form the committee may probably have been abroad. They have there seen and admired, (feeling themselves quite safe in doing so there) various public works in which architecture, sculpture, and fine ornament are combined, the association of all enhancing each, the result of the artist having been unfettered. They have perhaps exclaimed, Ah! our artists can do nothing like this. On their return maybe they are put on some Art-committee, and then they say, let us have something simple! and they choose out of the designs submitted, a figure on a post;—as a proof of their classic and refined taste; and when it is put up and no one of course likes it, they then say again, Ah! we have no artists! The poor sculptors are pretty well aware in general, if they have had experience of competitions, what sort of taste is likely to be arbitrated, and they try to work down to it, and the critics may truly say that sometimes they are pretty successful. But if some go into their work conscientiously, and produce what is truly simple (not bald) but varied and enhanced by all the legitimate artistic aids, avoiding the monotony which is so often misnamed simplicity, but whose native ugliness appears fully in the executed work—such works are rarely successful in being chosen to be executed. We could bring forward various instances of this, but avoiding the invidious task of citing individual cases, we yet feel it our duty to exert ourselves to the utmost to call attention to the real causes for the shortcomings of our public monuments, and to show that the fault rests not with English art, but with the taste of others. We regret exceedingly that such remarks as that we have alluded to should be of such frequent occurrence. They point toward the employment of other artists instead of our own in our public works. Certainly we are not against the occasional employment of foreign artists in Great Britain, and in some cases it is highly judicious, but as a general rule if foreign artists are to receive large public employment here, let them have to compete for it. If they are successful in the contest with our native artists, let them by all means be employed; but it is most injurious to the cause of Art here that it should be assumed without trial that our artists are inferior to those of other countries. Expressions of the class to which we allude, especially when put forward with the great authority of a journal conducted with the ability of the one to which we allude, are highly prejudicial. Its authority is almost despotic. So large a portion of the press takes its tone from it, that the reflections of its "dicta" are multiplied through the world. We trust nevertheless that its wish, though strangely expressed, is to foster and not to curb the spirit of the time in the onward movement of Art which we rejoice to see steadily advancing. Government herself begins to promise her official attention as well as money, one example of

which is the bill for placing the conservation of public statues under the guardianship of the Board of Works. Art is not now felt as a small subject in itself, nor as confined to paintings, sculptures, and buildings. It is wedded to manufacture, and the large commercial interests of the country. The taste displayed in the textile fabrics of Lancashire, are intimately connected with the art of the painter; and all the formative details of articles of everyday use, are as closely united with that of the sculptor. This may not be evident at first sight to the general observer; but we, whose duty leads us to search out the ramifications of these subjects, assure our readers that this is the case. The whole province of Art rises and falls together; encouragement to the highest class of Art affects all the region below. The effects may not, in all cases, be immediate and direct, but they are none the less sure for not being so. We earnestly entreat those in power, of whatever nature that power may be, to consider the question of Art in its true light; of an essence refining a large and essential portion of our existence, and, at the same time, as connected far more intimately with our country's substantial interest than may appear at first sight. It is not a question to be treated lightly.—As regards public memorials, if the critic, under the pleasant recollection of a gay tour in France, Germany, and Italy, and a vivid, grateful remembrance of the bright skies of some favoured spot, cherish the remembrance of some beautiful work of Art, there lighted by the serene sun, let him recollect that Art in this country has not the advantage of the *prestige* of locality, nor of the clear sun and shadow of Greece or Rome, to be her handmaids here. Let us not be misunderstood: we have little to say in praise of the majority of our public monuments in this country; but what we feel is, that their failings lie at the door of the public itself, and not of the power of Art here. To illustrate this, we will try to recall some recollections as to the original laying out of Trafalgar Square.

Sir Robert Peel truly said that Trafalgar Square was the noblest site in England. It is now nearly the centre of London, although in Elizabeth's reign it was the little suburb of Charing. It has various broad accesses; and that of Parliament Street—its principal and front approach—slopes gradually up to it. The space to be laid out was the large area in front of the National Gallery, which is a parallelogram, its length stretching along the face of that building, in advance of which stands the equestrian statue of Charles I. It was decided to erect a memorial to Nelson, and to place it on this spot. A committee was appointed. The commissioners called two competitions for designs for the memorial, which resulted in their choosing a column. They chose the design of this pillar, as we have understood, for the elegance of its taper proportions, which they were afterwards, on the score of the safety of the structure, obliged to have reduced, as the Corinthian capital, ill-adapted for a single column, and the superstructure would have been too weighty for the shaft. The committee proceeded to apply and arrange the materials at their disposal, Granite and Bronze, as follows.—The foliage and ornamentation of the capital they decreed to be in bronze, and the statue of the hero, to whom the whole affair was erected, in the baser material—a coarse stone. The stone statue is far heavier than the bronze would have been; and the sculptor, in order to provide a sufficient mass in the lower part of his statue for it to support itself, was obliged to introduce a strange coil of cable behind him. No staircase is contained in the structure. The reliefs are in bronze, only now just completed. The lions are to come after, not having yet arrived, although hases have been now waiting for them for many years. All this shows mismanagement and perhaps indifference. Aberration from common sense and sound principles, can hardly go farther, than that the bronze appropriate for the statue, which would have enabled the accomplished sculptor, Mr. Baily, to have given (unfettered by the requirements of support) a just final arrangement to his statue, should have been expended in the elaborate foliage of the capital of an order which should never have been selected.

Mr. Railton was the designer and architect of the column, Mr. Baily, the sculptor of the statue, but on neither of these gentlemen does the reproach rest, but, in our idea, wholly on the committee. The other sculptors who were employed to execute the illustrative reliefs, were more fortunate as to material than the sculptor of the statue. The committee could find bronze for everything but for poor Nelson himself!—And, notwithstanding this, there has been a goodly expenditure of funds,—quite enough to have executed a worthy memorial with a surmounting statue in a fitting material.

But if the committee acted unadvisedly in the execution of their column—the choice of which was the result of two very severe and expensive competitions of architects and sculptors which contained many beautiful designs—they were still more injudicious and unfortunate as to the point they chose for its site in the space they had to dispose of. The only effective feature in the front elevation of the National Gallery is its portico. Far advanced before this, in the approach from Parliament Street, stands the equestrian statue of King Charles, on its picturesque and elegant base. As a comparatively small and highly finished architectural feature, this does not interfere with the front effect of the portico, but, on the contrary, greatly enhances it. Its situation there was a fortunate circumstance as regards architectural effect. In the approach from Parliament Street, the statue and the portico were brought together in a line—King Charles far in advance, but beneath. This arrangement was perhaps fortuitous, but it was excellent, and should have been left intact; but the committee could not do this: perhaps they thought that three objects in a line must be better than two. However this may be, what did they do? After mature deliberation no doubt, they raised the vast proportions of their column, with its wide-spreading base and towering shaft, so nearly in a direct line between these two objects, that they have destroyed each and all; annihilating the portico, the columns of which it shrinks to playthings, dwarfing poor Charles, and huddling up their own column with these objects in such a manner as to destroy the outline of its own base. No amount of evil ingenuity could have produced a worse result. The grounds on which we make these observations may be seen by any one coming up Parliament Street.

It at once occurs—Was there any cogent reason for this strange presentation of architectural features; was there any stringent necessity impelling such an arrangement? There was none;—it was effected by that peculiar ingenuity only perhaps to be found in its thorough development in a committee of taste. The space in front of the National Gallery is a parallelogram, its length stretching across the front of the building. This building had a fine portico, but the wings were quite ineffective and devoid of interest. Of course, therefore, the committee placed the column before the portico to hide that, and give full effect to the baldness of the sides! A portico is an entrance,—therefore the committee decide on having no access in front leading up from the principal approach, Parliament Street, but block that up and send you round on each side! The space being a parallelogram, a glance at the plan would, we should have thought, naturally have suggested a division of it into two squares, one on either side, leaving a front broad-terraced access in continuation of Parliament Street, past King Charles's statue, straight up to the portico, which is really fine.

The effect of this feature (the portico) would have thus been elevated, opened out, and emphasised, and two spaces would have been left (one on either side of this grand approach) for the raising of two memorials to our twin heroes, who in the same war by sea and land, rolled back so nobly the tide of aggression! Of whatever nature these might have been, they would have stood nearly on the spots now, by an after-thought, occupied by the fountains. But no;—the committee were too polite to entertain the possibility that the great duke could cease to exist, so as to take place beside his brother hero. They lost the

opportunity of so broadly illustrating an historical fact; they chose the most prominent situation in which to raise the monument of their folly. They got the best place for their pet scheme; that is, not the best place really for exhibiting the effect of their column, but that which would give the "pas" most decidedly to it, and be the most detrimental to all the other associated features of the situation.

The results of the deliberations of the committee were these. You cannot help seeing the column, and the best site in Britain is spoilt! The names of Wellington and Nelson, as warriors, will ever live a *twin* in our annals—here was a place so to celebrate them. Thus associated, their memorials would have been presented in the most expressive manner.—In an architectural point of view as regards the National Gallery, its portico would have been left free and enhanced, and the baldness of the wings concealed; as it is, the portico is partly hid and destroyed, being cut in half and dwarfed by the tall column, and the wings are left in their unrelieved and primitive nakedness. The taper elevation of a single column is hardly a form suitable to be possessed of a large area. The one before us seems to say, like a vulgar man standing in front of a fire in a coffee-room, "I've got the best place, and I'll keep it." The committee lost a great opportunity, and committed a grave error. But an apologist may say—"Perhaps none of this was suggested to the committee at the time." To this we are able to answer that the whole of the above scheme was fully laid before the committee at the time of their deliberations. We do not say that this is the only fitting plan that could have been adopted; but at any rate it is far superior to that they followed.—But even had no such better plan been suggested, it would not constitute a just excuse for the committee. Common sense, with a slight acquaintance with Art, one would have thought, would have been sufficient to have prevented, at any rate, so grievous a mistake as that they committed. The professional artist was not here at fault. It was the committee who proved themselves inadequate to the occasion—a committee composed of men of talent on other matters, but not on Art.

Our nature in England is peculiarly to be special, and the very concentration of mind on one subject which raises men to high positions, unqualifies them, frequently, for true judgment on a committee of selection to which the task of choosing a building or a memorial from small sketches and plans is confided; a far different one from judging of an executed and complete work, and requiring a much greater amount of acquaintance with the subject. The sculptor's study is also special—public memorials are a special class. But he cannot produce such at his own expense, although he may fully be equal to design and execute them.—In other special classes of the Art of sculpture this country has not been behind-hand. In that of poetical design, whose name stands higher than that of Flaxman? He has been canonised by time, and therefore it is safe to praise him, and therefore one hears his name lauded: and we believe, indeed, that his exquisite designs are every day more and more appreciated in this country. But it was not here that he was first fully done justice to; and as it is, we believe that ten times the number of his designs have been purchased abroad than here. Chantrey's Art, again, was special; he did portrait-busts, and where are the busts, ancient or modern, that exceed them? In elegant and touching groups of the affections, and delicate female statues we have heard a very distinguished foreign artist, with a candour that did him honour, speak of our British artists as exceeding all others, and though we may not be inclined to appropriate the whole of the honour he may wish to bestow on us, we feel we may conscientiously accept of so much as places us on a par with the first of other nations. It is an unexpected fact, but one among many that shows the vigorous nature and growth of the men of America whom we are wont to look upon as our pupils, that their recognition and sound judgment of sculpture is, to use one of their own phrases, "going-a-head" of ours. We scruple not to say that the feeling

for sculpture of that portion of the Anglo-Saxon public that are on the other side of the Atlantic is stronger than that on this! and they employ their native-born sculptors, Crawford, Powers, &c. without scruple on their most important works, such as the great Washington memorial, of the progress of which our last number contained some account. Perhaps they are less trammelled with dilettante fine drawn aberrations of intellect. They have perhaps less of that delicate and mystifying fabric of network made up of small knowledge, great conceit, some imagination, and vast obstinacy, to impede their path, than we of the old country; but so it is, that they more generally than we do, encourage in proportion to other provinces of Art, the enduring art of sculpture. Not that we consider that the mass of the people here are wanting in appreciation. We saw quite enough of the feeling of the intelligent artisan, in the exhibition of 1844, of sculpture in Westminster Hall, and that of 1851 in Hyde Park, the two sole British exhibitions of that art worthy to be called such till that of the Sydenham Palace, to be assured that he and the mass of the people have strongly within them the germs of a true feeling of sculpture. We believe there is sufficient native talent to fully respond to this whatever it may become. But we must conclude.—We have been somewhat discursive in what we have said, having been led into this by what presents itself to us as an unfounded aspersion on British artists, as regards public memorials. We hope that the memorial of the Great Exhibition of 1851 will be carried out as first proposed; and in case it be substantially supported abroad as well as at home, that it may be the subject of an international competition, in character with the great fact to be recorded.

CORRESPONDENCE.

THE NATIONAL GALLERY REPORT OF 1853.

SIR,—I have read much of the very ample Report of the Select Committee of the House of Commons, issued in December last, and have paid particular attention to that part of the evidence relating to the cleaning of the pictures. I have found that no light whatever has been thrown upon the origin of using oil varnish in the National Gallery. On this point, the author of the critical and searching remarks on the report which appeared in the last number of the *Edinburgh Review*, is quite in the dark. He says, "The Committee have not been able to trace how or when oil varnish was first introduced at the Gallery, and have received no distinct account of its composition." I am anxious to communicate, through the medium of the *Art-Journal*, a few facts in my possession relative to this harassing subject.

In 1832, I had frequent opportunities of seeing Mr. William Barnard, keeper of the British Institution, where I was a student. At his desire, I copied four pictures by Sir Joshua Reynolds, and repaired some damages in old paintings at his own house. Mr. Barnard was an engraver by profession; but he undertook to *line, clean, and restore* pictures. The operations of lining, cleaning, and varnishing, were performed by his own hand. At that time I had no experience in such matters, but could use the pencil so as to give satisfaction. He had a great objection to simple mastic varnish, on account of the fog, or chill, which generally appears after using it. The evil was only temporary, and could always be easily removed by mere rubbing with a silk handkerchief. But he considered this method of removal very troublesome, and would not adopt it. I told him that the practice of my father, with respect to varnishing, was to use pure mastic. He alleged that the practice must be wrong, otherwise there would be no such thing as dimness over the surface of a picture after varnishing: in short, *chilling* was the great stumbling-block. After I had repaired a few pictures for him, he informed me that the varnish used by Mr. William Segnier, his intimate friend, never chilled. He expressed his ignorance of its composition; but he afterwards obtained a small quantity from the keeper of the National Gallery, and, on examining it, I at once pronounced it to be a mixture of mastic varnish and drying oil in equal proportions. As he was now possessed of the knowledge of making it, he

constantly used it from that time till his death. Although I then had no experience of the evil consequences that would ensue, I did not approve of his practice.*

Mr. Barnard laid on the oil varnish with a brush, and, when he wished to have a thin coat, he employed a sponge. The drying oil used by him was boiled linseed oil, very strong and dark; and when mixed with an equal proportion of mastic varnish, the composition had the appearance of treacle, but rather thicker. Mr. Barnard commonly remarked that the brown colour of this mixture imparted an agreeable warmth and glow to pictures, both old and new.

I had no opportunity of seeing the oil varnish actually used in the National Gallery, but Mr. Barnard assured me that he had often seen the operation performed by or under the direction of Mr. William Segnier. I have not resided much in London since 1833; from that year, however, I was there annually for a few weeks up to 1844. On each of my visits, I was in the habit of seeing Mr. Barnard at the British Institution, and I invariably understood from him that the practice of using oil varnish on the national pictures was continued. The last time I saw Mr. Barnard was in the autumn of 1844: he died in 1848. In my hearing, he never alluded to the time when the varnishing commenced. As far as my own observations went, I believe that none of the pictures were varnished before their removal to Trafalgar Square. From the evidence of Mr. John Segnier before the Committee, it appears that he used the mixed varnish during the whole time of his employment at the Gallery, except in the case of nine pictures, the last cleaned by him.

I was admitted to study in the National Gallery soon after its opening to the public in the house of Mr. Angerstein, Pall Mall, and attended two days every week for several years. I became well acquainted with the pictures, which were all in fine order, and certainly did not appear to require the aid of new varnish. I believe they would have continued perfect to this day had they only received an occasional gentle rubbing with a silk handkerchief. I copied part of the Cuyp in water-colours; that picture was in most excellent condition. I observed nothing wrong with any of the pictures until after they were deposited in the new buildings.

Regarding the present state of the pictures, perhaps I may be allowed to make a few observations before closing this letter. My impression is, that the Gallery varnish may be removed from the old pictures, but not without great care and considerable risk. If not taken off, the obscurity will greatly increase, because there is a common tendency in boiled linseed oil to grow darker with time. With respect to the modern works in the collection, especially the pictures by Wilkie, and the Hamlet by Lawrence, I believe that no hand will be found able to clear away the offensive varnish without utterly destroying the paintings. In the case of these once valuable productions, the oil mixed with the mastic varnish has become incorporated with the oils used by the artists when they painted the pictures. The oil varnish cannot be removed separately. The best devised process for clearing away the obnoxious substance will necessarily carry along with it all the vehicles and pigments employed to produce the picture. There is an accumulation of filth upon the surfaces of all the pictures which have received the Gallery varnish. Purity really exists below, but how is it to be safely reached?

In general, the cleaning operations have been violent. I refer chiefly to the nine pictures cleaned prior to the appointment of the Select Committee last year. All these pictures before cleaning were in harmony, and much more agreeable to the eye, especially to the eye of the connoisseur, than they are now. They have become cold and raw, and many years must elapse before they can acquire sufficient tone to render them again agreeable. I do not approve of forced or artificial mellowing. Something has certainly been removed; what it was cannot be accurately known. It may have been a combination of dirt, old yellow varnish, the peculiar softening tone imparted by time—or it may have been glazing laid on by the hand of the master. The question of glazing is very intricate, and clouded in mystery. No evidence has been adduced to prove whether all the old masters glazed or did not glaze. On this uncertainty, however, a good rule may be established. Let cleaners of pictures assume that all the old masters used glazings. With this impression on the mind, valuable productions of past times may in future escape the severe scourings to which, unfortunately,

* In the ninth volume of the *Art-Journal*, p. 397, I have described in detail the bad effects of this varnish.

many have hitherto been subjected. It is well known that time imparts an agreeable tone to painting; this toning should be as carefully preserved as any glazing bestowed by the hand of the greatest master. I have some experience in cleaning, and have seen much of it done by amateurs and professional persons. I come to the conclusion, that great danger constantly attends the practice. The best educated eye may be deceived. Transparent finishing, commonly called by dealers "glazing," has been mistaken for dirt, or discoloured varnish, and cleared away; leaving the surface of the painting raw and crude. Even solid opaque colour has sometimes been mistaken for repaint.

This communication is intended to detail the history of the pernicious system of varnishing in the National collection, and to show the extreme danger of cleaning. The pictures are still worthy of preservation, and the public will receive a real boon if the government can devise some very stringent measures for the prevention of further mischief.

G. W. NOVICE.

3, COMELY GREEN CRESCENT, EDINBURGH,
June 1, 1854.

[The view taken in the above communication is sensible and temperate; we select it from many letters we have received on this subject: the public are naturally interested in all matters connected with the National Gallery, and especially with such as concern the preservation of the pictures. No doubt the results of the late inquiry will lead to some definite results, although at present affairs are much as they were. ED. A. J.]

BINOCULAR PERSPECTIVE AND BINOCULAR PHOTOGRAPHY.*

ATHENÆUM CLUB, 24 May, 1854.

MY DEAR SIR,—The recent addition made by your ingenious suggestions and experiments to the topic of Binocular Perspective, or the true use of both our eyes in painting, appears to me no unimportant contribution to Science and to the Fine Arts.

There is, nevertheless, one essential particular in which I am persuaded you are mistaken, in the very same way as I venture to assert Sir David Brewster was mistaken, as detailed in my second letter to Professor Wheatstone, published in the *Art-Journal* for August, 1852.

Your arrangements assume an adjustment of the spectator's two eyes to a particular point, at a given or selected distance; whereas, I am convinced that the adjustment ought, in every instance, to be assumed not for a particular point, but for any point in a particular selected vertical plane.

Perhaps the best illustration of this is to construct a long narrow triangle, of which the base is two and a half inches, called "the Visual Base," being the average distance from centre to centre of a pair of human eyes; and the other two legs of the triangle are made of long elastic India-rubber strings, which accurately enough represent the two "optic axes" of a spectator's eyes, and meet or concur at any point, high or low, right or left, of the given or selected plane of distinct and single vision.

Distinctness and singleness of vision with two eyes is not therefore confined to a single point opposite the spectator, but extends to the whole of a vertical plane, passing through the principal part of the principal object selected for representation.

Everything short of this selected plane and everything beyond it ought, I conceive, to be represented more or less doubled and indistinct; according to the rate pointed out in the table in my second letter of 1852.

Binocular photography is a step in science and Art additional to the stereoscope of Professor Wheatstone; but it seems very essential that the fundamental strict Perspective Law should be maintained throughout our progress, and I am persuaded the law in question admits of the strictest demonstration, in terms of my first letter of 1852 to Professor Wheatstone; which, again, refers back to careful researches of my own so early as 1828.

Both the specimens of Binocular Photography, and the diagrams of Binocular Perspective, which I had the pleasure of seeing at your house last night, confirm me in the views above thrown out, which views I had partly formed from the perusal of your book.

JAMES HALL.

ALFRED SNEE, ESQ., F.R.S.

* The above letter, addressed to Mr. Alfred Snee, has been sent to us by the writer with a request that we would publish it; we have much pleasure in giving it insertion, inasmuch as we believe Mr. James Hall was the first to give publicity to the subject of Binocular Perspective, which he did through our columns.

MODERN STAINED GLASS.

THE more thorough appreciation of the principles and practice of the older artists and artisans, which has been the result of the investigations of the archaeologists and students who have written within the last few years, has abundantly improved the character of our ecclesiastical decorations of all kinds. We no longer see the abortive attempts which once passed for Gothic, and which deserved that name solely on account of their barbarism, but we find something like a resuscitation of the almost forgotten arts of the middle ages in a style that would do no discredit to that once neglected period of our history. Pointed architecture has been fairly characterised as "Christian," and that term may now be considered as affixed to it, not liable to change; for in no other do we find the full requirements of the Church service as established among ourselves so completely and properly located, as in

"the long drawn aisle and fretted vault,
Where pealing anthems swell the note of praise."

There is scarcely any minor article connected with the decoration and service of the Church which has not also met with a due amount of attention and investigation. The principles and practice therefore of the older church decorators have been reduced to laws upon which their modern successors may found a style. To the late architect, Pugin, a great deal of this improvement is due; in spite of all errors of temper and conduct, it must be conceded that he worked most earnestly and vigorously in the cause of proper reform in church decoration, and though his knowledge sometimes led him into denunciations and exposures of errors made by his brethren, and rendered him a sort of Ishmael among them, it forced a due and proper attention to grand leading ideas of design, and the result has been a better knowledge imparted to the general public, and younger students; while the "pressure from without" has made itself felt where it had been long resisted—we mean in the *clique* of the "classic" schools, who abhorred the grace, beauty, and infinite variety of Christian architecture. The day has for ever passed when a traveller can describe the cathedrals of the middle ages as "barbarisms," and excuse himself from noticing them, by expressing his pity that ingenuity and money was spent on "such a style." Indeed we now wonder most at the barbarisms committed by ourselves, almost within memory, in our struggles to imitate it.

The broad masses of colour, the brilliant play of light, the depth of shadow, and bold black outlines produced by the *lead-ing* of old glass, all combine to give it a due character and effect that make it a peculiar Art having its own inherent excellencies, which are to be studied and adapted to proper uses by its professors, and not cast aside in imitating picture-painting, which can at best only misdirect study and produce comparative failure.

We have been led into these remarks in consequence of seeing exceedingly creditable steps taken of late years in the right direction by men whose profession is that of glass-painting, and the publication of such a book as that produced with so much labour and care by Mr. Winston, has reduced the practice of the old artists to something like rule, which the moderns can well follow. The peculiarities and inherent advantages possessed by the art are now appreciated and sought to be carried out by its possessors; and although some of the glories of a past day have not yet been resuscitated, enough has been done to restore an almost lost art to a very large share of its pristine beauty.

We have lately examined some excellent glass, the production of Mr. F. W. Oliphant, of Warrington Square, in which the full peculiarities of antique Art have been very successfully combined with modern requirements. The window is a "memorial" one, erected by the three daughters of Earl Somers at Eastnor, in Herefordshire, to perpetuate the foundation of the new church by that nobleman in place of the old and decayed structure. The subjects of the foundation and consecration of the church have been

chosen for small pictures in the side lights (the Crucifixion occupying the centre); the treatment of these subjects, though necessarily difficult, has been achieved by the artist with much success, and the window altogether exhibits much of the beauty and richness of early glass.

In the studio of Messrs. Wilmhurst and Oliphant we had also the opportunity of seeing the great central east window of St. Andrew's Church, Plymouth. The subject here occupies the entire window, the mullions only dividing, without bounding it. The figures are four feet in height, and are treated after the German style of the fifteenth century, the subject being the Ascension of the Saviour. There is much vigour of drawing and grandeur of conception in this important work, which places the talent of the designer, Mr. Oliphant, in a very favourable light.

The geometric glass designed for the baptistery at Ely in the style of the twelfth century, is remarkable for its prismatic brilliancy and great elaboration of design. In reviewing such works from one studio alone, and then taking into consideration the many other practisers of the art, who have been called into action by the increased taste for appropriate church decoration, we cannot but feel much satisfaction at the great strides towards excellence so abundantly evidenced in the works of the modern glass-painters, who worthily carry out the due adornment of "the Church of our fathers."

THE DEATH OF NELSON.

E. Slingeneyer, Painter.

W. Greatbach, Engraver.

It is rather a rare occurrence to find a victory gained by our countrymen illustrated by a foreigner; the matter, however, may be easily explained if we recollect that there are few continental nations that have not suffered defeat at our hands, and it could scarcely be expected that any artist would perpetuate on canvas his country's humiliation.

Ernest Slingeneyer, a native of Brussels, might, without doing violence to his nationality, celebrate by his art a naval victory, inasmuch as Belgium has never contended for maritime supremacy. He studied in the Academy of Antwerp under the presidency of the Baron Wappers, and has generally been engaged on large pictures, many of which now adorn some of the public buildings in the cities of Belgium. The picture of "The Death of Nelson" was painted about four years since; it is of very large dimensions, 22 feet by 18 feet, and is now being exhibited in the saloon of the Royal Irish Society of Arts, Dublin. It was, however, "on view" in London some time since, at the gallery of Messrs. Graves, and subsequently was exhibited among the foreign pictures at Lichfield House, St. James's Square. All the details of the picture have been carefully studied from the most authentic records for the portraits and the costumes of the period. The quarter-deck of the "Victory" is also faithfully represented, the painter having made the sketch for it on board the ship at Portsmouth. The figures are very skilfully grouped, and, generally, show some clever drawing, but those of Nelson, and Captain Hardy, as we presume the person on the admiral's left to be, are rather formal in attitude, and look too theatrically placed.

The picture would be hung in the Painted Hall at Greenwich, if the public subscription for its purchase were completed; the amount solicited is 500*l.*, nearly half of which has been promised. We should be glad to know the whole sum had been collected, for the work would be an ornament to the noble hall, and one which, more especially as by a foreigner, the country ought to be desirous of possessing.

M. Slingeneyer is now only about twenty-eight years of age, so there is every prospect of his becoming a first-rate historical painter, to judge of his talent by the picture we have engraved; he has already received, as recognitions of his merit, the crosses of "Leopold of Belgium," and of "St. Esprit" of Portugal.



ERNEST SLINGENEYER, PAINTER

THE DEATH OF NELSON

W. GREATBACH, ENGRAVER

THE DOMESTIC MANNERS OF THE ENGLISH

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

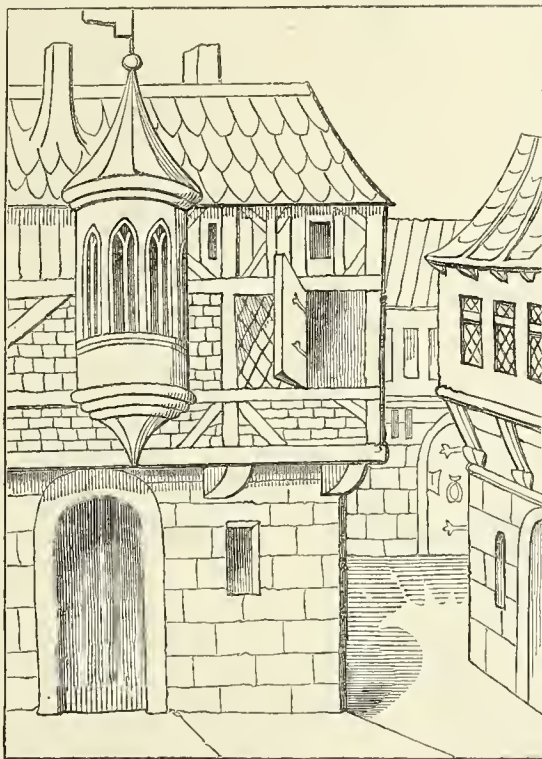
WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

XV.—CHANGES IN ENGLISH DOMESTIC MANNERS DURING THE PERIOD BETWEEN THE REFORMATION AND THE COMMONWEALTH.—THE COUNTRY GENTLEMAN'S HOUSE.—ITS HALL.—THE FIREPLACE AND FIRE.—UTENSILS. COOKERY.

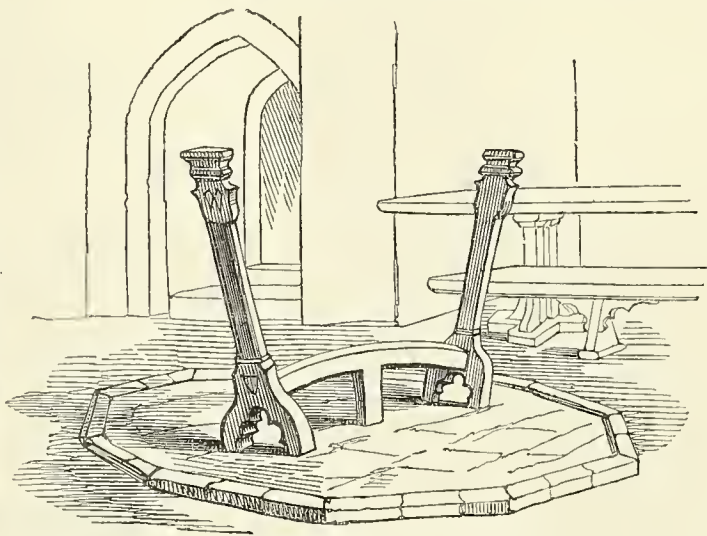
THE Reformation brought with it, or at all events it was coeval with, a general revolution in society. Although the nobility still kept up

much of their ancient state, ferdalism was destroyed during the reigns of the first two Tudors, while the lower and middle classes of the population were rising in condition and in the consciousness of their own importance, and with this rise came an increase of domestic comforts and social development. It was on the ruins of the monastic property, confiscated by Henry VIII., that the English gentlemen sprang into existence, and, by their independence of the old aristocracy, assisted in finally breaking its power, and thus gave a new character to English society, which at the same time was experiencing influences that came successively from without. Till the reign of Elizabeth, and after her ascen-

arrangement. In the interior the rooms were generally small and dark, but domestic comfort seems not to have been so much overlooked as we are in the habit of supposing. Our first cut, taken from an engraving in the English edition of Barclay's "Ship of Fools," 1570, gives us a good representation of the general appearance of houses in a town at that period. In the country a greater change had taken place in all but the houses of the peasantry. The older castles had become obsolete, and, with the increasing power and efficiency of the laws, it was no longer necessary to consult strength before convenience. The houses of the gentry were, however, still built of considerable extent, and during the sixteenth century the older domestic arrangements were only slightly modified. Now, however, instead of seeking a strong position, people chose situations that were agreeable and healthful, where they might be protected from inclemency of weather, and where gardens and orchards might be planted advantageously. Thus, like the earlier monastic edifices, a gentleman's house was built more frequently on low ground than on a hill.



NO. 1.—HOUSES IN THE STREETS OF A TOWN, FIFTEENTH CENTURY.



NO. 3.—FIREPLACE IN THE GREAT HALL AT PENSURST, KENT.

sion to the throne, there was a close connection with the Netherlands and Germany, and we imported most of our novelties and fashions from our Protestant neighbours on the continent; whilst, from Elizabeth's reign onwards, and with little intermission to the present time, France has been our principal model for imitation. This is a point which is the more necessary to be

observed in treating of this subject, because, during the period between the Reformation and the Commonwealth, the art of engraving in this country had been carried to little perfection, and was comparatively rarely practised, and we are obliged to look for our pictorial illustrations of manners to the works of foreign artists.

In towns, domestic architecture experienced



NO. 2.—THE "HUNDRED MEN'S HALL," AT ST. CROSS, NEAR WINCHESTER.

In the sixteenth century, the hall continued to hold its position as the great public apartment of the house, and in its arrangements it still differed little from those of an earlier date; it was indeed now the only part of the house which had not been affected by the increasing taste for domestic privacy. We have many examples of the old Gothic hall in this country, not only as it existed and was used in the sixteenth century, but, in some cases, especially in colleges, still used for its original purposes. One of the simplest, and at the same time best, examples is found in the Hospital of St. Cross, near Winchester, and a sketch of the interior, given in our cut No. 2, will serve to give a general notion of the arrangements of this part of the mansion in former days. As the hall was frequently the scene of festivities of every description, a gallery for the musicians was considered one of its necessary appendages. In some cases, as at Madresfield in Worcestershire, a gallery ran round two or more sides of the hall; but generally the music gallery occupied one end of the hall, opposite the dais. Under it was a passage, separated from the hall by a wooden screen, usually of panel-work, and having on the opposite side the kitchen and buttery. In the large halls, the fireplace still frequently occupied the centre of the hall, where there was a small low platform of stone. This is distinctly seen in the preceding view of the interior of the hall of St. Cross. In our cut No. 3, we give another example of this kind of fireplace, from the hall at Penshurst in Kent, where it is still occupied by the iron dogs, or andirons, that supported the fuel. It may be observed that these latter, in the north of England and in some other parts, were called cob-irons.

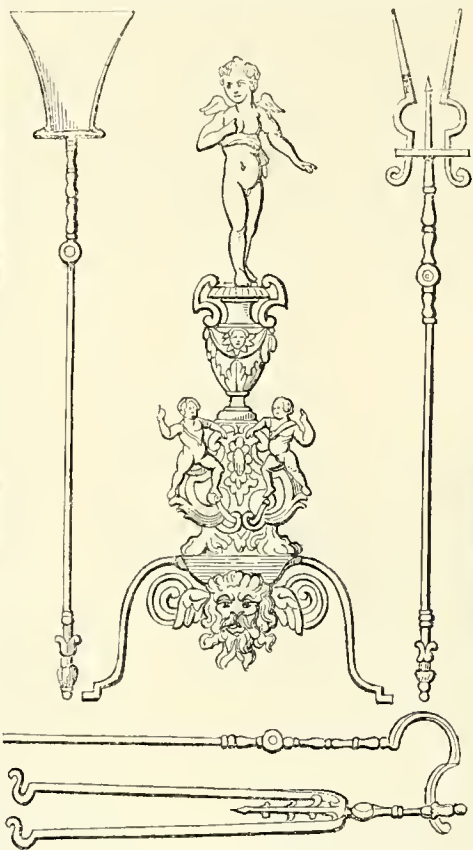
The implements attached to the fireplace had hitherto been few in number, and simple in character, but they now became more numerous.

no great change in the course of the fifteenth and sixteenth centuries. Small narrow streets, with buildings chiefly of the class we term half-timber houses, the best of which had their lower story of stone, while those above, each

projecting beyond the one below it, consisted of a timber framework filled up with bricks, occupied the greater part of the town and gave it a compact appearance which was quite inconsistent with our modern notions of sanitary

In the inventories previous to the sixteenth century they are seldom mentioned at all, and probably a stick was commonly used as a poker. In the will of John Baret of Bury, made in 1463, "a payre tongys and a payro belvys" are mentioned. John Hedge, a large householder of the same town in 1504, speaks of "spytts, rakks, cobernys, aundernys, trevettes, tongys, with all other iryn werkes moveabyll within my house longying." This would seem to show that cobirons and andirons were not identical, and it has been supposed that the former denomination belonged more particularly to the rests for supporting the spit. The school-master of Bury, in 1552, bequeathed to his hostess, "my cobbornes, the fire pany (? pan), and the tonges." If we turn to the north, we find in the collection of wills published by the Surtees Society a more frequent enumeration of the fire implements. William Blakeson prebendary of Durham, possessed in 1549 only "a payre of cobyrans and one payre of tongys." In 1551, William Lawson of Newcastle-on-Tyne had in his hall "one yryn chymney, and a poor, with one paire of tonges," which are valued at the rather high sum of thirty shillings. This is the first mention of the iron chimney, or grate, but it occurs continually after the middle of the sixteenth century. In 1557, the "iron chymney" of the parish clerk of St Andrew's in Newcastle was valued at twenty shillings. The fire implements in the hall of the farm-house at West Ruxton near Northallerton, in 1562, were "j. cryssett, ij. rachyneroles, j. paire of tonges, one paire off eohyrans, j. speitt, one paire off pates." We find the cresset frequently included among the implements attached to the fireplace. The racking-crook was the pothook. In 1564, John Bynley, minor canon of Durham, had in his hall, "one iron chimney, with a bake (*back*), porre (a *por*, or *poker*), tonges, fier shoel (*fire shovel*), spette (*spit*), and a littell rake pertening thereto." The fire-irons in the hall of Margaret Cottam, widow, of Gateshead, in 1564, were "one iron chimney, one porr, one payre of toynges, gibcrokes, rakineroke, and racks." The gib-crokes was probably a sort of pothook or jack. Nearly the same list of articles occur frequently in subsequent inventories. In 1567, a housekeeper of Durham had among the other such articles "a gallous (*gallows*) of iron with iij. crocks." The gallows was of course the cross bar of iron, which projected across the chimney, and from which the crooks or chains with hooks at the end for sustaining pots were suspended; as the gallows turned upon hinges, the pot could be moved over the fire, or from it, at pleasure, without being taken from the hook, and as the crooks, of which there were usually more than one, were of different lengths, the pot might be placed lower to the fire or higher from it, at will. From the character of some of these adjuncts to the fireplace, it is evident that the hall fire was frequently used for cooking. The sixteenth century was the period at which ornamentation was carried to a very high degree in every description of household utensil, and to judge from the valuation of some of these articles in the inventories, they were no doubt of elegant or elaborate work. Numerous examples of ornamental iron-work, specially applied to fire-dogs or andirons, will be found in Mr. M. A. Lower's interesting paper on the iron-works of Sussex; and many others, still more elaborate, are preserved in some of our old gentlemen's houses in different parts of the country; but this ornamentation was carried to a far higher degree in the great manufactories on the continent, from whence our countrymen in the sixteenth and seventeenth centuries obtained a large portion of their richer furniture. The figure in the middle of the group of fire-irons represented in our cut No. 4, is an example of a fire-dog of this elaborate description, preserved in the collection of Count Brancaloni, in Paris, whence also the other articles in the cut are taken. Most of them explain themselves; the implement to the right is a somewhat singularly

formed pair of tongs; that immediately beneath the fire-dog is an instrument for moving the logs of wood which then served as fuel. As a



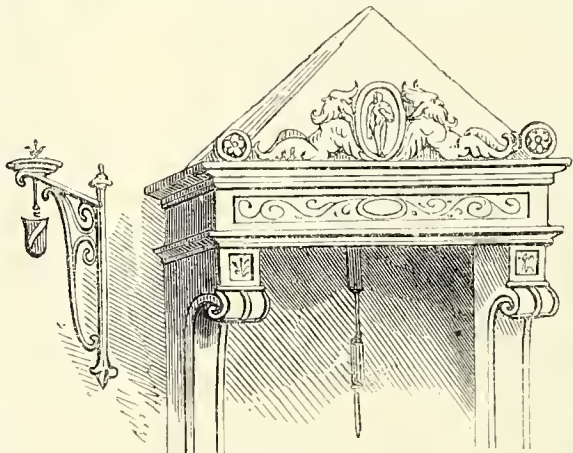
NO. 4.—ORNAMENTAL FIRE-IRONS, SIXTEENTH CENTURY.

further example of the remarkable manner in which almost every domestic article was at this period adorned, we may point out a box-iron,



NO. 5.—A BOX-IRON, SIXTEENTH CENTURY.

for ironing linen, &c. cut No. 5, which is also preserved in one of the French collections; such an article was of course not made to be



NO. 6.—FIRE-PLACE AND POT-HOOK.

exposed to the action of the fire, and this circumstance gave rise to the contrivance of

forming it into a box, with a separate iron which was to be heated and placed inside.

The fire-irons, as we find them enumerated in writings or pictured in engravings, appear to have formed the same list, or nearly so, though of course differing in form and ornament according to the varying fashions of the day, until at a considerably later period they were reduced to the modern trio of shovel, poker, and tongs. The single pothook, with a contrivance for lengthening it and shortening it, is shown in our cut No. 6, taken from one of the remarkable



NO. 7.—THE FIRE-PLACE AND ITS USES.

wood engravings in "Der Weiss Kunig," a series of prints illustrative of the youthful life of Maximilian I. of Germany, who ascended the Imperial throne in 1493. The engravings are of the sixteenth century, and the form of the fireplace belongs altogether to the age of the Renaissance. The gallows, with its pothooks or crookes of different lengths appears in our cut No. 7, taken from Barelav's "Ship of Fools," the



NO. 8.—A COOK CLEANING HIS DISHES.

edition of 1570, though the design is somewhat older. The method of attaching the crooks to one side of the fireplace, when not in use, is exhibited in this engraving, as also the mode in which other smaller utensils were attached to the walls. In this latter instance there are no dogs or andirons in the fireplace, but the pot or boiler is simply placed upon the fire, without other support. There were, however, other methods of placing the pot upon the fire, and in one of the curious wooden sculptures in the church of Kirby Thorpe, in Yorkshire, representing a cook cleaning his dishes, the boiler is

placed over the fire in a sort of four-legged frame, as represented in the annexed cut No. 8.

Early in the seventeenth century the fireplace had taken nearly its present form, although the dogs or andirons had not yet been superseded by the grate, which however had already come into use. This later form of the fireplace is shown in our cut No. 9, taken from one of an



NO. 9.—FRYING FRITTERS.

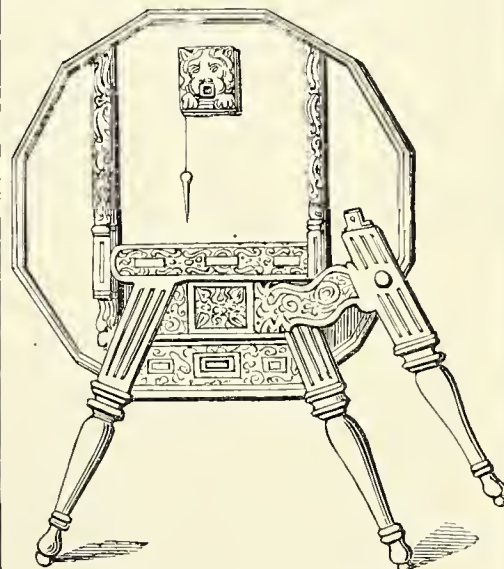
interesting series of prints, executed by the French artist, Abraham Bosse, in the year 1633. It represents a domestic party frying fritters in Lent. One of the dogs is seen at the foot of the opening of the fireplace.

In the sixteenth century, the articles of furniture in the hall continued to be much the same as in the century preceding. It was usually furnished with hangings of tapestry, but which seem not always to have been in use; they were placed not absolutely against the wall, but apparently at a little distance from it, as we often hear of people concealing themselves behind the hangings. If the hall was not a very large one, a table was placed in the middle, with a long bench on each side. There was generally a cupboard, or a "hutch," if not more, with side tables, one or more chairs, and perhaps a settle, according to the taste or means of the possessor. We hear now also of tables with leaves, and of folding tables, as well as of counters, or desks for writing, and dressers, or small cupboards. The two latter articles were evidently, from their names, borrowed from the French. Cushions were also kept in the hall, for the seats of the principal persons of the household, or for the females. The furniture of the hall of William Lawson, of Newcastle-upon-Tyne, in 1551, consisted of, one table of wainscot, valued at twenty shillings, two double counters, valued together at thirty shillings, a drawer and two forms, estimated at five shillings, two cushions and two chairs, also valued at five shillings, five other cushions, valued at twelve shillings, two carpet cloths and a cupboard cloth, valued together at ten shillings, and the hangings in the hall, estimated to be worth fifty shillings. This seems to have been a very well furnished hall; that of Robert Goodchild, parish clerk of St. Andrew's in Newcastle, in 1557, contained an almery (or large cupboard), estimated at ten shillings; a counter "of the myddell bynde," six shillings; a cupboard, three shillings and fourpence; five basins and six lavers, eight shillings; seventeen "powder (pewter) doblers," seventeen shillings; six pewter dishes and a hand-basin, five shillings; six pewter sausers, eighteen pence; four pottle pots, five shillings and fourpence; three pint pots and three quart pots, three shillings; ten candlesticks, six shillings; a little pestle and a mortar,

two shillings; three old chairs, eighteen pence; six old cushions, two shillings; and two counter-cloths. Much of the furniture of English houses at this time was imported from Flanders. Jane Lawson, in the year last mentioned, had in her hall at Little Burdon in Northumberland, "Flanders counters with their carpets." She had also in the hall, a long side table, three long forms and another form, two chairs, three stools, six new cushions and three old cushions, and an almery. The whole furniture of the hall of the rectory house of Sedgfield in Durham, which appears to have been a large house and well entertained, consisted of a table of plane-trec with a joined frame, two tables of fir with frames, two forms, a settle, and a pair of trestles. The hall of Bertram Anderson, a rich and distinguished merchant and alderman of Newcastle-upon-Tyne, in 1570, was furnished with two tables with the carpets (table-covers), three forms, one dozen cushions, half-a-dozen green cushions, one counter with the carpet, two "basinges" (basins), and two covers, one chair, and one little chair. This is a striking proof of the rarity of chairs even at this late date. Buffet stools, which are supposed to be the stools with a flat top and a hole in the middle through which the hand might be passed to lift them, are also mentioned among the articles of furniture in the hall at this period. The furniture of the hall at the manor-house of Croxdale, in the County of Durham, in the year 1571, consisted of one eupboard, one table, two buffet stools, and one chair; yet Salvin of Croxdale was looked upon as one of the principal gentry of the Palatinate. In enumerating the furniture of the ancient hall, we must not forget the arms which were usually displayed there, especially by such as had dependent upon them a certain number of men whom it was their duty or their pride to arm. The hall of a rich merchant of Newcastle, named John Wilkinson, contained in 1571, the following furniture: one almery, one table of wainscot, one counter, one little counter, one dresser of wainscot, one "pnlk," three chairs, three forms, three buffet stools, six cushions of tapestry, six old cushions of tapestry, six green cushions, two long carpet cloths, two short carpet cloths, one say carpet cloth, the "hyngars" in the hall, on the almery head one basin and ewer, one great charger, three new "doblers," one little chest for sugar, and one pair of wainscot tables; and of arms, two jacks, three sallets of iron, one bow and two sheaves of arrows, three bills, and two halberts. Some of the entries in these inventories are amusing; and, while speaking of arms, it may be stated, that a widow lady of Bury, Mary Chapman, who would appear to have been a warlike dame, making her will in 1649, leaves to one of her sons, among other things, "also my muskett, rest, bandileers, sword, and headpiece, my jacke, a fine paire of sheets, and a hutche." In 1577, Thomas Liddell, merchant of Newcastle, had in his hall, "three tables of waynscoot, sex quyshons of tapestry, a cowborde, three waynscoot formes, two chayrs, three green table clothes, fower footstoles, sixe quyshons, two candlesticks, a louckinge glasse, sexe danske poots of powther (pewter), two basings, and two vewers (ewers), a laver and a basinge, fyve buffatt stules." It is curious thus to trace the furniture of the hall at different periods, and compare them together; and we cannot but remark from the frequency with which the epithet *old* is applied to different articles, towards the end of the century that the hall was already beginning to fall into disuse. The cause of this was no doubt the increasing taste for domestic retirement, and the wish to withdraw from the publicity which had always attended the hall, and it gradually became the mere entrance lobby of the house, the place where strangers or others were allowed to remain until their presence had been announced, which is the sense in which we commonly use the word hall, as part of the house, at the present day. In the enumeration of the parts of a house given in the English edition of Comenius's "Janua Linguarum," in the middle of the seventeenth century, there is no mention of a hall. "A house," we are told in this quaint book, "is divided into inner rooms, such as are the entry,

the stove, the kitchen, the buttery, the dining-room, the gallery, the bed-chamber, with a privy made by it; baskets are of use for carrying things to and fro; and chests (which are made fast with a key) for keeping them. The floor is under the roof. In the yard is a well, a stable, and a bath. Under the house is the cellar.

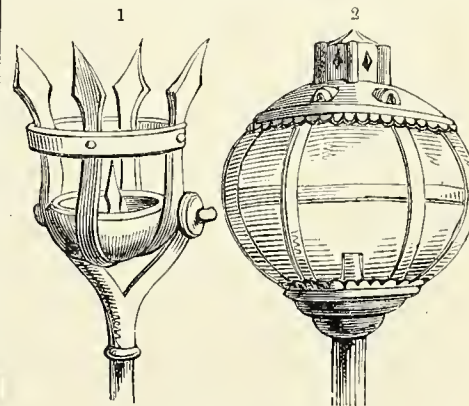
It has already been remarked that tables with leaves began to be mentioned frequently after the commencement of the sixteenth century. Andrew Cranewise, of Bury, in 1558, enumerates "one eupborde in the hall, one plaine table with one leafe." He speaks further on, in the same will, of "my best folte (*fold or folding*) table in the hall, and two great hutches." In 1556, Richard Claxton, of Old Park, in the County of Durham, speaks of a "folden table" in the parlours, which was valued at two shillings. These folding tables appear to have been made in a great variety of forms, some of which were very ingenious. Our cut, No. 10, represents a very curious folding table of the sixteenth century, which was long preserved at Flaxton Hall, in Suffolk, but perished in the fire when that mansion was burnt a few years



NO. 10.—A FOLDING TABLE.

ago. As represented in the cut, which shows the table folded up so as to be laid aside, the legs pull out, and the one to the right fits into the lion's mouth, and is secured by the pin which hangs beside it.

The methods of lighting the hall at night were still rather clumsy, and not very perfect. Of course, when the apartment was very large, a few candles would produce comparatively little effect, and it was therefore found necessary to use torches, and inflammable masses of larger size. One method of supplying the deficiency was to take a small pan, or portable fireplace, filled with combustibles, and suspend it in the



NO. 11.—CRESSET AND MOON.

place where light was required. Such a receptacle was usually placed at the top of a pole, for facility of carrying about, and was called a cresset, from an old French word which meant a night-lamp. The cresset is mentioned by

Shakespeare and other writers as though it were chiefly used in processions at night, and by watchmen and guides. The first figure in our cut, No. 11, taken from Douce's Illustrations of Shakespeare, represents one of the cressets carried by the marching watch of London in the sixteenth century. From the continual mention of the cresset along with the fire-irons of the hall, in the wills published by the Surtees Society, we can hardly doubt its being used, at least in the north of England, for lighting the hall itself. An improvement of the common cresset consisted in inclosing the flame, by whatever material it was fed, in a case made of some transparent substance, such as horn, and thus making it neither more nor less than a large lantern fixed on the end of a pole. The form of this implement was generally globular, and, no doubt from its appearance when carried in the night, it was denominated a *moon*. The moon was carried by servants before the carriages of their masters, to guide them along country lanes, and under other similar circumstances. The second figure in our cut, No. 11, represents a "moon" which was formerly preserved at Ightham Moat House, in Kent; the frame was of brass, and the covering of horn. To assist in lighting the hall, sometimes candlesticks were fixed to the walls round the hall, and this perhaps will explain the rather large number of candlesticks sometimes enumerated among the articles in that part of the house. In our cut, No. 6, we have an example of a candlestick placed on a frame, which, turning on a pivot or hinges, may be turned back against the wall when not in use.

ART IN CONTINENTAL STATES.

PARIS.—The works on the Palace of Industry continue daily, Sundays not excepted; there is, therefore, every appearance of the exhibition really taking place next year, notwithstanding the war. The manufacturers of the Gobelins, Sevres, and the "Imprimerie Impériale," it is said, are preparing extraordinary productions for exhibition.—M. Ziegler, who has achieved so great celebrity in ceramic art, independent of his talent as a painter, has been named Director of the School of Fine Art, and Conservator of the Museum of Dijon.—A fine example of enamel has been produced by M. A. Legost, in imitation of those of the twelfth and thirteenth centuries; this gentleman has perfectly succeeded in his difficult task; the "Chasse" of St. Radegonde is a perfect specimen.—Amongst the works expected to be exhibited here next year are "The Treaty of Campo Formio," by E. Delacroix; a large painting by Couture; "La Revue de Minuit," by Lorentz.—A statue of General Daumesnil, commander of Vincennes, is to be executed by MM. E. Thomas and Marcellin.—It is said that a vast architectural project is at present in agitation, to lay open the north side of Notre Dame as far as the river, which will be ornamented with a palace for the Archbishop of Paris, and suitable buildings. This, with the Hôtel de Ville, will make a splendid appearance.—The Bois de Boulogne, decorated with statues, ornamental waters, and fine walks, bids fair to make an attractive place of resort.—A noble Moscovite, the Prince Soltikoff, is about to leave Paris; this nobleman possesses one of the finest collections of paintings, statues, enamels, and other articles of *virtu* extant; a sale is expected.—The following anecdote will show how celebrated artists are tormented in Paris by pious heggars. A lady presented herself at the studio of one of our celebrated marine painters; "Sir," said she, "I am collecting for a pious purpose; the smallest sketch by you will be much esteemed." "Madame," replied he, "since the beginning of the winter I have already contributed to six lotteries or philanthropic subscriptions." Not being able to get rid of her, he put her off for a fortnight; at the hour named the indefatigable lady was true to time; he then begged her to call on the morrow, which she did, and found left for her a "lithocromie" representing a bunch of earrots, and signed by the artist himself (this being a *sine quâ non*).—The artists of the second arrondissement have sent sufficient drawings and paintings to the Society of "Secours à Domicile" to realise 20,000f. The committee immediately forwarded 5000f. to the Society of Painters, Sculptors, and Engravers.

OBITUARY.

GEORGE CLINT, A.R.A.

MR. GEORGE CLINT, whose death we briefly noticed in our last number, was born on the 12th of April, 1770, in Brownlow Street, Drury Lane; his father's name was Michael Clint; he was a hair-dresser, and kept a house in one of the passages leading from Lombard Street. The family belongs to Hexham, in Northumberland. In former times a hair-dresser was not the kind of person he now is; the costume of that period was remarkable for the superstructures of hair pomatum, whalebone, wire, lace gauze, and feathers, which the ladies contrived to pile upon their heads by the aid of the ingenious hair-dresser, who was then really obliged to study ornamental arrangement of the materials, and must have possessed taste. Doubtless the skill showed by his father in dressing the wigs of the city aristocracy, suggested ideas of form and of arrangement which in after-life ripened into the rich periwigged and velvet-coated groups of celebrated actors, painted by the son. One personal peculiarity Mr. G. Clint retained throughout life, that of extreme care in the toilette, the business of each day commencing with more than the usual time and attention bestowed by artists upon these matters; consequently he was remarkable for the neatness of his personal appearance.

His father had by his first wife a son and a daughter, by his second marriage a son (who was drowned at London Bridge), and two daughters. For some reason unexplained, his father gave up his house and business in the city, and with the proceeds of the sale, embarked as supercargo of an East Indiaman; some years after he died at Calcutta. In the meantime George Clint, after receiving a good plain education at a Yorkshire school, had been apprenticed to a fishmonger, but the early hours, loose habits, and disagreeable nature of this business, added to the brutality and dishonesty of his master, caused him to leave his service—a determination which was made after a quarrel in which his master abused and struck him. From this brutal treatment Clint sought protection of the Lord Mayor. For some time after his flight he found employment in an attorney's office; here he acquired that clear, legible, firm handwriting, which made his letters such agreeable communications to his friends; he also gained considerable knowledge of common law, and an uncommon aversion for lawyers' red tape and parchment. The pen was now laid aside, and a pound paint-brush taken up instead, for the office in which he was employed was in the habit of doing dirty work. His employer requiring him to go to one of the courts of law to give false evidence in a cause; he pondered as he went along upon what he was about to do; that rectitude of feeling which was ever strong in him revolted from the perjury he was required to commit, and he never returned to the office. How he gained a knowledge of house-painting does not appear; probably some acquaintance of the future artist induced Clint to accompany him to his work. Certain it is that Mr. Clint's first practice in oil-painting was in the "grand" style, and possessed the greatest possible breadth of effect; in pursuance of these great qualities he frequently reached a high position, for he told his pupil, Mr. R. W. Buss, that he had actually painted the stones of the arches in the nave in Westminster Abbey. He also painted the exterior of the highly decorated house, built by Sir Christopher Wren, in Cheapside, and since occupied by Mr. Tegg, the bookseller. While thus engaged he nearly lost his life; he and his fellow workmen being too indolent to fetch the horse, as the house-painters term the small platform which they use to sit upon, agreed to balance each other on a plank, but finding he was see-sawing from the edge of a second floor window, he looked at his mate inside, on whom beer, or sleep, or both, had taken such effect that another minute would have sufficed to precipitate Clint, brushes, and pots into the street; in this moment of peril, however, his firmness did not forsake him; he crept cautiously along the plank, and arrived in safety inside the room.

During his house-painting practice he married. A storm of rain overtaking him and a companion early one morning as they were going to their work, they sought shelter under a doorway in St. George's Fields, Borough; at the window of the opposite house appeared a smiling girl, whose good nature and pretty face arrested Clint's attention. Hence arose an acquaintance; this acquaintance was followed by some of those acts of kindness trebly valuable to a poor man who had lain for three nights on the floor without bed or bedding; for which, gratitude and affection combined to

make this excellent girl his wife. She was the daughter of a small farmer in Berkshire; her devotion to her husband formed for many years his solace through his early struggles in art; by her he had five sons and four daughters. She died in a fortnight after giving birth to a son, Alfred, who is now so well known as a landscape painter. Some time after Clint's marriage, an inconvenient love of art came over him: a wife and several children had to be supplied with daily food; this was not provided by his new occupation as a miniature painter. After alternating between house-painting and his love of art, his innate conviction of talent determined him to abide by art. A series of frightful family privations followed, but in the end they were triumphantly overcome by the rapid advances he made as a miniature painter. These works have now been forgotten, but the writer of this memoir has seen several in which great manual excellence was united with that chaste, delicate feeling for female beauty which characterised all Mr. Clint's portraits of ladies. He was now fairly started in professional life, and took a painting room in Leadenhall Street; about this time he became acquainted with the then well-known and free-hearted John Bell, who published the beautifully illustrated edition of the "British Poets." By Mr. Edward Bell, nephew of John Bell, a mezzotint engraver, he was initiated into the mysteries of engraving. Clint's ready comprehension of art in every branch, the wants of his family, and his steady and determined application, caused him to try his hand successfully at different Art-occupations. He not only painted miniatures, but made drawings of machinery, and philosophical apparatus, engraved in mezzotint, in the chalk style and in outline; amongst his early works are "The Frightened Horse," after Stubbs, a chalk engraving; "The Entombment of Christ," after Dietricy; numerous portraits in the chalk style; a large bold engraving in mezzotint of the "Death of Nelson," after the fine picture painted by W. Drummond, A.R.A., and a set of Raffaele's cartoons in outline. He also was introduced to Sir Thomas Lawrence, who was greatly attached to him, and gave him some of his pictures to engrave. The study of pictures by Sir W. Beechey, Sir T. Lawrence, Owen, Devis, and other artists, kindled in Clint a natural desire to excel in oil painting, he having made several essays, one of which introduced him to Sir W. Beechey. Clint's first attempt in oil was of course a portrait of his wife; this was pronounced by them both as a most wonderful effort, but after the first burst of triumph was over, Clint felt that there were many deficiencies, and having heard of Sir William Beechey's liberality of feeling towards his professional brethren, he longed to have Sir William's opinion upon the picture, but could not venture to face the great man; upon which his affectionate wife undertook to show the picture to Sir William. Arrived, as a poor hut as an honest woman would, on foot, with a child on one arm, and her husband's picture under the other, Sir William Beechey received her in his most kind-hearted manner, ordered wine and refreshments up for her, complimented her on her zealous exertions, and the talent of her husband, requested that he would call on him immediately, ordered a coach for her to return in, and paid for it. To this fortunate interview Clint owed a long and most friendly intercourse with the excellent and truly English artist, Sir William Beechey, which terminated only at Beechey's death. Occasionally sign-painting brought in a few shillings, and more than one red cow appeared from the ready hand of Clint. Michael Sharp, afterwards known as the dramatic painter, and the painter of The "Bee's Wing," "The Last Pinch," and other popular subjects, was then a pupil at Beechey's, and he facetiously bestowed the appellation of "St. Luke" upon Mr. Clint; the saint, however, before long surpassed Sharp as a painter of theatrical scenes. In Clint's early days of oil painting, he was frequently at Sir William Beechey's studio, and from Sir William he derived much valuable advice in art. By his great friend, Mr. Samuel Reynolds, the eminent mezzotint engraver, he was advised to make water-colour portraits; through him Clint was introduced to the celebrated Samuel Whitbread, whom he painted, and visited frequently at Southall.

Like most struggling artists, Clint had long intervals frequently without employment; at such times, when neither commissions in painting nor engraving came in, he filled up his time by copying subjects from prints, principally from Morland and Teniers; the most lucrative of these were after Morland, and he painted pictures of "The Enraged Bull," and "The Horse Struck by Lightning," by the dozen. His introduction to Sir Thomas Lawrence is stated, by Mr. Lupton, the mezzotint

engraver, also a pupil of Mr. Clint, to have arisen from Clint's having engraved a plate after a copy from a picture by Lawrence. This Lawrence saw, and was so much pleased with it, that he gave him the pictures of General Stewart, Sir Edmund Antrobus, Lady Dundas, and several other persons of rank, to engrave. In the course of his visiting, Mr. Clint had met Lord Ellenborough, and hearing that he had been sitting to Lawrence for his portrait, Clint asked his lordship to allow him to engrave it, which Lord Ellenborough kindly promised. It happened, however, that Sir Thomas Lawrence had disposed of the copyright, and already engaged another engraver. Upon this, some misunderstanding arose between Lawrence and Mr. Clint, which resulted in a withdrawal of his patronage—an act which very seriously affected Clint's pecuniary position. Sir Thomas, however, was always on friendly terms with Mr. Clint, and esteemed his talent highly. It was after his rupture with Sir Thomas Lawrence that the large plate of "The Death of Nelson" was engraved: the date of the plate is 1807. One of the most fortunate events of Mr. Clint's life was his being commissioned to engrave "The Kemble Family," after Harlowe. This beautiful picture—containing very finely executed portraits of John Kemble, Mrs. Siddons, Charles and Stephen Kemble, Blanchard, Wewitzer, Conway, Park (the oboe player), Miss Stephens (afterwards Countess of Essex), and other celebrities—had been recently painted by Harlowe for Mr. Tom Welsh, and had created an immense sensation on its being exhibited at the Royal Academy. It placed Harlowe at once in a high position as an artist. Its popularity induced Mr. Cribb, the printseller, to speculate in a plate engraved after the picture, and Mr. Clint was named as the engraver. Harlowe hesitated until he had seen engraved works, as well as pictures, by Clint. His scruples vanished instantly, and Harlowe owes his public name entirely to this masterly engraving from his only great work. To Clint's practice in both arts, the bold and painter-like execution of the print of the Kemble family is entirely attributable. No mezzotint engraver has ever given the *touch* of the painter so truly as Mr. Clint; and, although in exquisite finish, in delicate tones, and other subtleties of art present works may surpass the print of the Kemble family, yet for richness of colour, variety of texture, bold execution, nice adaptation of the chalk, line, and etching styles to enrich mezzotint—this print still stands alone. Its popularity was so great, that the plate was engraved *three times*.

Clint's painting-room (he had removed from Hart Street, Bloomsbury, to Gower Street) now became thronged with all the distinguished actors and actresses of the day, and with the supporters of the drama. The result of all this popularity was a series of fine dramatic pictures which will preserve to posterity the name of Clint along with that of Zoffany, to whom, in many respects, Clint was very superior. The first of these theatrical subjects was a picture of "W. Farren, Farley, and Jones, as *Lord Ogleby*, *Canton*, and *Brush*, in the Comedy of the 'Clandestine Marriage.'" Then followed "Munden, Knight, and Mrs. Orger, in 'Lock and Key,'" painted for Mathews the elder. For this picture Mr. Clint was elected an Associate of the Royal Academy. At this time Welsh proposed to Clint to paint a companion subject to the Kemble family; but, alas! there was no other family so distinguished. Kean, however, was in his zenith, and drawing immense houses by his fine acting in *Sir Giles Overreach*. The last scene was selected, and Clint produced an admirable picture of this exciting scene. Kean, as *Sir Giles*, baffled in his villainy, draws his sword to kill his daughter; and at this moment the by-play and expression of the different actors are exquisitely portrayed. Munden, Oxberry, Harley, Holland, Penley, and Mrs. Orger are all introduced. The picture of the "Beggars' Opera," perpetuating that hard old actor Blanchard, the fine actress Mrs. Davenport, and Miss M. Tree, was Clint's next production. Then followed "Tayleure, Mrs. Davenport, and Clara Fisher in the 'Spoilt Child,'" painted for Lord Liverpool. A very fine picture of "Fawcett and Charles Kemble as *Captain Copp* and *Charles II.*," for Mathews; "Mathews, Liston, and Blanchard, in 'Love, Law, and Physic,'" "Mathews as the *Lying Valet*," "Bartley as *Sir John Falstaff*," "Oxberry as *Master Peter*," "Harley as *Popolino* in 'The Sleeping Draught,'" "Liston and Farren in 'Charles XII.," painted for Lord Essex; "Miss Foote as *Maria Darlington*," painted for Colonel Berkeley; "Young as *Hamlet*," "Kean as *Richard III.*," "Macready as *Macbeth*," "Liston, Madame Vestris, Miss Glover, and Williams, in 'Paul Pry.'" The series of pictures

was brought to a close by the utter negligence of the British drama. The theatres were closed at first at intervals, and, ultimately, entirely to the genius of Shakspeare and our dramatic poets. At the Garrick Club may be seen the great actors and actresses as they lived during the palmy days of the English stage, and preserved to the admiration of posterity by the talented pencil of Mr. Clint, without whose aid they would have been lost, as would have been Garrick without Zoffany and Reynolds, De Wilde and Wageman: the latter especially had great talent in individual portraiture, but no one could vie with Clint for pictorial grouping, richness of colour, composition, expression and dry humour as applied to theatrical pictures. The talent he displayed procured him the friendship of Lawrence, Beechey, Mulready, Stanfield, Roberts, Bailey, Cooper, Witherington, and other members of the Royal Academy. But in spite of all Academy politics, the war of parties, in which the talents of men became secondary to the defeat of the adverse faction, conspired to keep Mr. Clint for sixteen years in the rank of an Associate, until his popularity had passed over—as we have seen the stage itself had been—upon which he raised his reputation as an artist. Younger men, whose claims could not be resisted, passed over his head, and some also less worthy of the honour than himself. At last, finding the efforts of his friends useless, he determined to resign his rank as an Associate, which he did most respectfully. After so long a period, the honour of being elected an Academician, would have come too late in life, had he waited even for twenty years. He therefore withdrew from the list of Associates, feeling that he was only keeping out some other deserving artist. By a curious coincidence, the vacancy Clint caused was filled by Mr. J. P. Knight, his pupil, the son of Knight the celebrated actor, who had frequently sat to and admired the talent of Mr. Clint.

In portrait-painting Clint was eminently successful: his men were gentlemen, and his ladies modest and charming, not captivating, and something more, as Lawrence's portraits of ladies were. He painted Lord Suffield and his lady, Lord Egremont twice or thrice: one picture of the latter, a whole-length, is in the Town Hall at Brighton. For this the inhabitants voted Mr. Clint a handsome gold snuff-box valued at one hundred guineas. Lord Essex, Lord Spencer, the daughter of the Duke of Newcastle, General Wyndham, Admiral Windham, and numerous other persons of distinction sat to him. For Lord Egremont he painted three scenes from Shakspeare; and he had the gratification of knowing from his lordship, that he was simply indebted to his own talent for his introduction to this munificent nobleman.

For Mr. Griffiths of Norwood, Clint commenced and painted many portraits for a theatrical gallery, viz., Munden, Grimaldi, Fawcett, Knight, Cooper, Liston, Mathews, Bannister, Harley, Tom Cooke, Kean. Some of these pictures were entirely destroyed in a fire that broke out in the residence of Mr. Griffith: the half-length of Bannister, a remarkably fine portrait, was the greatest loss. For Mr. Vernon, Clint painted a scene from Shakspeare, and it now forms part of the National Gallery of Works of Art.

Mr. Clint from his earliest time was thoroughly a gentleman in his feelings: the highest sentiments of honour and integrity were cherished by him almost to a Quixotic degree: he had felt poverty, and knew the value of professional advice to the young artist; therefore he was at all times a friend to young men. Associated with Mulready, Cooper, and other distinguished artists, he laboured unceasingly and successfully to establish the Artists' Benevolent and Annuity Fund, one of the greatest comforts to the artist who, by the exercise of prudence, can put by a small sum annually, so as to raise his moral character above the debasing necessity of soliciting charity. This Society he established for artists, and has, consequently, been held in their highest esteem. His sincerity attracted the confidence of all with whom he was acquainted: from the peer to the humblest artist he was their confidential friend: the advice he gave was always honest, straightforward, and such that could be safely acted on. Of his sons, Luke, the eldest, died young, but gave great promise as a scene-painter; Raphael was a gem-sculptor, and possessed considerable talent; Scipio distinguished himself as a medallist, and died just as patronage was about to be bestowed upon him; his son Alfred speaks for himself as a landscape-painter on the walls of our numerous exhibitions of art; Leonidas, his youngest child, graduated at Trinity College, Cambridge, some years since, has taken his Master's degree, and is now the mathematical professor in a college in one of our Indian cities. Mr. Clint had as pupils, and, consequently, as friends, Messrs. Lupton, J. P. Knight, R.A.,

R. W. Buss, T. Colley, besides his own sons Alfred and Luke Clint.

For many years he had retired from his profession and lived at Peckham, and ultimately in Pembroke Square, Kensington, upon some property he derived from his second marriage, added to that raised from his practice as a painter and a mezzotint engraver. R. W. Buss.

THE SCULPTURE ROOM OF THE ROYAL ACADEMY.

SCULPTURE is, among the Arts, the one which, in her higher efforts, can least bear the vulgar and indiscriminate huddling she is here invariably subjected to. Her abstract nature needs a quiet atmosphere around her. The spirit of her poetry shrinks and dwindles under the slighting treatment she receives in this ill-devised architectural excrescence. She is here hardly recognised as belonging to the same *spirituelle* and attractive family as her sister Muse of Painting; and we believe that the larger portion of the visitors leave the building without paying any regard to her productions at all analogous to those they bestow up-stairs. Indeed, it is sufficiently notorious that many peep into the chamber and shrink back, seemingly appalled by the notion that they were about to enter some den appropriated to the hidden mysteries of academic lore.

The growing taste of the day calls distinctly for a more adequate accommodation for British sculpture; and if government and the Royal Academy do not seriously apply some fitting remedy, we shall not be surprised if the Muse of Sculpture takes wing and flies away altogether from the walls of the Royal Academy. As it is, the fairy palace of display and education at Sydenham, of which the arrangements and character, it must be remembered, have been addressed by keen and active minds to the appreciation and growing wants of the million, has accorded a far more honourable treatment to the Art of Sculpture, than has apparently ever been dreamt of in the counsels of our leading corporation of Art. We need not repeat that we have great respect for the Royal Academy, collectively and individually; but, as we have now and often had occasion to observe, the changes incident on the lapse of years, and the progress of education and advance of taste in the people, call for a yet more responsive onward movement on their part, which would be largely for their own benefit, as well as that of the Arts generally. The provision of fitting accommodation for the annual produce of British sculpture, forms one of those subjects to which as artists and men of sense and high position their attention should be most earnestly addressed. This is no new subject; we can make no novel remarks on this head; but at the risk of being thought dull, and of repeating a thrice-told tale, we think it our duty to reiterate our complaints—and those of others—in respect to this inexcusable shortcoming. It is not our necessary duty to dissect out and indicate the department where the obstruction to a right exertion may rest, nor to demonstrate the exact steps to be taken to remedy the evil. It is enough for us to see that attention and activity have within the last few years obtained for another and humbler department of Art, a vastly extended accommodation within the walls of Marlborough and Gore Houses, to convince us that government would yield appropriate accommodation for the current exhibition of sculpture to well-directed efforts towards that end.

From the special attention paid by Prince Albert to this branch of Art, and the particular protection and accommodation afforded to it in the Exhibition of 1851 by his Royal Highness's individual division of its contents into four departments, of which the Fine Arts (chiefly Sculpture) formed one,—we feel no hesitation in expressing an opinion that any well-considered and well-directed remedy for the national want in this respect, would receive his favourable regard. We would further suggest, as a temporary consideration, that the Royal Academy Sculpture Room, ill devised as it is, is capable of improvement, not involving any considerable reconstruction or expense. The fact of there being no structure above it affords the opportunity of introducing a lantern light in the roof, which would diffuse a more advantageous light throughout the space, instead of the present common window, which contracts the good light to a very few fortunate works, and leaves all the rest in unpronounced obscurity. The yearly arrangers may naturally despair of achieving any great success in Art-arrangement in such an apartment, but a little additional expense in fittings and more attention to the individuality of the works would reduce the evil effect. Fifty pounds expended in hangings round the room, judiciously selected as to colour, and arranged by some one well acquainted with effect, and separate bases for the statues, would do something to mitigate the miserable, dingy, neglected, broker's-shop appearance, of the place. Nothing can be more ill-judged than the old, well-remembered, but evil-thought of, regulation dais, on which the principal works are placed. This strange fancy of the arrangement of works of Art on a *table* might do well enough for a porcelain exhibition, or an exhibition of *petits objets* in an Art-manufacture shop, but it is widely inappropriate for the display of the larger works of sculpture, to each of which a separate base is essential. In the present exhibition there would have been sufficient room for each statue to have been so accommodated.

In conclusion, we must protest against the Academy exhibition at all affording a view of the present state of sculpture in this country. Such accommodation affords no inducement for its professors to exert themselves to excel there. Were there a suitable and dignified place for the purpose, those who do exhibit would strive to send fine works, and many would contribute who now consider it either of no consequence for them to do so, or undesirable for their reputation. We could mention many fine works, recent productions of sculptors, that have never been seen at the Academy at all. And who can blame the artist for avoiding a course the only result of which must be prejudicial to his professional reputation?

The low opinion that foreign observers may consequently be led into, as regards British sculpture, lies at the door of the Academy, or of those who may check its endeavours to better itself. The Academy is, however, the exponent of its own exhibition. Its triumphs and its failings must be alike laid to its account. As it is, the Royal Academy has for many years been educating the public to depreciate British sculpture!

Yet it is undeniable that British sculptors in the highest branches of the art are superior to all the other sculptors of the epoch; they may not execute equestrian statues, groups, or commemorative monuments, so well as they do in Germany, but

no German artist has ever produced examples of simple grace and pure nature so true and effective as the works of either Bailey, Macdowell, Foley, Marshall, Bell and others. This is not our opinion merely, it was expressed in still stronger terms to us by Professor Rauch during a visit we paid to him some time back at Berlin. Compare either the "Eve" or the "Day-Dream" of Macdowell, (to go no further) with the most popular effort of Pradier, or any member of the French school, and homage will be rendered to the graceful and beautiful works of the British sculptor. Yet, shame to say, when some months ago, an Irish nobleman, an immediate countryman of Macdowell's, required a marble statue of Hibernia to decorate his hall, he commissioned, not the unpatronised man of genius, but a foreign artist, who has more commissions than he can execute for the next half a score of years. This is an incident most disheartening, and certainly most unworthy. The time will come when a work of Macdowell's will be valued at the worth of a great Art-heritage of antiquity; yet now he is descending—forced by necessity—to be a maker of busts!

We repeat our charge against the Royal Academy that they are mainly responsible for the small repute in which Sculpture is held in England. It is, in truth, a terrible evil that so many causes combine for its discouragement; that while Painting flourishes, the nobler and holier Sister art languishes from indifference or perishes from neglect.

THE VERNON GALLERY.

HAMLET.

D. MacIse, R.A., Painter. C. Rolls, Engraver.
Size of the Picture, 9 ft. by 5 ft.

WITH one exception this is the largest picture in the Vernon Collection; in merit and interest it is one of the greatest importance as an example of historical Art by a British painter. The original conception, grandeur of treatment, variety of character, appropriate value of the properties, and forcible and pointed argument, render this picture worthy of the immortal Poet. Look where we may, every inch of the canvas presents a purpose—nothing is the result of chance. The reflections which appear in the treatment of the retiring figures, are dealt with in a manner masterly to a degree; the painting of the armour and costumes is marvellously fine: in short, Mr. MacIse renders Shakspeare in a style which Shakspeare himself would have acknowledged with plaudits. Of all the productions of the artist, this, perhaps, will give him the most enduring fame. We cannot consider the picture for a moment without sharing the excitement of the audience; for herein lies the power of this wonderful work. There is no figure in the scene who, with ourselves, is not a breathless spectator of the murder, and we cannot separate ourselves from the common interest; the doggerel pronounced by the murderer is somewhat below the tone of MacIse's reading:—

"Thoughts black, hands apt, drugs fit, and time agreeing,
Confederate season else no creature seeing,
Thou mixture rank of midnight weeds collected,
With Hecate's ban thrice blasted, thrice infected,
Thy natural magic and dire property
On wholesome life usurp immediately."

The crowd of armed men thronging the extremities of the composition gives a grand and solemn effect to the whole; the character of these figures, and the manner in which the lighting of the groups is dealt with, are most masterly. Even in the scenic ornamentation there is an exuberance of fancy too redundant for the proposed space. This part of the detail escapes common observation; we find, however, on examination, on the left, the Temptation and the Expulsion, and on the right, the Offerings of Cain and Abel, and the Death of Abel. The

position of Hamlet at the feet of Ophelia is in accordance with his own expressed choice. Behind the chair of Ophelia is, we presume, Horatio; the King and Queen are on the right, the former wrung to despair by the scene presented to him, the latter fixed and deeply attentive, so that only Hamlet marks the King's agony. Polonius is a remarkable figure of an old man in his dotage, on the right of the King and Queen.

THE OPENING OF THE CRYSTAL PALACE.

THE newspapers have so fully detailed all particulars connected with the opening of the Crystal Palace, as to render it unnecessary for us to enter into details concerning one of the most interesting and imposing ceremonies that ever conferred grace and dignity upon a private undertaking. Her Majesty, the Queen of England, and the Prince Consort, gave to the proceedings of the day a distinction, which must render for ever remarkable the 10th of June, 1854: while the structure was in a measure consecrated by the Archbishop of Canterbury in the presence of the State Ministers, the Foreign Ambassadors, and a host of persons conspicuous for rank, or eminent in science, Art, and letters. Nothing occurred to tarnish the glory of the occasion: it was unmixed triumph. Thus far, therefore, the scheme of the directors has been "patronised" by all classes; the highest in the realm have sustained it; the public press universally has upheld it; and the public generally supports it and desires its success. Hitherto, then, there has been no *contre-temps*; it has been all plain sailing on the part of the directors; they have had whatever money they wanted; the best talent of every country has been at their command: there was—there could have been—no interference with their plans or projects: in short, so far the experiment is a great success. It remains to be seen that the directors are prepared to manifest *their* sense of these large and numerous advantages; and it cannot be questioned, that those who might have hesitated to put a pebble in their way—while their course was perilous or even uncertain—may now consider themselves at liberty to criticise freely all the arrangements and proceedings connected with, or appertaining to, the undertaking.

For ourselves, we have expressed in strong terms our earnest and sincere desire for its prosperity; and our resolve, by every means in our power, to protect and promote its interests. We shall adhere to this feeling if, now, or at any other time, we consider it our duty to direct attention to acts or arrangements that may seem to us to diminish its beneficial influence, or to lead astray from the purpose the structure was established to work out for the general good.

Already, at the threshold, we are startled by occurrences that appear calculated to excite alarm, and which have undoubtedly alarmed many of the most cordial friends of the undertaking. We perceive in nearly all the arrangements of which we have cognizance, far too much of a *trading spirit*; the publication of books as a monopoly, the circulation of a journal as a purchased privilege, are not, as we think, wholesome projects, when we take into account the importance of informing all classes, and of keeping in view as a first principle the largest amount of good, on terms the easiest and most accessible: neither does it seem to us equitable that half-a-crown shall be the charge for conveying a passenger by railway to and from the Crystal Palace—such charge being rather above than under the usual rate of railway travelling; * but these are trifles compara-

* "We cannot avoid observing upon the somewhat sharp practice of the railway company in taking advantage of the pressure upon the line upon the opening day, and charging two shillings for a run of three or four miles."—*Observer*. "The Brighton Railway Company behaved badly, as they have often done before, charging 3s. on the opening day, for what they advertise their intention of charging 2s. hereafter, and without the slightest ground for doing so, beyond the apparent possibility of making a little money out of the necessities



D. MACLISE, R.A. PAINTER.

C. ROLLS, ENGRAVER.

THE PLAY SCENE "HAMLET"

FROM THE PICTURE IN THE VERNON GALLERY

LONDON, PUBLISHED FOR THE PROPRIETORS

W. & A. G. PEARCE

tively speaking: the paucity of Art-manufacture in the Crystal Palace is a serious evil, and unquestionably arises from short-sighted, if not illiberal, policy. It is essential to the well-being of the scheme, as a source of education of the masses, that every available means shall be resorted to, to exhibit to the visitors the state and progress of Industrial Art,—the more refined and intellectual manufactured Art of the country. This was the great purpose of the Exhibition of 1851; it was this portion of the plan which especially hallowed that undertaking; and, undoubtedly, when the existing Crystal Palace was first announced, the continuance of this advantageous mode of aiding Art, was put forward as its leading and prominent claim to public favour. In this respect the Palace at Sydenham is a failure—presenting a melancholy and disheartening contrast to its great prototype. As an exhibition of Art-manufacture it is *nil*—and is, unhappily, likely to remain so; because the directors have unwisely determined to fix such charges for space as can only be borne by those who will regard it as a shop for the sale of their exposed goods. It may answer the purpose of Mr. —, a dealer in razor-strops, and Mr. —, who cuts hair upon the premises, and Mr. —, who vends soap in shilling packets; and Mr. —, who tickets his goods “only four and ninepence;” but it is otherwise with those who produce costly objects,—mainly for the honour and reputation that await their productions. Such producers should have been paid—rather than have been asked to pay—for the spaces it was desirable for them to occupy in the Crystal Palace at Sydenham. We have before us at this moment the estimate of a distinguished manufacturer, which shows that all expenses connected with a contemplated “show” there, would amount to 800% per annum. Another manufacturer shows us that to exhibit a single table-cloth, the annual sum he would have to pay to the directors, would be 72%.* Upon this point we may have more to say hereafter; but we do very respectfully warn the directors against the peril of rendering their beautiful and popular building a large bazaar, filled with third-rate productions of third-rate producers, who will resort to all sorts of shabby processes to make the thing “pay.”

Manufacturers have had unfortunate experience that in “Great Exhibitions” the loss is certain, while the gain is at best problematical: even the results of 1851 were unsatisfactory to very many exhibitors: several have been induced to send to the United States: generally, their goods remain at New York “in bond;” and no possible benefit has arisen from the experiment; although a score or two of valueless medals have “rewarded” contributors. But a still more discouraging affair was the Great Exhibition in Dublin; it has been disastrous to all concerned; ill-managed from the beginning; with perpetually unseemly quarrels in the governing body; nobody doing his own business, or appearing to know what his own business was: there was, in short, no single person whose seemed to consider that any responsibility was attached to the eventual result; the natural consequence has been, that of the “contributions for return,” many have never reached their owners at all; while a very large proportion has been returned more or less injured, much being entirely destroyed; of the “packages,” scarcely any found their way back; things were packed up “any way.” There is no one now to whom application can be made, in order to obtain either satisfaction or answer. The natural consequence is, that for a long time to come, Dublin will be quoted as a warning; and there will be a reluctance amounting to disgust, when application is made for another Great Exhibition.† These observations apply not only

to England, but to Belgium, Holland, and especially France. Complaints are frightfully numerous, not only of pictures scandalously mutilated, but of whole cases of terra cottas, and even bronzes, sent home in fragments. We repeat, the officials of the Dublin Exhibition were not only intolerably careless and indifferent, but absolutely culpable in many instances, and they ought to be held responsible accordingly. Our readers will make some allowance for our anxiety in this matter, when they know that we exerted ourselves personally as well as publicly in the affair,—having written some hundreds of letters to artists and manufacturers recommending the procedure, and being in a measure accountable for the lamentable results.

We introduce these remarks in this place, chiefly because the subject suggests some consideration for manufacturers invited to contribute to another exhibition, and to account for the natural hesitation they will manifest, in again trusting their affairs to parties who may consider neither thanks nor trouble requisite when the primary object has been attained. Of a surety, the Crystal Palace is suffering much because of the “doings” in Dublin, and the misconduct of some of the officials there.

But a still more grievous error than this has been committed by the directors—in their mistaken view that whatever brings immediate money is their policy;—we allude to the sale of beer and spirituous liquors by them in the building. If this project did actually bring a profit, it would still be far from wise; but we are quite sure they will lose from one hand as much as they grasp with the other. The case, however, rests upon no such shallow principle: such sale is at direct variance with the healthful progress of the age, which confutes the idea that enjoyment is enhanced by unwholesome stimulants. There is no necessity for arguing here in defence of total abstinence; but it is certain, that the hopes of those who look for the improvement of the humbler classes, rest mainly upon inducing conviction that, so long as they consider strong drink a necessary accompaniment to pleasure, so long will their degradation remain. At the present moment, petitions are flowing into the legislature to restrict beer-shops and public-houses, and especially to prevent the sale of beer and spirits, on the Sabbath. In an evil hour, therefore, comes this grant to the Crystal Palace, to render itself both a beer-shop and a public-house on a large scale; and practically to confute the principle which so many great and good men have been, and are, labouring to establish.

We have asked for, expected, and been promised, Art-manufacture in the Crystal Palace, and in lieu thereof, we are offered gin and porter; this is no imaginary picture. It is easy to foresee what scenes of degradation will be enacted in this beautiful building.*

One thing is quite certain: those who have advocated the opening of the Crystal Palace on the Sabbath, will not do so now. We verily believe that, under present arrangements, to admit visitors on Sundays would be to work inconceivable mischief,—to render the Crystal Palace a public nuisance instead of a popular good.

All these efforts to “get money” tell prejudicially upon the Company, and cannot fail seriously to affect the value of the shares; they make it too apparent that the directors have no confidence in the undertaking “as a paying concern,” unless some unnatural impetus be applied to it. Enormous expenses have been

incurred: some of them recklessly: others by unpardonable errors: if the erection and subsequent removal of towers of large cost diminished their finances, and if the unforeseen difficulty of procuring water for the fountains is to cause another enormous loss, assuredly these are evils that ought to have been avoided: at all events, such injuries are not to be repaired by sacrificing the very vital principle of the scheme—the extension of knowledge, and the promotion of healthy enjoyment among all ranks and classes.

Surely a monopoly of publications designed to convey instruction is not prudent, although it may add a few hundreds per annum to the exchequer; as surely it cannot be wise to exclude manufactures of Fine Art, or inventors of utilities, by charges which they cannot pay. Instead of so shallow a policy, every possible facility should have been given to authors and artists to convey to the world, at the cheapest possible rate, the instruction to be derived from this grand assemblage of instructive things: the age protests against monopoly in any shape: we do not believe the public could have obtained better—perhaps not cheaper—books than those which Messrs. Bradbury & Evans have contracted to issue, some seventeen or eighteen in number, but the principle is a bad one which forbids competition; and, of a surety, we repeat, the high purpose of the directors of the Crystal Palace should have led to a very opposite course.

With respect to the exhibition of manufactured objects, and new inventions or improvements, we contend it is the duty of the directors to aid in giving these the utmost possible publicity: we know how many poor men there are who are continually inventing or improving, and who have no way of making their efforts known. To such the Crystal Palace may be an immense boon, and we do earnestly entreat the directors to take the management of this department away from grasping inexperience, and shallow understandings, and confide it to the charge of intelligent and conscientious minds.

We refer our readers to the past numbers of our Journal for abundant and conclusive proof that we earnestly desire the prosperity of this vast and costly undertaking: we have believed, and believe, it to be pregnant with good to all orders and classes, and have said so often, as emphatically as we could. It is the speculation of a company, and as such should be made to “pay.” It will be a public calamity if it does not “pay,” for it will deter enterprise hereafter, and necessarily cause the degeneracy of the beautiful structure—opened by the Queen and solemnly consecrated by an archbishop—into something we dare not contemplate. Our arguments in this article are all based on the belief that the arrangements to which we object are not only evil in themselves, but act directly in diminishing the profits of the undertaking; they may, it is true, augment the first year's profits and so run up the shares as to tempt unthinking persons: but the results cannot, we are convinced, be other than mischievous as perilling the character, diminishing the resources, negating the beneficial influence, and so injuring the property of the concern.

It is an irksome as well as a thankless duty to find fault, and those who tender advice are seldom agreeable counsellors: we shall, however, continue to do that which we believe to be our duty.

The prospects of Art and Art-manufacture are cheering in all parts of the country: producers of all kinds are finding out that bad things which used to be readily marketable, will not now sell: we could produce scores of proofs in support of this assertion. We believe the Crystal Palace at Sydenham to be a powerful auxiliary as concerns this movement: and very deeply lament the existence of any circumstance or arrangement calculated to impede its utility. The directors may be assured that their wisest policy is to work for the utmost amount of public good to be attainable on the easiest possible terms to the public; and especially and above all so to mingle enjoyment with instruction—free from any temptation to mere animal pleasure—as to extend knowledge and promote morality.

of the public:—“There is which scattereth, and yet increaseth; and there is which withholdeth more than is meet, but it tendeth to poverty.” Let those who are joint directors of the two companies look to this.”—*Builder*.

* “We were,” writes the *Observer* newspaper, “witness to a very exciting argument between an irritable French gentleman and Mr. —, a few days ago, in which the latter stoutly refused a sum of one thousand five hundred pounds per annum for a certain amount of space which he believed to be worth more.”

† We were present in the unfinished Exhibition in

Dublin when a manufacturer of silver goods applied to Mr. —, telling him he had seen the whole day searching in vain for his case; at last it occurred to him to seek among the empty cases in an out-building. There he found his unopened case: and in the course of his search he examined thirteen other cases in similar positions.

* One fact is worth a thousand arguments. Already the results that might have been anticipated have occurred. It appears that on the 16th June “a young man of gentlemanly appearance, described as a surgeon,” was given in charge at the Crystal Palace for being drunk and wilfully breaking one of the statues; and also for assaulting the superintendent of the refreshment department. “He was,” according to the evidence, “a little the worse for wine.” It is not distinctly stated that the wine was drunk in the building. But it is not likely that the person would have been admitted in a state of intoxication.

CHEMISTRY AS APPLIED TO THE FINE ARTS.

BY DR. SCOFFERN.

LATE PROFESSOR OF CHEMISTRY AT THE ALDERSGATE SCHOOL OF MEDICINE.

NO. II.—ON THE PIGMENTARY AND TINCTORIAL MATTERS OF THE ANCIENTS.

THE most fervent admirer of the classic Greeks and Romans is constrained to admit that they made very few advances in the industrial arts. The cultivation of these was not fashionable; the free-born Greek or Roman would not condescend to practise them: they were the handicrafts of foreigners and slaves; no wonder then the result was, as we find it, meagre and imperfect. The glorious associations which are connected with the two classic nations prompt the explorer into the recesses of antiquity to give them precedence over all others; but in respect of the arts of dyeing and tissue printing, it must be confessed that their resources were very few: indeed the only celebrated classic dyes the use of which has come down well authenticated to us are Tyrian purple and kermes; both of these have been so fully treated of in my last communication that they may be finally disposed of so far as relates to their employment as dyes. Hereafter when I come to treat of the classic pigmentary agents, it will be shown that, under the name of *purpurissimum*, the purple matter of the Tyrian mollusc was combined with white clay, and numbered amongst the resources of the palette.

In endeavouring to form a correct opinion relative to the advance made by any particular race in the arts of dyeing and tissue printing, the inquirer very naturally bases his conclusions on a comparative investigation of the progress made by it and some other contemporary people, especially with reference to one specific dyeing material requiring more than average care and knowledge for its successful utilisation. Now indigo is a substance precisely of this kind. It is a very remarkable body; and even to us moderns who have carefully studied its constitution and re-agencies, indigo is still a perplexing substance, far removed in its nature from all other colouring agents, and only capable of being used as a dye by the application of very refined resources. Presently I shall take occasion to offer a popular statement concerning these peculiarities of indigo, but the point to which I wish to draw attention is this:—the method of employing indigo as dye was not known to the Greeks and Romans, although practised from time immemorial by the ingenious Hindoos. That the use of this curious material as an agent for dyeing and tissue printing necessarily involves an acquaintance with the chemical principles on which that utilisation depends, is not asserted, but the very fact of its employment at all for these purposes points to a highly developed state of tinctorial art. Perhaps the idea may present itself to the reader that indigo, an oriental production, had not been transported to the western seats of ancient civilisation: that the Greeks and Romans could not employ indigo for the very sufficient reason that they did not possess it. This supposition would be incorrect. Indigo was very well known in the time of Pliny, as we glean from his writings; it was also used, ground to powder, as a pigmentary agent; but it was not employed as a dye-stuff, for the sufficient reason that the Greeks and Romans knew not how to use it.

And this may be the most convenient opportunity for stating so much concerning the chemical peculiarities of indigo as may suffice for the purposes of the artistic reader. I shall not treat the subject chemically or minutely, seeing that thus regarded the study of indigo is by no means very easy even to one acquainted with chemical science, whilst to those who may be unacquainted with chemistry the description would be unintelligible—a mere collection of repulsive looking formulæ.

If the reader reflects on the quality of dye stuffs in general, he will not fail to perceive that the colour such as it is destined to appear, on the dyed or printed tissue, already exists in the dye stuff. Thus, for example, cochineal is red or pink, Brazil wood red, logwood purple, Persian berries and safflower are yellow. True all these shades of colour admit of various modifications, according to the nature of the tissue dyed, the quality of the mordant, and a few other circumstances; but in all cases the dye stuff in its crude state is coloured. Now indigo manifests a remarkable deviation from this general rule. It does not exist as blue indigo in the indigo plant, but the blueness is developed by fermentive agency. In this respect the vegetable colour indigo presents some analogy to the colour of the Tyrian purple, a material which we have already seen to be white in the shell-fish, but acquiring its purple hue on application. Hence the explanation of the terms very much used by chemists, "*indigo blue*," and "*indigo white*."

Now if a portion of ordinary commercial, or blue indigo be triturated or even boiled with water, or in fine submitted in any way to the mere agency of that fluid, the indigo will be found totally incapable of solution. The material may be finely comminuted, stirred up, and equally diffused, but in water it will not dissolve. Let us now pause to reflect upon the conditions necessary for a material to have that is designed to be employed as a dye-stuff. Firstly, that material must be soluble; without the possession of this primary quality it cannot penetrate the tissue to be dyed; secondly, it must be capable of assuming the insoluble condition inside the substance of the texture, otherwise the dyeing would not be permanent, but would be destroyed by the first operation of washing. Now the substance indigo, we have seen to be totally insoluble in water, hence if only it could be conveyed within the textile fabric, the colour would be permanent enough. This is a chemical problem of no slight difficulty; the Hindoos, and possibly the Chinese solved it practically, but the Greeks and Romans did not. We moderns know of two classes of operations by which indigo is rendered capable of being employed as a dye stuff; the simplest consists in forming the liquid technically known as "*Saxon blue*," I shall therefore mention that process first. The dyer's first object is to reduce his dyeing material to a state of solution, and water in all cases must constitute the larger portion of his solvent, but inasmuch as water refuses to dissolve indigo, the next point for consideration is the discovery of some liquid that being capable of dissolving indigo, and forming a concentrated essence, that essence in its turn shall no longer refuse to mingle, or more properly speaking *dissolve* in water. Oil of vitriol has this property in a very remarkable degree. If a portion of indigo be triturated in a mortar with this liquid, the indigo speedily dissolves and remains dissolved without throwing down any precipitate whatever. This solution is technically known as "*Saxon blue*," and

inasmuch as it possesses the property of combining with water, it constitutes a ready means of imparting the colour of indigo to a certain class of woven and felted tissues—for example, hats, and woollen cloths; but for the greater number of purposes to which indigo as a dye material is applied, Saxon blue is useless.

The second class of operations by virtue of which indigo is rendered available to the tinctorial artisan, is totally different in its nature, and far more beautiful in its principles and application. It consists in a close imitation of nature's own functions; the manufacturer commencing by a conversion of blue insoluble indigo to the original white or soluble condition in which it existed in the indigo plant. At this stage of my description I must, for the purpose of rendering that description more clearly intelligible, interpose some chemical remarks. Without thinking it necessary to explain the exact composition of indigo, the reader may be informed that the chemical difference between white and blue indigo, regarded as to composition, consists in the presence of more oxygen in the latter than exists in the former; hence, if by any means we can succeed in removing oxygen from blue indigo, which is insoluble as to water, the material would be converted into white indigo, which is soluble in that liquid, and which is in point of fact the very condition in which indigo existed in the sap of the indigo plant, or *Indigofera tinctoria* as it is termed by botanists. Such being an outline of this very beautiful chemical material, we have only to discover a substance or substances, cheap, efficacious, and easily supplied, and the dyer's object is secured. We employ green vitriol, the systematic chemical name for which is protosulphate of iron, but which is also known strangely enough by the appellation of "*copperas*," although it does not contain one particle of copper. We also employ a mixture of certain arsenical preparations and lime. In short, we employ any eligible body which has the chemical effect of removing that excess of oxygen, by the presence of which blue or insoluble indigo is caused to differ from that which is white or soluble. What the Hindoos of antiquity employed for this purpose we do not know, but the fact is sufficiently patent to all that this ingenious people must have arrived at considerable perfection in the tinctorial art to have succeeded in rendering available so intractable a substance as indigo.

Although professedly we are engaged on the subject of ancient pigmentary bodies, nevertheless, it may be well at this stage of our investigations to take a cursory glance at a marvellous application of chemical principles just enunciated by calico printers of our own day. Although the oxygen can be removed from blue indigo by deoxidizing materials as already described, yet the tendency to regain that element is remarkably strong; no sooner is a fabric that has been dipped in an indigo vat exposed to atmospheric influences than it begins to assume a blue tint at once, and in a few moments the final shade of blueness is complete. In the greater number of instances, this rapid assumption of the desired tint is advantageous; the operation is sooner brought to a conclusion, but in some of the refined operations of calico printing it is disadvantageous as will presently be recognised, and the tendency has been overcome by a most ingenious application of mixed principles, chemical, and mechanical. Let the reader assume two distinct cases. In one the problem is to dye some textile fabric with

an indigo ground, in the other to imprint indigo coloured figures on a white ground. A very slight amount of reflection will demonstrate that the first problem can be easily solved by taking advantage of certain chemical qualities of indigo already described, whereas the second problem is suggestive of difficulties. In the operation of dyeing a white texture with an uniform indigo ground, it suffices to immerse that texture in a properly prepared solution of white indigo, —then the immersion having been sufficiently prolonged, to remove the texture and expose it to the air. The very conditions of the operation are favourable to a perfect imbibition of the dyeing liquid by the texture to be dyed; for although the contents of the vat are necessarily subjected during the operation to atmospheric agencies, yet the changes resulting from this exposure are effected on the upper layers of the solution alone. Reversing the conditions however in the operation of dyeing or rather *printing* a series of indigo tinted patterns on a white ground, the operation of dipping is no longer eligible. The patterns require to be impressed by the operation of stamping, and this operation necessarily involves a complete exposure during its whole period of duration with the air. The difficulties attendant on this operation were so great, that they were long thought to be insuperable, but they were finally overcome by the ingenious contrivance of causing the tissue to linger for a time after receiving its imprint in a chamber totally devoid of atmospheric air, being charged with coal gas. The method by which this is effected is as follows: the texture to be printed is so arranged that a revolving roller slowly drags it between two india rubber lips into the chamber holding coal gas, then through this chamber, from which it is finally caused to emerge between another pair of india rubber lips. The object gained by this very beautiful combination of chemical and mechanical resources will be obvious on consideration. Coal gas has not the property of turning white or soluble indigo to the blue or insoluble condition of that material, hence so long as the imprinted tissue lingers in the gas chamber, the white indigo continues to penetrate its inmost fibres, until, when finally emerging, the atmospheric influence effects the final change at the exact period desired by the manufacturer. A consideration of these chemical relations of the substance indigo, —namely, its tendency to lose oxygen, and become white when brought into contact with deoxidizing agents, satisfactorily explains the difficulty experienced by the artist in attempting the use of indigo as an oil pigment. As a material for water-colour painting, indigo presents no difficulties; it works kindly enough, as every one conversant with that art is aware, but when mixed with oil, is peculiarly intractable, more especially when combined with certain other pigments, of which Indian red may be cited as an example. I do not remember having met with any explanation of this circumstance, but I believe there can exist no doubt as to its immediate dependence on the chemical relations of indigo already detailed. Leaving the relations of associated pigments out of consideration, a chemist will not fail to remember that oils possess an energetic deoxidising property, hence theory indicates that blue indigo on admixture with oils should have a tendency to assume the state of white indigo—a substance not only useless to the painter, but very injurious, as any substance necessarily must be, which is endowed with the property of changing its

tint after being laid on the canvas. But we have seen that in the operations of dyeing and calico printing the decoloration or bleaching of indigo is not permanent: we have seen that by exposure to the atmospheric air (and I might have stated, generally, other oxidising agents) it regains the original tint; why then, the reader may ask, is the partial decoloration of indigo used as an agent in oil painting, permanent? Slight reflection on the conditions associated with its employment in this manner furnishes us with the answer. The oil employed in painting being a drying oil, a liquid rapidly tending to become a transparent solid, the atmospheric influences brought into play by the dyer and calico-printer are no longer in operation, the pigment becomes hermetically sealed in a transparent case, and atmospheric influences can no longer take effect. This hermetical sealing of colours by oil varnish is the circumstance on which more than anything else the permanence of oil paintings depends; were it not for this circumstance the canvas would no longer lay just claim to any greater immunity from destruction than the more delicate and fleeting aquarelle. We may well pardon oil for its unfriendliness to indigo, seeing that by virtue of the conditions on which that unfriendliness depends it is preservative of all other colours.

I shall, for the present, take leave of the tinctorial Arts as prosecuted by the ancient Greeks and Romans.

THE ART-UNION OF LONDON.

THE following list has been added to the selection of pictures made by the prizeholders since our last publication:—

From the Royal Academy:—"Common Fare," T. S. Cooper, A.R.A., 36*l.* 10*s.*; "The Siesta," C. Landseer, R.A., 84*l.*; "Greenwich Reach—Moonlight," H. Pether, 60*l.*; "The New Suit," H. H. Emerson, 63*l.*; "Decline of Day," A. Gilbert, 70*l.*; "Scene on the Dart, looking towards Dartmoor," S. Hodges, 50*l.*; "The Road through the Park," G. Chester, 60*l.*; "A Water Mill," W. F. Witherington, R.A., 50*l.*; "A Day out of Town," J. D. Wingfield, 40*l.*; "Pirates off the Coast of Barbary," W. Melby, 40*l.*; "Good Night," J. Morgan, 25*l.*; "Sunshine, at Genoa," L. Dickinson, 25*l.*; "A Calm up the River," E. C. Williams, 15*l.*; "Lalla Rookh," C. Rolt, 20*l.*; "Loch Katrine," S. Campbell, 25*l.*; "View of Killiney Bay," J. Harwood, 15*l.*; "Near Windsor," J. Stark, 10*l.*

From the National Institution:—"Game and Fruit," W. Duffield, 100*l.*; "A Rest by the Way," F. Underhill, 82*l.*; "The Thames near Pangbourne," S. R. Percy, 80*l.*; "The Frozen River," G. A. Williams, 45*l.*; "The Poacher at Home," H. P. Parker, 30*l.*; "The Legend," K. Hartman, 20*l.*; "Midsummer Evening," J. Bell, 20*l.*; "A Gleaner," W. A. Smith, 15*l.*; "Near Kew," G. A. Williams, 11*l.*; "Snow Scene," C. Woolworth, 12*l.* 10*s.*; "A Student," E. J. Cobbett, 10*l.* 10*s.*; "Lane Scene with Gipsies," A. F. Rolfe, 12*l.*

From the Society of British Artists:—"Valley of the Usk," J. Tennant, 100*l.*; "Llyn Givernen," H. J. Boddington, 50*l.*; "Gausta Feld Maana dal," W. West, 40*l.*; "The Angler's Favourite Haunt," G. A. Williams, 40*l.*; "Kilchourn Castle," P. C. Auld, 25*l.*; "A Scene in North Wales," J. Dearle, 25*l.*; "The Poacher," J. Hardy, Jun., 25*l.*; "The Raffle," S. Baldwin, 25*l.*; "The Young Boat-Builder," J. T. Peele, 25*l.*; "On the Conway," A. Clint, 20*l.*; "Part of Loch Katrine," Miss B. Nasmyth, 10*l.*

From the Water-Colour Society:—"Hastings from the Sea," C. Bentley, 40*l.*; "Val St. Nicholas," T. M. Richardson, 100*l.*; "A Hawking Party Returning," W. C. Smith, 25*l.*

From the New Water-Colour Society:—"McIn Vögelein, H. Warren, 84*l.*; "In Glen Bain," J. H. Mole, 63*l.*; "Ulleswater," A. Penley, 26*l.* 5*s.*; "The First of September," T. Lindsay, 18*l.* 18*s.*

STANFIELD'S PICTURE

OF THE "VICTORY" BEARING THE BODY OF NELSON AFTER THE BATTLE OF TRAFALGAR.

[We have received the following communication from a correspondent whose name is well known and highly honoured in the ranks of literary men: we give it insertion with much pleasure. The beautiful and interesting picture herein described is now on view at 23, Cockspur Street, where it may be seen by all who desire one of the greatest treats that modern art can afford. It is to the enterprise of Messrs. Agnew & Sons, of Exchange Street, Manchester, that we shall be indebted for the engraving they have commissioned Mr. John Consen to execute. This firm has been long renowned for the issue of admirable works of Art, chiefly of historical character; we venture to predict that no production of modern times will surpass this either in interest or in value.]

"England expects every man to do his duty."

THERE is a love of the heroic in human nature, great deeds excite our emulation, and any devotion of self for the welfare of our common country thrills us, instinctively, with emotion and admiration.

We feel an elevation of character as we peruse the heroic achievements of a gifted and gallant spirit. Nelson, even from his earliest years, awakens our interest; our heart is with him on that "cold and dark morning when the servant arrived at the school at North Walsham, with the expected summons for him to join his ship;" we attach ourselves to the boy-hero from the first step his young foot made on the deck of a British frigate—that deck which was to be afterwards his field of fame!

"Where Blake and mighty Nelson fell,
Your manly hearts shall glow,
As ye sweep through the deep
While the stormy tempests blow;
While the battle rages loud and long,
And the stormy tempests blow."

To counteract the intentions of powerful enemies to anticipate their movements, to counterplot their plans and defeat their object, demands an intellect of the highest order; it calls for the quickest sagacity, penetration, power of combination, and indomitable courage—such qualities belonged to our hero; his rapidity of conception, energy of will, and decision of purpose, were remarkable in every engagement; and as for courage, even when a boy he asks, "What is fear? what is it like? I never saw it."

From the siege of Bastia to the battle of Trafalgar his career was a succession of triumphs; battle followed battle, victory succeeded victory, until fame had little more to add, or his country higher promotion, honour, or reward to offer!

To climb was an instinct of his nature; danger seemed a pastime; he held the sceptre of the seas as if born to rule: nor was that resolute heart untouched by softer feelings; humanity distinguished him on every occasion, his friendships were deep and lasting, and his men almost worshipped him. There are several instances recorded of their voluntarily thrusting themselves between him and the stroke of the cutlass; one man placed his own head between Nelson and the blow intended for him, and sank in death rejoicing that he had saved his commander.

Such affection is not won without true desert in the individual; we must have affection and devotion deeply implanted in ourselves before we can hope to elicit them from others; and no higher testimony can be paid to our hero's goodness of heart than the attachment with which he was followed wherever he moved.

On his last embarkation from England, crowds knelt in tears and blessed him as he passed. Enrope spoke of nothing else but Nelson; in the councils of kings, in the debates of statesmen, in the conversations of the titled, the graceful, and the beautiful, in whatever degree of life, whether merchant or mechanic, Nelson was the magic word which excited every life,

and gave interest and emotion to the national heart.

The foregoing is written on viewing Stanfield's admirable picture of "The Victory" bearing the dead body of Nelson, October 28, 1805; and now exhibiting at the Gallery, 23, Cockspur Street; and never perhaps was so impressive a subject so touchingly and powerfully painted: the very clouds seem to mourn, the sea has a wail of sadness in its sweep, all things above and around seem eloquent with sorrow. Seven days after the Battle of Trafalgar, shattered, dismasted, disabled, and dragging its forlorn length over the mournful waters, towed into Gibraltar by the Neptune, came the glorious, the never-to-be-forgotten "Victory!"

"As she drifted on her path,
There was silence deep as death,
And the boldest held his breath
For a time."

The picture is painted not only with poetical truth, but with historical exactness.

It is a work not to be seen without emotion: there is a grandeur in the conception, and a masterly working out of materials which, high and distinguished as Stanfield was before, will add yet another leaf to his well-deserved fame.

The ship, so disastrously freighted, arrived at Gibraltar, but the voice of exultation died in the hearts of the assembled people; instead of those shouts, which used to storm the air at the name of Nelson, they gave inarticulate prayers, and sighs, and tears; the lowered flag told where the hero lay, that flag which he had led to triumph and victory, and which now led him to the triumph of death, to the victory of the grave! but is it death to be thus honoured, thus remembered, thus renowned? No;

"To live in hearts we leave behind
Is not to die,"

and thus to live in the heart of a great nation, to live in the annals of naval warfare as the most glorious star that ever illuminated its pages, is not to die!

The last engagement of Nelson swept the maritime schemes of France into annihilation, new navies would have to be built, a new race of seamen reared, before a possibility of an invasion could be again contemplated: well might his seamen break the leaden coffin, which had contained his honoured remains, into fragments to be preserved as relics long as they should live—well might the flag, as it was about to be lowered into his grave, share the same fate—suddenly, as with accord, it was shred into pieces, bathed in tears, and pressed convulsively to the sobbing hearts of those who loved him.

"No further seek his merits to disclose,
Or draw his frailties from their dread abode;
There they alike in trembling hope repose,
The bosom of his Father and his God."

A painting, in execution so honourable to Art, in subject so interesting to Britain, and so national in its sympathies, ought to be brilliantly engraved. Messrs. Thomas Agnew & Sons have engaged the highest talent (that of John Cousen, whose name is at once a guarantee for excellence) to engrave it in the finest style of Art. It will be the high aim of the publishers to produce an engraving at once creditable to the age and worthy of the spirit, grandeur, and genius of the original.

ART IN THE PROVINCES.

EDINBURGH.—Mr. James Ballantyne, of this city, has recently executed a fine window of stained glass, intended as a present from Mr. S. M. Peto, M.P., to the King of Denmark; it is to be placed in the royal chapel of Fredericksburg, as an altar window. The design is by Mr. John Thomas, the sculptor, whose works for the mansion of Mr. Peto we have noticed elsewhere. We have not had the opportunity of seeing the work, but an Edinburgh paper, the *Scotsman*, speaks of it in the following commendatory terms. "The upper portion of the window has fifteen upright compartments. The central light contains the figure of our Saviour as the Good Shepherd, and the entire figure, drapery, accessories, and background, are kept light, serving as a focus for

the entire composition. In the upper central compartment the dove is seen descending amid golden rays surrounded by clouds, while the lower central and the dexter and sinister lights contain beautifully painted medallion heads of St. Mark, St. Luke, and St. John the Baptist, with backgrounds of deep blue, surmounted by their emblems, and surrounded with richly diapered and ornamental work in green, gold, and purple. The harmony of full colour is thus carried into the four corners of the composition, each of which contains an angel draped in white, with purple wings, and bearing a golden scroll with a text from Scripture, surrounded by a lily border with white flowers and green stems relieved by a bright ruby ground. The remaining six compartments contain the twelve Apostles; the whole figures, backgrounds, and accessories, are of subdued tones of the secondary and tertiary colours, and giving the repose necessary for additional brilliancy to the leading points in the design. The under portion of the window is filled with heraldic, emblematic, and national devices. The central light contains a medallion likeness of the King of Denmark in white enamel, on a ruby ground, surrounded with a laurel wreath. In the other lights are introduced the monogram of Frederick VII. on shields surmounted by the crown of Denmark, which in the other compartments is surrounded by wreaths. The royal arms of Denmark, environed with the ensigns of the Order of Daneborg and of the Elephant, are also introduced with excellent effect. The Danish national motto, with the state sword and sceptre, are also most effectively given, with rich borderings of bands of purple, gold, green, and white from backgrounds of blue and ruby alternated. The whole design so characteristic and appropriate, the colouring so harmonious and brilliant, the figures so well grouped and spiritedly drawn, must, we do not hesitate to say, at once uphold and advance the standard of decorative art in Britain."

PERTH.—Mr. William Anderson, son of the late David Anderson, "the Perthshire artist," has just finished and placed in a niche on the outside of his own residence, County-place, Perth, a statue of Robert Burns. The costume is that of the period, unaided by aught save the homely folds of a substantial Scotch plaid. The right hand holds a scroll, and rests upon the breast, while the left hangs by the side, and holds a bonnet very considerably above the modern dimensions of that article. All Scotchmen are acquainted with the portrait of Burns, and all own that the likeness is complete.

MINOR TOPICS OF THE MONTH.

THE ROYAL GALLERY OF ART.—The collection of drawings in water-colours—in number between 70 and 80—being copies of the Royal pictures from which engravings are to be made for "The Royal Gallery of Art," and for subsequent publication in this Journal, may still be seen at the rooms of Messrs. Colnaghi, Pall Mall East, whence, however, they will be removed in a few days. We trust such of our readers as have not seen this very interesting and beautiful collection, will avail themselves of the opportunity before it is too late. They comprise examples of the genius of the living masters—Eastlake, Maclise, Uwins, Mulready, Dyce, Stanfield, Roberts, Cope, Tennant, Frost, Danby, Cooper, Le Jeune, Horsley, Townseid, Hering, Richardson, Warren, Jutsum, &c., &c.; of the foreign masters, Hersel, Van Eycken, Van Lerius, Moenhout, Steinfelt, Foltz, Wappers, &c. &c.; and of the ancient and deceased masters, Vandyke, Rubens, Mieris, Cavaletti, Claude, Cuyp, Domenichino, Ruysdael, Potter, Rembrandt, Vandervelde, Hobbema, Wouvermans, &c. &c.: Lawrence, Collins, Reynolds, Zuccarelli, Allan, Gainsborough, &c. &c. With the drawings will be shown proofs of finished plates, of plates in progress, and a specimen of the Work as it is intended to appear on the 1st of September. Cards of admission will be furnished by Messrs. Colnaghi, but any subscriber to the *Art-Journal* will be admitted to see the drawings on application at Pall Mall East.

COLLECTION OF ARMS AT MARLBOROUGH HOUSE.—By permission of her Majesty and H. R. H. Prince Albert, a portion of the collection of valuable and curious arms is arranged for exhibition at Marlborough House. The specimens exhibited are not very numerous, but the perfection of their

manufacture, and the richness of their ornamentation, make up for their paucity of number. They present principally examples of modern defensive weapons, and they all seem to have been made for personages of rank and distinction; their antecedents and associations would be interesting if they were known. They are all contained in one glass case, one side of which contains swords, and the other fire-arms. In one remarkable case are seen a pair of beautifully mounted pistols, together with a sword and dagger-knife, formerly the property of Count Nugent; and near these are two sets of curious and richly-embossed breast and back plates, with wings for the protection of the sides: these, with two arabesqued shields, are of oriental manufacture; there are also a pair of brassards, very elaborately ornamented. The stock of a long gun is ornamented in a manner original and striking, being so completely studded with coral that no portion of the wood is seen. The group of swords and sabres on the same side are very richly mounted, and below these is a ponderous battle-axe mounted with silver, the pole being bound with silver wire for security in the hand; also a mace, probably, in great part, silver. In another compartment is seen a sabre in a black shagreen scabbard, the tip of which is richly enamelled, and set with pearls and precious stones; the hilt is ornamented in like manner: this weapon may be of greater value, but it is not so effective as others near it, some of which have elaborately embossed scabbards, set, apparently, with rubies: and others are embellished with the most tasteful arabesque and enamel, and studded with gems. To one weapon great interest attaches from its having, as is said, been the property of John Hampden; and to others from having been possessed by Louis Quatorze, Tippoo Sahib, the Dey of Algiers, and other remarkable personages. There is a steel-hilted rapier, which will be an object of attraction to the curious in such matters. The blade at intervals of three or four inches is set with spring barbs, which rise when the weapon is relieved from the pressure of the scabbard; these, it may be supposed, are intended rather for disarming the adversary than for retaining the weapon in the wound. These swords afford specimens of the most famous manufacture, among which are magnificent Damascus and Toledo blades; one or two by the renowned Andrea Ferrara. Flint fire-arms are now among the curiosities of a past era; those here exhibited are of the most luxurious description. There is, as yet, no catalogue of these arms—they are not even labelled; if something of their history were known it would greatly augment the interest of the collection. The exhibition affords another proof of the general desire of her Majesty and the Prince to contribute in all ways to the information and enjoyment of the public.

FOR THE NATIONAL GALLERY a collection of pictures, it is reported, has been purchased from Herr Kruger of Minden: the public will be naturally anxious for particulars concerning the series: we shall satisfy curiosity as soon as we can. The Dutch series of the National Gallery will shortly be increased by the addition of some fine pictures bequeathed to the nation by the late Lord Colborne:—two heads by Rembrandt, a small picture by Teniers, an exquisite Vandermeer, a Berghem, a Wynants, &c.; in short, all the *élite* of the deceased nobleman's collection. There is likewise Wilkie's powerful picture of "The Parish Beadle and the Vagrants." We may remark, however, as a matter of certainty, that four pictures will be added to the National Gallery from the collection of old Italian masters belonging to M. de Bammerville, recently sold by Messrs. Christie & Mansou. There are a "Portrait of a Senator," by Albert Durer, bought for the sum of 147*l.*; a "Head of Christ," by Nicholas Alunno, of Foligno, who flourished about the middle of the fifteenth century, 55*l.* 13*s.*; a "Madonna," by Pacchiarotti, a painter of Sienna, in the sixteenth century, whose works are scarcely known out of his native place, 92*l.* 8*s.*; and another "Madonna," by Lorenzo di San Severino, purchased for 393*l.* 15*s.* The name of this painter is new to us, nor is he even

mentioned by Vasari; but in Roscoe's translation of Lanzi, occurs the following reference to him. Speaking of Perugia, Lanzi says:—"In the same district is S. Severino, where we find a Lorenzo, who, in conjunction with his brother, painted in the oratory of St. John the Baptist, in Urbino, the life of that Saint." He was supposed to be living in 1470. At the same sale Mr. Graves bought a "Christ," by Lucas Cranach, for 158*l.* 11*s.*; and Mr. Farrer a "Madonna," by Sandro Botticelli, for 220*l.* 10*s.*

BUST OF DANIEL WEBSTER.—A bust of the American Statesman, the late Daniel Webster, is being exhibited at the Gallery of Messrs. H. Graves and Co.; it has been executed by Mr. J. C. King, for Lord Ashburton. The head being very full of character, is one of those which admit of the utmost simplicity of treatment; in this indeed it reminds us of an antique work. The eyes are very deeply set, and they derive intensity in the shade cast over them by a full and prominent brow. In the lower part of the face there is but little modelling; the expression, that of strong resolution, is made out almost entirely by lines. The nose is prominent and well formed, but the lower part of the face does not correspond in the like fullness. The head of Mr. Webster seems to have been a fine subject for a bust; be that as it may, Mr. King's work is a production of great merit.

THE NELSON COLUMN is at length completed, in so far as regards the bas-reliefs: the fourth of which has been recently added to the base. It represents Nelson receiving the sword of the Commander of the San Josef, in the action off St. Vincent; and is the work of the lamented sculptor, Watson.

DR. WAAGEN, the accomplished author of "Art Treasures in Great Britain," is now in London: public rumour states that he has been specially invited hither by his Royal Highness Prince Albert: this is not improbable: and it is likely that his Royal Highness desires the advice of this gentleman concerning the changes contemplated in the National Gallery. The Prince, it is known, takes the deepest interest in all matters that concern Art; and it is beyond question that there is no person living whose long experience and intimate acquaintance with the subject in all its bearings—more especially as regards the requirements of England—whose counsel would be more valuable to the nation than that of Dr. Waagen.

THE GREAT EXHIBITION OF 1855 IN PARIS.—We have but little to say this month on this subject, which is daily becoming of more and more importance; it is probable, however, that we shall enter at some length into it in our next. As regards England, and the manner in which British Art will be represented, we confess to some alarm; and are even now without much confidence as regards our "show" of manufactured goods. We have no small interests at stake: the question at issue very much concerns our commercial relations with the markets of the world. The theme is, therefore, not to be considered lightly: we shall perhaps be, ere long, in a position to treat it in all its bearings. At present, with our limited information, this duty had better be postponed: although, during a recent visit to Paris, we naturally made many enquiries concerning it.

THE ROYAL MONUMENTS in Westminster Abbey are to be restored at the national expense, and a government grant has been made for that purpose of five thousand pounds, the sum to be paid at two instalments. It is therefore probable that the works will be immediately commenced, and a report has been prepared by the architect of the Abbey, Mr. Scott, descriptive of their condition, and his intended restorations. We are exceedingly glad to find the British government at last beginning to pay attention to the monuments of British history; any movement in a right direction of a body which has been hitherto totally immovable on such subjects, argues awakened ideas which may be cultivated for great public good. But all such works require much thought; and all such proceedings demand the tenderest care; a well-meant labour of this sort may destroy what it would intend to preserve.

THERE ARE TWO STATUES IN BRONZE to be erected in Sheffield, to the memory of the two great poets, natives of that famous town. The one to James Montgomery is not yet determined upon; but a committee is "at work," and we have strong hopes that the commission will be confided to safe hands, without the vexation or deceit of a "competition." The statue of the late Ebenezer Elliot, the "anti-corn-law rhymist," has been finished by the sculptor, Mr. Burnard, and is now exhibiting in London, where it has been cast. We have not yet been able to see it, and with the artist's name we are not familiar; report speaks well of it, however, and we trust it will be honourable to all concerned.

THE KENSINGTON CONVERSAZIONE.—The last meeting of the season was held during the month, at the mansion of Mr. Wolley, Camden House. This gentleman deserves, and will receive, the gratitude of many hundreds to whom he has given intense enjoyment, not alone by freely opening his beautiful house and its amazing store of Art-treasures, but by bringing together in social intercourse artists and men of letters. We hope that circumstances will justify him in repeating this plan next year: we can readily understand that this may not be done without considerable sacrifice. But in any case, we express the sentiments of very many in tendering to Mr. Wolley, grateful thanks for the successful efforts he has made to promote the cause of Art, and the interests of its professors.

THE PANOPTICON.—This new scientific addition to the London exhibitions has received several novelties since it was last noticed in these pages: and the lecture-rooms being completed, courses of lectures are in progress of delivery by Drs. Biber, Latham, Ward, and Noad; and Messrs. Ansell and Birt. These lectures are not entirely restricted to the exact sciences, but take in Literature and Art. A new veiled figure by Monti is exhibited under peculiar effects of light; it represents the "Peri" of Moore ascending from earth, and the graceful effect of upward motion is given with great success. The machinery of Messrs. Whitworth is lectured upon regularly; and a fund of practical amusement and instruction is afforded by a tour of the galleries, where artisans of all kinds are briskly employed in various manufactures. Handel's "Acis and Galatea" is acted in a series of tableaux; the music being very creditably sung by professionals out of sight, accompanied on Hill's enormous organ; upon which Mr. Best performs also, at stated intervals. The great attraction (as it was at the Crystal Palace) is the fountain, which casts up a grand jet from the floor to the roof, which it strikes, and falls back in a graceful shower.

M. CLAUDET'S DAGUERRETYPE GALLERY in Regent Street has been recently reconstructed by Messrs. Banks & Barry, and decorated with a series of paintings by M. Hervieu. The architecture is in the Italian style, very light and elegant; the decorative paintings have been designed to illustrate the history of photography and stereoscopy in a series of allegorical groups very gracefully conceived. Indeed the entire idea is good of thus making a reception room the exponent of the history of the art which attracts its visitors; and all honour is due to M. Claudet for having turned ornamental walls to so useful a purpose. The room is lit by a skylight; the eave immediately beneath it contains fourteen medallion portraits of the inventors and improvers of photography and stereoscopy, with the philosophers and artists who discovered the principles which led to the invention of the two arts. The first being that of Porta, who, about 1590, invented the camera; the last of Wheatstone, who invented, in 1838, the stereoscope. The allegorical pictures of Cupidons, shadow forth in a graceful manner the progress of representative Art from its first creation in statuary, to the sister art of painting, ending with the invention of photography. The commemoration of the discoveries in France and England is effected by graceful tableaux; and the series is completed by other allegorical allusions to the paper, glass, and metal used in the photographic process. The names and achievements of such philosophers

as have aided the art from its infancy to its present maturity are exhibited in two "honorary" panels, completing the general review of the art comprised upon the walls. The ante-room is filled with specimens by M. Claudet, whose coloured daguerreotypes for the stereoscope are startlingly real, while the instrument is rendered portable by his patent, which makes it fold as flat as a pocket book without in any degree interfering with its utility, is a most desirable addition to the stock of our scientific instruments.

PHOTOGRAPHY.—Messrs. Spiller & Crookes have just published, in the "Philosophical Magazine," an improvement on the collodion process of the highest importance. The value of the collodion process has been hitherto much lessened by the rapidity with which the plates, after having been excited, lose their sensibility, an hour being the longest period during which they could be kept in a state of sufficient sensibility to obtain a portrait. By the process devised by these gentlemen, portraits have been taken five days after the plate has been excited. We extract the following from their communication:—"The following process can be recommended as having proved perfectly successful in our hands; we do not doubt that with more general use it may be considerably modified and improved, but at present we have rather contented ourselves with establishing the broad principle with such detail only as will suffice to ensure good results, and to leave to a future period the consideration of those minor points which only a long experience can develop. The plate, coated with collodion (that which we employ contains iodide, bromide, and chloride of ammonium, in about equal proportions), is made sensitive by immersion in the ordinary solution of nitrate of silver (30 grains to the ounce), and after remaining there for the usual time, is transferred to a second solution of the following composition:—

Nitrate of zinc (fused)	2 ounces.
Nitrate of silver	35 grains.
Water	6 ounces.

The plate must be left in the bath until the zinc solution has thoroughly penetrated the film (we have found five minutes amply sufficient for this purpose, although a much longer time is of no consequence); it should then be taken out, allowed to drain upright on blotting paper until all the surface moisture has been absorbed (about half an hour), and then put by until required. The nitrate of zinc, which is still retained on the plate, is sufficient to keep it moist for any length of time, and we see no theoretical or practical reason why its sensitiveness should not be retained as long; experiments on this point are in progress; at present, however, we have only subjected them to the trial of about a week, although at the end of that period they were hardly deteriorated in any appreciable degree. It is not necessary that the exposure in the camera should be immediately followed by the development, as this latter process can be deferred to any convenient opportunity, provided it be within the week. Previous to development, the plate should be allowed to remain for a few seconds in the original 30-grain silver-bath, then removed and developed with either pyrogallie acid or a protosalt of iron, and afterwards fixed, &c., in the usual manner. The advantage of this process can scarcely be overrated. Besides the facility it affords of working in the open air without any cumbrous apparatus, photography may now be applied in cases where it would have been hitherto impracticable, owing to the feebleness of the light, *e. g.* badly illuminated interiors, natural caverns, &c.; if necessary, the exposure could be protracted for a week, or possibly much longer, and the deficiency of daylight compensated for by the employment of the electric or other artificial light. It will also be found useful where the plate must be kept ready excited, but the exact moment of exposure may depend upon possible contingencies rather than on the will of the operator, or in cases where it would be impracticable to prepare the plate just before exposure; for these reasons it might prove a valuable adjunct on the eve of a naval or military engagement, for accurately recording the positions of the forces."

REVIEWS.

THE LAKE SCENERY OF ENGLAND. Painted by J. B. PYNE. Lithographed by W. GAUCI. Parts 3 and 4. Published by AGNEW & SONS, Manchester.

Messrs. Agnew continue to issue this very beautiful work at seasonable intervals; indeed, its nature and quality preclude the possibility of haste in the production, if its character is to be sustained. The third part commences with a view of "Windermere, from Orrest Head," a rich and verdant scene, with a thunderstorm passing over the distant hills, one of which is brilliantly illuminated by a stream of lightning; the romance of this lonely spot is, however, disturbed by something more horrifying to our imagination than even the flash and the thundercloud; a railway train is seen whirling through the greensward near the foreground. The next plate is "Buttermere," a close picturesque scene backed by lofty hills, in a portion of which a deluge of rain is pouring down; this subject makes a fine picture. A view of "Langdale Pikes" succeeds; the "pikes" themselves frowning, like the ruined walls of some gigantic castle, on the small, quiet lake below them; the artist has here chosen his point of view from a spot that brings out the grand features of the locality with the finest effect. The last plate represents the "Druidical Circle near Keswick," its aspect, closed in by a range of bold hills, is solemn, and in harmony with the mysteries of that ancient worship those vast stones seem, as relics, to perpetuate.

The fourth part opens with a view of "Brotherswater," near Ambleside, so called from the fact of two brothers being drowned in it while skating. Mr. Pyne has represented it frozen over, with figures amusing themselves with this pastime. The mountains that hem it in are lofty and picturesque; in summer time this must be a lovely spot for quiet recreation. "Grassmere, from Loughrigg Fell," looks barren and uninviting; the view, however, is one of the kind which this artist generally excels in; it looks down upon an extent of landscape, where his management and knowledge of aerial perspective are brought into full play. The plate of "Blassen-thwaite Lake, Vale, and Village" presents features of great beauty and fertility; the lake has the appearance of a broad river winding through the valley and the distant hills. The last print in this part is "Ulleswater, from Gowbarrow Park," another very charming sylvan scene, the picturesqueness of which is materially heightened by a timber waggon, and various rustic figures effectively and appropriately introduced in the foreground.

Mr. Pyne's work certainly gains upon our good opinion as it advances; whether or not this is owing to the subjects in these last two parts being more to our taste, we will not undertake to affirm; but certainly the plates in them please us better than their antecedents, though they seemed to be all we could desire.

AMBROSE THE SCULPTOR: AN AUTOBIOGRAPHY OF ARTIST LIFE. By MRS. ROBERT CARTWRIGHT. 2 Vols. Published by SMITH, ELDER, & Co., London.

This tale does not carry out the expectations one would naturally derive from its title: we anticipated a record of the difficulties and obstacles which beset the pathway of a man of genius in his efforts to achieve, by his art, a name of distinction; we expected a narrative of toil, and struggle, disappointments, and, probably, of final success, such as artists in all ages have, almost without exception, had to pass through, ere they reach the "topmost round" of fame: this would have been a truer picture of ordinary artist-life than that Mrs. Cartwright has painted. Instead, however, we have a cleverly-written and interesting story, notwithstanding its tragic termination, in which little or nothing is found of subject incidental to an artist's career; in fact, Ambrose is more in love, and more concerned, with the *prima donna* of the La Scala, in Milan, whom he makes his wife, than with his art. From the outset he has, except during a comparatively brief period, little to struggle against but the feelings of his own heart, and the untoward circumstances in which fortune has placed him in reference to his attachments, for there are two ladies in the case, with either of whom he could, and would, have been happy, had he not seen the other. Still, he is a man of high and chivalrous mind, and it is to this he is indebted for all the trouble that befalls him. Rome, Milan, London, North Wales, the backwoods of America, are the localities to which the

reader is introduced in his company. We shall give no clue to the story, which is one rather of aristocratic than of artist-life. Besides the sculptor and his wife, the principal characters are the mother of the former, his uncle, a worthy, generous, but hot-blooded old Welch baronet, and the angelic daughter of the latter; the Earl of Montacute, in every sense a nobleman, another titled man, but not *par nobilis*, and a German painter: these with their subordinates are well drawn and effectively grouped; but we should have preferred to have seen Mrs. Cartwright's pen engaged, and we are sure she could employ it most efficiently, in describing the sculptor's life when he has nothing to urge him onward but a sense of his own power and genius, and nothing to depend upon but his brave heart and indomitable energy: such a life has yet to be written: the subject is not unworthy of the novelist.

RIDICULOUS THINGS, SCRAPS AND ODDITIES. By JOHN PARRY. Published by T. McLEAN, London.

There are few among the public who are not ready to welcome anything that John Parry may say or do for their entertainment, so certain are they of meeting with that which will amuse them; but were he less a general favourite than he is, and than he deserves to be, this volume of scraps and oddities would scarcely fail of commanding universal suffrage. The humour and inoffensive satire which have aroused our mirth when Mr. Parry has been "at home" before Erard's or Broadwood's grand pianofortes he here exhibits in another form; and it is not a little difficult to determine wherein he most excels, as a humourist, a musician, or an artist; for among these "ridiculous things" are some bits of drawing that many "professionals" would be proud of, and others which remind us of Rowlandson, as "The Flirt at the Piano," for example, and plate 18, without a title. We will not pretend to describe a work of which its author remarks, that of the "subjects" some "are with a meaning and many without any meaning"; all we can say is that it is full of clever absurdities for which he need not to ask the "kind indulgence of the audience." Though unhappily we have lost Mr. Parry from the sphere in which he triumphed so gloriously, we are well pleased to meet with him in another where there is little doubt he will find himself equally successful, and where his newly developed talent will be as highly appreciated.

ORR'S CIRCLE OF THE SCIENCES. ORGANIC NATURE. Vol. I. Published by W. S. ORR & Co., London.

So much valuable physiological information compressed into so comparatively small a compass, and published at only half-a-crown, we do not remember ever to have before met with. The volume consists of three separate treatises, each accompanied by numerous illustrations; the first on the "Principles of Physiology," by the editor, whose name is not appended; the second on "The Structure of the Skeleton and of the Teeth," by Professor Owen; and the third on "The Varieties of the Human Race," by Dr. Latham: these are preceded by an introductory treatise on "The Nature, Connection, and Uses of the great departments of Knowledge." The chief aim of the writers seems to be to make the subjects treated of intelligible to the general reader, without such a simplification as would deprive them of the learning inseparable from the erudite acquisition of any science. It is too much the fashion in the present day to assume—while there are many who profess to teach—that the springs of human knowledge may be found on the surface, whereas, they are only to be reached by digging deep, and by much arduous exertion; the difficulties, however, are not so great, if the workman has a guide and assistant to direct him to proceed and aid him in his efforts; such help is here effectually given by Professor Owen and his fellow labourers.

THE FLEET AT ANCHOR. Drawn on stone by T. G. DUTTON from a Drawing by O. W. BRIERLY. Published by ACKERMAN & Co., London.

We think Mr. Brierly ought to receive a government appointment, and would suggest to the new Secretary of War, that the post of "naval artist" be at once conferred upon him with suitable emoluments: he is now with one of our gallant squadrons, either in the Baltic or Black Sea—we forget which, although we have heard—to send home to us his graphic illustrations of what our tars have done or may hereafter do. The "Fleet

at Anchor" is a large print, showing the Duke of Wellington, the St. Jean d'Acre, the Queen, the Agamemnon, the Prince Regent, the London, and a host of smaller ships of war: they have just come to anchor after a cruise, and the order has been given to "furl sails! away aloft!" In such prints as this the artist is aiding to keep up the present warlike spirit of the country to its highest degree of temperature; it is among the best among the many he and his coadjutor in the work have produced.

A GENEALOGICAL AND CHRONOLOGICAL CHART OF THE ROYAL AND DISTINGUISHED HOUSES OF EUROPE. By F. D. HARTLAND. Published by C. & E. LAYTON, London.

This chart is arranged on a principle differing from any other we have seen; it was, we believe, undertaken and executed by a gentleman who has scarcely reached his majority, and yet such is the elaboration, and such the research which must have been required to produce it, that one would suppose it to have occupied a long and unwearied life-time. On twenty-four sheets of imperial size may be traced the genealogies of all the royal and distinguished families of Europe, from the earliest period to the present time; but its peculiarity is this, the respective houses are arranged in tables, the "princes, &c.," being *genealogically* placed between lines denoting the centuries in which they lived, and the whole of the families linked by intermarriages to form one chain; so that a single glance is sufficient to show all who were contemporary, and the time in which they lived, as well as their relationship to each other. The chart is also illuminated with the arms, banners, and principal orders of knighthood of each house, and is accompanied by a copious chronological dictionary, or index of dates. So elaborate a work as this must necessarily be costly, especially as its utility is in some degree limited, but no public library or institution ought to be without a publication so valuable for reference.

EIGHT VIEWS OF SCENES IN IRELAND. Drawn by MRS. WILLIAM CRAWFORD. Published by ACKERMANN & Co. London.

This volume is produced for the benefit of the Protestant Orphan Society of the county of Leitrim; the "cause" might disarm criticism if it were needed; but it is not. The eight lithographic prints are charming works of art, such as any professional artist might submit without apprehension to public criticism. As the productions of a lady and an amateur, they may be classed high among the best efforts of landscape drawing, and cannot fail to content the long list of distinguished subscribers whose names usher the publication into the Art world. Four of them are views in Ireland, the others in Wales and England. Those which describe Kilkenny are of especial interest: the holy Abbey of Mucross and the sacred Island of Innisfallen are the two scenes which most attract visitors to "the Lakes;" they are very charmingly rendered: indeed, there are no pictorial copies more accurate or more effective. The work deserves the extensive patronage it has received: no doubt among the subscribers there are many whose desires were limited to the assistance they might thus render to a valuable charity: but they have in addition, a very delightful series of prints, admirable as transcripts of some of the most beautiful scenes in nature, and excellent in execution as works of art.

THE BATTLES AND BATTLE FIELDS OF YORKSHIRE; FROM THE EARLIEST TIMES TO THE END OF THE GREAT CIVIL WAR. By W. GRAINGE. Published by J. HUNTON, York; A. HALL, VIRTUE & Co., London.

The regal crown of England has more than once depended on the issue of contests fought on the moors and plains of the great county of York. The diadem of Stephen remained firmly on his head only when David, the Scottish King, who had espoused the cause of Matilda, was defeated in the "Battle of the Standard," near Northallerton; and Henry VI. retained his, such as it was, by the death of the Duke of York at Wakefield. The victory of Towton gave the kingdom to the Duke's son Edward, and the unhappy fate of the first Charles may be dated from the field of Marston Moor. These, and other engagements of minor importance, are graphically related by Mr. Grainge, who seems to have gathered his materials from already existing accounts, interspersing his description with some well-meant reflections on the evils of war, especially of civil wars.

THE ART-JOURNAL.



LONDON, AUGUST 1, 1854.

RESTORATION
OF THE ROYAL MONUMENTS
IN WESTMINSTER ABBEY.

AFTER some centuries of natural decay and unnatural neglect, the series of royal monuments at Westminster have been made the subject of an especial report: their condition has received parliamentary attention, and, *mirabile dictu!* a government grant has been made for their especial behoof. So extraordinary an event should be received with extraordinary gratefulness: it is the first time that the wealth of England has been devoted to such a purpose, and it is an augury of better days to come. We cannot but attribute much of this to the wholesome influence which Prince Albert has directed towards the Arts in general, an influence which cannot fail to spread, and which will have the good effect, generally, of inducing a better conservative spirit in those to whom we naturally look as the custodians and guardians of our national monuments. It must, however, never be forgotten that it is a pressure from without which alone has hitherto kept these guardians from being destroyers; the decay and neglect exhibited in the royal monuments is almost entirely chargeable on deans and chapters, who have ignorantly injured what they did not value, except as material to make an exhibition and realise cash. These monuments have been so entirely under their control, that iron gates and heavy fees have, until recently, kept the public from familiar contact or acquaintance with the tombs of their sovereigns, while every coronation or great public event has been marked by fresh and wanton destruction, by their own *employés*, of the very monuments they trafficked with. Now that a parliamentary grant has been made for the restoration of the damage, it should seriously be considered whether the damagers should be the sole custodians for the future, or whether we should not have, as our Gallic neighbours have, a committee who are responsible for the proper conservancy of national monuments—who will look after them, and report upon them, that thus

"they may be saved
From guardian hands, ere they be more depraved."

There are many true thinkers among us still, whose minds are attuned like that of Joseph Addison, as he records it in one of his charming papers in the "Spectator." He says:—"When I am in a serious humour, I very often walk by myself in Westminster Abbey: where the gloominess of the place, and the use to which it is applied—with

the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable." Filled with such feelings, we cannot wonder at the enthusiasm with which he speaks of the interest honest Sir Roger de Coverley is described as exhibiting in this great "London sight," when he declares "for my own part, I could not but be pleased to see the knight show such an honest passion for the glory of his country, and such a respectful gratitude to the memory of its princes." There is certainly no place in England so crowded with great memories; no sacred walls holding within them so much "venerated dust." Here kings, princes, poets, orators, authors—men who have made England famous by deed and word, who have actively served us in senate or field, or did us mental service by the power of mind and pen, sleep the final sleep together; and the mind almost feels unable to grasp the wondrous combination of great names that crowd upon it for remembrance and homage, from the days of Edward the Confessor to those of Queen Victoria. Every nook is filled, every wall covered, with mementos of great Englishmen; and we may here feel something of the same sensation that imbued the mind of Napoleon when he viewed the pyramids:—"centuries look down upon us."

We are apt sometimes to speak rather uncharitably of the national pride of surrounding countries, and when we do so we completely forget that few are prouder in that particular point than ourselves. We think it always, we speak it at all opportunities; and its display on some public occasions is over-sufficiently inflated. We find no fault with this, provided we hear no criticism of those nations who "do likewise," for we have a wholesome remembrance of Byron's remark, that since Cervantes laughed away the chivalry of Spain, that country had done no glorious thing; but we confess to a considerable amount of surprise that all our pride of ancestry explodes in after-dinner speeches, while their relics may moulder in ruined and neglected graves, unnoticed and uncared for. The attention now about to be paid to our royal monuments is a move in a right direction, and will do much to relieve us from the national reproach of having more of lip-worship than heart-worship in the honour we sometimes pay to the great departed.

The House of Commons having voted 4700*l.* as the estimated cost of the repair of the royal monuments in the Abbey, the money is to be granted in two equal sums at different times, and the report of the architect of the Abbey, Mr. George Gilbert Scott, has been printed in the estimates for the civil services of the year. As that gentleman was especially appointed to inquire into the state of these monuments, and his report shows the grounds upon which this estimate was submitted to Parliament, it becomes necessary to consider very seriously the nature of that gentleman's views in the proposed restorations, for even greater danger may accrue to the monuments by such restoration than by natural decay; and all really valuable points of historic interest may be overlaid or obscured by a process of renovation fatal to the genuine character and pure antiquity of the works in question. While wanton neglect must be ever deprecated, wanton renovation is often as fatal to a work of antiquity; destroying its interest and depreciating its truthfulness. We should look with horror upon the proceedings of the greatest genius of the day in

sculpture, if he had free access to the Elgin marbles, and forthwith began to "restore" them by adding the lost pieces "from his own head," and we could not but feel that such meddling marred the whole. Such proceedings are on a par with a Dutch housewife's cleanliness, and is bounded by a desire to make all "sightly" rather than true or instructive; they would mend and cobble a museum until its contents resembled a bazaar, and entirely overlook the value of anything that was not "perfect;" rejecting the Portland vase because it was broken, and testing a piece of Roman pottery by its "ringing," they would repudiate it if the tone sounded of a flaw. And when the museum was thus completed, like the Dutch parlour, it might be closed against dust and flies, and its curator inwardly rejoice at its irreproachable condition.

The royal monuments consist of the shrine of Edward the Confessor; the tombs of King Henry III.; King Edward I. and his Queen Eleanor of Castile; King Edward III. and his Queen Philippa of Hainault; King Richard II. and his Queen Anne of Bohemia; King Henry V., and King Henry VII. and his Queen. Of their immediate relatives there are several monuments which are also in a state requiring attention; it will now be our business to narrate their condition and proposed renovation.

The shrine of the Confessor was executed in 1269, by one Peter, a citizen of Rome, who was brought to this country by order of King Henry III., that sovereign being particularly desirous of doing all honour to the memory of St. Edward. It is distinct in its character from other works of its period; it is formed of Purbeck marble, inlaid with glass mosaic, and was originally of great splendour; at each side are recessed arches, and at the angles spiral columns, once thickly encrusted with mosaics; at the head of this monument was the altar, with a curious *revelos* inlaid with mosaic and antique porphyry. This formed originally a casing for the shrine itself which contained the body of the Confessor, and was constructed of plates of gold, and decorated with jewellery of gorgeous splendour. So tempting a display of wealth was irresistible in the days of Henry VIII., consequently the shrine was destroyed, the gold melted, and the jewels sold. Queen Mary restored it and tried to give it something of its old character, but it was cheap patchwork at best; a great deal of the mosaic work having been lost, its place was filled with plaster, on which sham mosaic was represented; the early inscription was covered over, and another bearing no relation to it, substituted; while, in place of the shrine itself was erected a poor wooden structure as a protection to the body. At the great rebellion other injuries were done, which may be said to have been continued by petty pilferings to a comparatively recent period. Its present state is well described in the official survey which we now quote. "The present condition of the monument is truly melancholy; decay and spoliation have left it a mere wreck. The beautiful spiral columns which adorned its angles have in great part disappeared. The ancient mosaics which decorated every part of it, have either fallen out, or been picked out by visitors, till there is hardly any of them left; and so inveterate is the disposition to remove them, that the utmost vigilance of the attendants is insufficient to protect the few existing remnants. Even the sham mosaics of Queen Mary's and Charles II.'s restorations have nearly perished, and the end against which stood the altar has been so disturbed by the changes it has undergone,

that its original design is an enigma which antiquaries have hitherto failed to solve." It must be evident that this is the most difficult of all the monuments to restore properly, if indeed the concluding words of this report does not show its hopelessness. The mode in which Mr. Scott proposes to "repair" the shrine we give in his own words:—"The Purbeck marble is in many places much decayed, and might in some parts be restored. The pillars at the two eastern angles, of which both the capitals, one base, and considerable portions of a shaft remain in detached fragments, might be completely restored. The smaller pillars at the angles of the niches in the sides are many of them gone, and might be replaced. The larger pillars which at present support the slab, once forming the *revedos* of the altar, do not belong to their present position, and are buried some two feet in the ground. I think that every means should be tried to ascertain their true positions, and that they should, if possible, be restored to them; some other means being found for the support of the *revedos*. The space occupied by the altar and its steps is now paved with plain red tiles; these should be replaced with Purbeck stone, but in the first place the earth below should be carefully searched for fragments of ancient work, which might throw a light upon the design of the lost parts. Other parts will probably be found to require repairs, and various features connected with this most remarkable monument would probably be found to require minute antiquarian investigation, and some questions might arise, such for instance, as whether the inscription put up in Queen Mary's time should be retained, or the ancient one which it conceals brought to light. These would be subjects for consultation with antiquaries. It may also be a question whether in any parts any attempt should be made to restore the lost mosaic work. It may also be proper to place some better protection over the coffin of the Confessor, which is exposed to view from the galleries above, and buried in dust and dirt. I would not remove the *quasi* shrine erected by Queen Mary, being the lineal though unworthy successor of the original one."

We reserve all comment upon these proposed repairs until we have continued our examination of the other monuments.

The tomb of King Henry III. is so very similar to the shrine of the Confessor in its style of decoration, that it is reasonably conjectured to be the work of the same artists. It is far better preserved than the shrine, and retains a large portion of the original mosaic, which has been above the reach of spoliation from the ambulatory below. The king's effigy is in bronze; its style is singularly grand, simple, and beautiful; the folds of the dress are excellently disposed, and the head is full of quiet dignity and beauty. The hands originally held a sceptre in each, which have been abstracted; the canopy over the head is also gone, and the lions which supported the feet. It was originally burnished and gilt like the other bronze effigies in the Abbey; but its glory is now obscured by a thick coating of oxide, on removing which, by acid or other means, the gold is found to remain almost uninjured. It is proposed that such cleaning be effected, that the sceptres and lion be restored, and the mosaics filled in; the spiral columns also renovated at the angles of the tomb, and "it is a question for consideration whether the bronze canopy shown over the head of the effigy in the older views of the tomb" should be constructed anew.

King Edward I. reposes in one of the

simplest tombs in the Abbey; it is "nothing but an altar formed of five flat stones, without effigy, or sculpture, or any kind of ornament;" it therefore requires no interference, and it is simply proposed to restore the iron *grille* which once surrounded it.

The tomb of his beloved Queen Eleanor of Castile is one of the finest extant monuments of the best period of mediæval Art. Nothing can exceed the simplicity and beauty of her effigy; there is a quiet dignity about it which could not be surpassed by any sculptor of the present day, and vindicates ancient Art from any imputation of inferiority. It is as wonderful a monument of the ability of the age as any possessed by Italy itself. With the exception of the loss of the sceptre, and some few jewels attached to the crown and dress, this exquisite effigy is entire. It is thickly coated with oxide, which it is proposed to remove; and restore the sceptre, though "there is a question as to this," renovate the Purbeck marble in its decayed parts, and the pinnacles of the canopy.

King Edward III. reposes in a monument of much beauty; indeed, its present aspect is as striking as any royal tomb of the series. It is a Purbeck marble altar enriched with niches containing exquisite bronze statuettes of his sons and daughters, with their arms enamelled on metal shields below. The effigy of the king has much dignity; the sceptres are broken; the cushion which supported the head, and the lion at the feet, are gone; the canopy over the head is fractured. The small statuettes and enamelled shields on the south side are all gone. Here Mr. Scott proposes extensive "improvements;" he says in his report, "The Purbeck marble work might be partially restored, and the lost portions of the bronze tabernacle work replaced. There would be a question as to the supporters of the head and feet; but I should be rather in favour of their restoration, nor should I feel much hesitation at replacing the six lost statuettes, or the eight enamelled shields, as the list of them is extant."

His Queen, Philippa of Hainault, reposes beside him. The tomb consists of an altar of dark marble, overlaid by niches of white alabaster. "The architectural patterns of the tomb," remarks Mr. Scott, "were the most elegant of any in the Abbey, and the effect of the white alabaster, delicately touched with gold and colour, and overlaying a ground work of dark grey marble, must have been beautiful in the extreme. Till recently it was supposed that not one of the beautiful niches or statuettes existed. It happened however that in the erection of the sepulchral chapel of King Henry V., a portion of this monument was immured in its basement, so as entirely to conceal it. Thinking that the niches so immured might possibly remain perfect, I obtained a few years since the Deau's permission to cut away portions of the enclosing stone-work, and happily found several of the niches nearly complete, also two of the statuettes, and several of the coats-of-arms. It was subsequently found that two of the niches, in a nearly perfect state, were preserved in the museum of the late Mr. Cottingham; these, with some other fragments, have happily been recovered and refixed in their places, so that there is now ample evidence of the original details of this splendid work of Art. The effigy and its canopy are a good deal mutilated, and of a vast number of figures of angels, which decorated various parts of the monument, one only remains." The restoration here is proposed to be of a very wholesale kind. "I would, I think, in this instance, go beyond the rule I have gene-

rally proposed, and make a perfect restoration of the altar-part of the tomb," including statuettes, of which nothing remains but "a list," yet Mr. Scott declares he "should not hesitate" in inventing them also!

Richard II. and his queen repose in one altar-tomb of Purbeck marble, very much decayed; the enrichments can with difficulty be understood at all. The effigies are of bronze gilt, and like the others are obscured by dirt and oxidation. In 1840, when the late Messrs. Hollis were employed in drawing them for their beautiful book on "The Monumental Effigies of Great Britain," they obtained permission to cleave portions of these figures, and the dresses were found to be covered with pounced work, delineating the embroidery of the Royal robes, consisting of the initials and badges of the sovereigns; the *cote-hardie* of the Queen being covered with knots and ostriches; the dalmatic and tunic of the King with the broom plant, the sun emerging from a cloud, and the white hart *couchant*, collared and chained. Until this period it had never been suspected that these effigies were so enriched, nor did such decorations appear in any engravings however old. This is a curious instance of what simple cleaning may do. The effigies are both without arms, the supporters to the head and feet are gone, and the canopies much mutilated. Mr. Scott applies the same panacea to this tomb as he already adopts for that of Edward III., "excepting that there being no authority for the statuettes or shields I would omit them;" a piece of squeamishness all the more surprising when we consider that he feels "no hesitation" in replacing "the six lost statuettes" of Edward's tomb from "a list." There may still be a chance that the lovers of "restoration" may be gratified with the other lost statues, "spick and span" new from the studio of some ingenious sculptor. Why hesitate, or set any bounds to inventive genius?

The tomb of Henry V. is of Purbeck marble much decayed; and the sculpture which once probably adorned it is all gone. The effigy is of wood, once plated with silver and gilt, the head being entirely of the precious metal; it was, consequently, too great a temptation for cupidity to withstand; and it has long since passed into the melting-pot: "This appears to be a case for preservation rather than restoration," says the report: "it seems desirable rather to stop decay than to attempt a restoration," and, consequently, no other suggestion is made.

The noble monument of Henry VII. and his Queen has only suffered from dirt, and a few abstractions from the screen which surrounds it; nearly all the statuettes are gone, and a portion of the Gothic architecture. The latter "could be readily restored," and, says the report, "unquestionably ought to be so," but to do the same by the statuettes is not so entirely decided upon.

There are other monuments enumerated of the persons connected with royalty, such as Edward, Earl of Lancaster; Aymer de Valence; Margaret, Countess of Richmond, &c.; but as the same tone of remark is adopted towards them, there is little need of dwelling upon them also.

How far Mr. Scott's ideas may expand or contract in the course of his labours it is impossible to say; of course, it must depend on circumstances. There seems little reason to doubt an entire "renovation," if the world will allow it. He honestly owns that the proceeding "involves a question, on which the best fitted to form an opinion, unfortunately differ so diametrically among

themselves, and each brings such weighty arguments for his particular views, that it is not a little perplexing to judge between them ; but we apprehend that a mistake is here made, by allowing too wide a field of inquiry : it is not bodies of men, or many men at all, who are fitted to judge this question. There are few real antiquaries among the hundreds who swell the lists at Somerset House and the Archaeological Societies. It wants the peculiar ability and knowledge of such men as Stothard, Gough, or Waller, to speak to the point, or the officers of the department of sculpture in the British Museum. If such be consulted, we opine there would be little diversity of opinion ; as it is, the report states very honestly the *pro* and *con* of the matter. Thus it is urged as a duty which devolves on the nation to preserve these tombs ; "because originally they were munificently endowed for that purpose, and are sacred heir-looms ; and, though in the case of families such duty may gradually become obsolete ; such is not the case with nations ; though among private individuals it may be right to stake the duration of their monuments against the durability of the material of which they are composed, such would be absurd in the case of kings and royal personages, whose memorials should not depend upon the endurance of a particular kind of stone, but should be rendered permanent, whatever be the nature of their material ; that Art is more worthy than the matter in which it is carried out ; and, if both cannot be preserved, the Art claims precedence of the material, and that a good copy, much more a well-restored original, is vastly preferable to the loss of the design." Such are the arguments for the restoration ; the plausible sophistry of the last will not be detected at one glance ; it argues the entire substitution of a modern copy in place of an ancient work, if the necessary consequences of its age be visible on its surface. We wonder with what feelings the writer of such a monstrous paragraph wanders in the museums of the Vatican or the Louvre ; must he not long for "good copies," that he might depose these unsightly, broken-limbed statues, or, at least, send them to be "well restored" in the hospital provided for such unfortunates, which he must think "vastly preferable" to their present condition ? To an eye thus jaundiced every ancient work must be offensive, and nothing short of a modern drawing-room statuette could be satisfactory to look upon. The torso that delighted and instructed Michael Angelo would be cast aside, and replaced by one in newer materials, to prevent the "loss of the design," if indeed that would not be further guarded against by the invention of head, legs, and arms, to "fit" the relic.

The arguments against the restorations are also stated in the report to be their vitiation, as documentary authorities on particular styles ; "if in any degree restored, it is urged they lose their identity and truthfulness ; if altogether renewed, they cease to be the actual memorials erected to the persons commemorated." Such simple and reasonable opinions we might suppose sufficient ; that they are not so, is evidenced by the production of this elaborate report, and the startling letter which is appended to it and, in which, alluding to the lost mosaics on the shrine of the Confessor and the tomb of Henry III., Mr. Scott observes, "I have recently seen at the Crystal Palace some restorations, or rather copies, of similar mosaics in the church of St. John Lateran, so precisely like, indeed, so perfectly identical with the ancient mosaic, as to show me that we need not

fear the perfect restoration of any part of those waiting in Westminster Abbey." And is it then come to this, that the relics of the memorials of the great and good St. Edward the Confessor are only to be valued, inasmuch as they may be made to rival the gaudy glories of the Crystal Palace ? Are the tombs of our kings to be coloured and gilt to astound the gaping vulgar, and public money expended to make the Abbey a sort of raree-show, like "Solomon in all his glory" at a country fair. *Proh pudor !*

It will be worth inquiring here how all the dilapidation and ruin which has injured these and other monuments in our churches and cathedrals have been effected. A ready answer is in general supplied—a sort of stereotype reply—consisting either of "it was done at the Reformation," or by "Cromwell's soldiers." Now we are not in the slightest degree anxious to shield the men of either period from their due amount of odium ; let everything be said that can be said to denounce the actions which stained both parties, and let such denunciations be held *in terrorem* over the heads of would-be spoilers for ever ; and thus, perhaps, something may be saved that might else be destroyed : but these unfortunate iconoclasts have surely sins enough to answer for ; do not let deans, and chapters, and churchwardens shelter their own misdeeds under this dark cloud. It cannot be denied that much of the mischief we see before us has been done by their neglect, or by their own positive acts of destruction, and this in comparatively recent times. They are the Henrys and the Cromwells who have done the deed, aided and abetted by architects who have had little feeling for the edifice and its associations. Where are the monuments which John Stow records were in city churches, untouched by the great fire ? nay, where is Gerard's Hall crypt, which stood for six centuries, and withstood that great calamity, until last year, intact ? Where is the record of Selden's grave in the Temple church ? Where the Kings Lynn brasses, so beautifully engraved by Cotman in 1818 ? But we stray in asking these, and fifty other such questions that might be asked. Let us keep to Westminster Abbey, to these very monuments now proposed to be restored, and to the record incidentally given in the few brief pages of this very report. We are there told that "though the church was exposed during the great rebellion to the insults of the soldiery, who were at one time quartered within its walls, and though there was actually an order of parliament (happily never obeyed) for melting down the bronze, these monuments actually suffered infinitely less during that turbulent time than in the enlightened period intervening between the middle of the last century and our own day, and that their greatest spoliation has been suffered at the hands of that intelligent public who, one would have imagined, would have been the guardians, rather than the pilferers, of our national monuments."

Here again the public are made responsible for all, and a broad assertion shelters the really guilty ; the petty pilferings of idlers which would have never occurred had the proper guardians not slept on their posts, is made to cover the misdeeds of the really guilty : who are not the public, but the constituted guardians. Could the public do any of the mischief noted above as done in our churches ? Could they remove canopies, and rails, and iron-work from tombs in the wholesale manner in which they have been removed at Westminster ? Look to this very report :—"the tombs have suffered much from

violence and accident, probably, in great measure, at the times of coronations, when they are very much exposed to injury." This word "probably" should be "certainly," for, in the case of the exquisite mediæval iron-work which screened the tomb of Queen Eleanor, we are here told, on the previous page of the report, "it was taken down at the time of the coronation of George IV., and remained so till within the last four or five years," and we have to thank the good taste and zeal of Mr. Scott for its restoration ; but most certainly it would never have re-appeared had not attention been called to the disgraceful fact of this, the finest piece of ancient ironwork in England, being in danger of loss and destruction, and which was made known in the pages of the *Archæological Journal*. We have narrated the spoliation of the monument of Queen Philippa to enrich the museum of the abbey architect, Mr. Cottingham. The tomb of John of Eltham, Earl of Cornwall, son of King Edward II., "was surmounted by a canopy of stone of exquisite workmanship, which was removed about eighty years back, by Dean Pearce ; the fragments are said to have gone to Strawberry Hill." The beautiful iron screen round the tomb of Henry V. "was taken down at the coronation of George IV., but has lately been restored to its place with much care." The iron grille round the tomb of Edward I. "has unhappily been removed of late years." Of many other monuments we read that they were "torn down at the coronation of George IV." These are not the acts of the "intelligent public," but of the still more intelligent deans and chapters ; men of university education, men versed in history, men religiously placed in the position of trust, and who absolutely still have the power of locking out the public from these very monuments, though they are national property ; who repudiate their obligation to restore what they have damaged, and absolutely get a government grant to rectify their misdeeds. We repeat that these monuments should have some better conservancy ; they should not be left to the chances of future coronations and oratorios, but there should be some proper officer or board of trust to look after their careful preservation, like the *Comité Historique des Arts et Monuments*, established for that purpose in France.

It must ever be borne in mind that it is not safe to entrust architects too far ; to their meddling we owe the loss of many important monuments ; that tendency to substitute a new work for an old one is inherent in most of them ; hence the wholesale spoliation, under the plea of restoration, which has been extensively carried out in our churches and cathedrals. Everywhere are we becoming puzzled between the new and the old, unable to detect the genuine from the imitative. No association is allowed to remain intact, no monument to proclaim that it is not a thing of yesterday. Nay, the substitution is boldly and unblushingly put forward as a better thing. Yet what true man is there among us who would not rather see the simple stone originally over Ben Jonson's grave to the modern copy now in its place ? The history of this act is a sample of the worse than Cromwellian destruction, done without reason, not by the "intelligent public," but the still less intelligent official authorities. Aubrey relates the interesting story of its origin. "It was done," he says, "at the charge of Jack Young (afterwards knighted), who walking here when the grave was covering, gave the fellow eighteen-pence to

cut on the stone the well-known words 'O Rare Ben Jouson!' This kindly act of a friend thus accidentally, but affectionately, rendered, hallowed the old stone as much as the proudest memento in the entire Abbey; its history altogether was suggestive of the neglected state in which one of England's greatest poets died. That stone was pregnant with solemn suggestions; with deep holy thought; with reflections to make men wiser and better, far more than many sermons preached within these walls, immeasurably more so than the gorgeous erections and inflated inscriptions around it. Where is it now—how has it gone? Alas, the ruthless hand of the pavour has for ever destroyed it; about fifteen years ago the nave was relaid with new stones, and this, though in no degree injured by time, was taken away, and lost for ever!

Such are the acts of guardians, improvers, restorers; need we then fear owning a wholesome horror of the spoliation proposed for the royal tombs? As they stand, they are genuine records of the age in which they were erected. They carry their truthfulness upon their surface, like the *patina* on an ancient bronze. The restorations at the Crystal Palace are all well enough and in place, but do not let us transform our genuine old monuments into rivals of such works. The one instructs in one way, the other in another; there is no objection to restorations, and painting and gilding, if exhibited as restorations of ancient design, but old monuments are sacred bequests, and to paint, and decorate, and revivify their lost splendour merely to gratify vulgar gaze, is as bad as Pope's *Narcissa* giving her dying direction to prevent the natural effect of decay:—

"One would not sure be frightful when one's dead,
And—Betty—give this cheek a little red!"

What has this taste for substitution under the plea of restoration done for us? Look at the Temple Church, with its gaudy pavement, its painted roof and windows, while its antique effigies are injured by renovation, and the spot where the relics of Selden lie is obliterated for ever to give place to a few painted tiles. One would think that educated men would pride themselves in pointing out the last resting-place of so great and good a man among them, who gave glory to their place of study, and hallowed by his last rest their place of worship. But coloured tiles have triumphed, and before their attractions all others have vanished. Let us cross the water and look at St. Saviour's, Southwark, a church that a few years since was almost a history of architecture in itself, so varied and curious were its different parts; now it stands a grim cold "restoration" of an architect's idea, which has swept away every vestige of its interest, bit by bit, until nothing remains to carry the mind back to its history, or to instruct the student who may gaze upon it. All over the land is to be found this mad love of destruction under the name of restoration, which is as effectually destroying the monuments of our forefathers as the most wanton "Cromwellian" could wish. It is a taste which would any day substitute a new-made copy for a genuine but fragmentary antiquity, and would thus

"gild but to flout the ruins grey."

Such taste should not be allowed free scope in its course when it attacks historic relics. The bequests of a past age, the monuments of our ancestry, are all too sacred for such attacks. "Procul, O procul este, profani" ought to be the phrase with which deans and chapters, clergymen and

churchwardens, should meet those men who would enter our ecclesiastical edifices, and thus attack what they cannot truly reverence.

And what then is the course, the reader may say, that should be advised where such conflicting opinions concur? To this we answer, treat these monuments as you would treat other historic relics. Carefully preserve them, keep them clean, protect them from injury. If time has written some defeatures upon them, it is the necessary fate of all things. If some fragments are gone, it is not ourselves who are to blame. Let us carefully, religiously, and gratefully preserve what is left. By strengthening what is weak, by protecting what is decaying, by cleaning what is obscured, enough will be done; but do not let us vitiate our historic mementos by patching and renovating them. Bestow any amount of time, thought, labour, and cost in cleaning and preserving what is left to us; and do not allow the royal monuments at Westminster to remain what they are at present; the most interesting—and the dirtiest, of English exhibitions.

PASSING THE BROOK.

E. Verboeckhoven, Painter.

J. Cousen, Engraver.

M. VERBOECKHOVEN holds a very foremost position in the Belgian School of Art, while both here and in France his works are highly appreciated. On more than one occasion he has exhibited at our Royal Academy; in 1845 he sent over two pictures, one of which, a "Scene in Calabria," with a herd of cattle frightened by a thunderstorm, was greatly admired as an excellent example of the painter's natural and forcible style.

The studio of this artist is a kind of miniature museum of natural history; it is filled with innumerable sketches, and plaster models executed by himself. As a painter of "bucolics," he follows rather the styles of Paul Potter, and of his more recent predecessor, Ommeganck, than that of Cuyp or Berghem. His pictures, especially the smaller ones, are very carefully finished, the form and anatomical structure of the respective animals are most accurate in drawing, while his compositions often exhibit a poetical and dramatic conception that renders them very different from mere portraiture. His colouring, however, is sometimes deficient in that richness and brilliancy to which we are accustomed in the works of our own school, and in those of the great Flemish painters we have named; this arises, chiefly, from the prevalence of grey tints in the landscape portion of his paintings.

"Passing the Brook" is from a small picture painted by M. Verboeckhoven, expressly for engraving in the *Art-Journal*; it is, we presume, a composition, the landscape having an Italian character, while the figures bear a closer affinity to those of the artist's own country. The time is early morning, when the mists are clearing off before the risen sun; the distance is painted in the cool grey tints of which we have spoken, and which are not inconsistent with the effect the painter desired to give, though they look cold in the original; the cows, sheep, &c., are well drawn, naturally placed, and, with the herbage, are most delicately touched in; the foreground of the picture shows very considerable transparency of colour.

Among the principal pictures by this artist, we may instance one of a large size, "A Herd of Horses of all kinds, attacked by Wolves in the Forests of Poland," it was exhibited at Brussels in 1836; "Deer in a Forest," contributed to the same exhibition, now in the gallery of M. Cerf-Frick, of Brussels; and "Lions at the Entrance of their Den," painted the following year.

M. Verboeckhoven was born at Warneton, in 1799; he is therefore yet in the prime of life as to his artistic capabilities.

VISIT TO

THE CATACOMBS OF SAN CALISTO, AND THE CHURCH OF SAN SEBASTIANO.

TO-DAY, along the Appian Way, that "*regina viarum*" so inexhaustible in recollections, where every stone, every broken wall, has its history, forming portions of the great mosaic making up the chronicles of bygone centuries. Out by the tombs of the Scipios, (where the rich marble sarcophagus lay hid, deep buried in the gloom of the long subterranean galleries), through the triumphal arch of Drusus, backed by the loftier pile of the Porta Sebastiano, whose twin turretted towers rising aloft deepen the shadows around. On, along the high, walled-in road, roughly paved, too, as though we were still struggling in the city; on, perhaps for two miles; I pass a low door in the wall, overshadowed by trees, waving over a ruined mass of stone, once a tomb, wreathed and garlanded with luxuriant ivy. Beside that grove and that tomb, sheltered by those dark trees, is the entrance to the catacombs of St. Calixtus, whither I am bound, but not to enter there. I go on a little way, and come to a church, which is that of San Sebastiano, standing in a kind of piazza. There is nothing particularly venerable or ancient in its aspect, and yet it strikes me with a thrill, as a strange mysterious spot; perhaps from association, for I know that from this church I am about to descend into the catacombs, that living book, palpable and immortal, where are written in the blood of the martyrs, or with the unready pencil of some unknown artist, the faith, the manners, the customs, every detail of the painful, suffering, yet sublime lives of our Christian ancestors; a book without end, both for the Christian and the antiquarian! The monk acting as guide not being forthcoming, I have plenty of time to look about me. The church stands on the fall of a hill, and is shaded by a whole grove of funeral cypresses, the only living green appropriate to the dark memories attached to it. In front there is an open space, and a pillar, behind a natural wall of tufa-rock of a fine rich tinge, as though warmed by centuries of bright sunshine beating against its sides, overwoven with cypress, ivy, weeds, and wallflowers, matted and massed together, and fringed with festoons of hawthorn, just bursting into blossom in snowy wreaths, amid the fresh green of the leaves, like Spring weaving garlands round the wrinkled forehead of old Time. Beyond, on the summit of another hill, stands the massive tomb of Cecilia Metella, that "stern round tower of other days," the grandest monument of the street of tombs. By-and-by I will go nearer, but am first intent on the catacombs. I felt the most intense curiosity to explore those refuges, serving to the early Christians while living as a hiding-place, an asylum for themselves, their mysteries, their tears, their prayers; when dead, as a resting-place to all the members of the Church, specially the sainted martyrs. The very designations given to them are suggestive of their destination, and full of holy poetry. Beside the more general name of catacombs, they were called "hidden place," "subterranean refuge," "councils of martyrs," "sanctuaries," "resting-place," "memorials," "peace," "havens," and "thrones." Could any but the devoted Christians have thus designated prisons and tombs, filled with decaying mortality, where death disputed the mangled remains yet palpitating with a life often too rudely destroyed, and the



E. VERBOECKHOVEN. PAINTER.

J. COUSEN. ENGRAVER.

PASSING THE BROOK.

worm accomplished the melancholy mysteries of the sentence delivering dust to dust, earth to earth? As Pompeii shows paganism as it existed in its religion, manners, arts, and customs, public and private, so the catacombs, the cradle of the Church, display Christianity as it existed eighteen centuries ago.

I entered the church, a spacious building, handsomely decorated, but without a single claim to antiquity, although it is the last of the seven Basilicas, and was founded by Constantine. Some ill-disposed cardinal, however, stepped in about the middle of the last century, and destroyed every vestige of the past. Here is the tomb of St. Sebastian, under the altar, bearing his name, where he is represented in a marble statue of some merit, lying dead, pierced with silver arrows. The statue is by Giorgetti, pupil of Bernini, and the French taste apparent may be better pardoned when it is remembered that Sebastian was a Gaul, born at Narbonne, and a soldier in the Roman armies. He suffered under Dioclesian, who, discovering that he was a Christian, condemned him to be shot. But, when covered with arrows, and fainting from intense suffering, he was left as dead by his executioners, a pious widow, who had obtained permission to bury him, discovered that life was not extinct. Under her care he recovered from his wounds, but refused to fly from Rome, and shortly afterwards placed himself before the emperor, and publicly reproached him for the cruelties he exercised towards the Christians. Dioclesian was at first overwhelmed with astonishment at the sight of a person he believed to be dead, but, recovering from his surprise, gave orders in great anger that he should be seized immediately and beaten to death with cudgels, and his body thrown into the common sewer, which sentence was executed, but his remains were preserved by a Christian called Lucina, who interred them where they were found, in the entrance of the catacombs of St. Calixtus. Opposite his altar an immense collection of relics is displayed, among which the arrows extracted from his wounds are pointed out; many others there are also, which I had not time to inspect, as the monk now approached who was to accompany me below, a brown-robed, bare-footed friar, more akin to death, darkness, and the tomb, than to the living. He presented me with a small lighted taper, opened a door in the nave of the church, and, after descending some twelve or fifteen steps, we found ourselves in the catacombs. A low-arched passage cut in the pozzolana rock opened to engulf us, and in a moment, save for the feeble glimmering of the tapers, we were in utter darkness. Labyrinths of innumerable low galleries appeared in every possible direction, while on either hand of the space we traversed (which just allowed of our walking without stooping), appeared range above range of lateral excavations, sufficiently large to contain a body, the graves of the old, the young, children, soldiers, popes, martyrs, rich and poor, mingling their common dust; shelves, as it were, of wasting mortality, more instructive in the great lessons of life than a thousand volumes crowded in the gilded libraries of the learned; for here the great page lay open to the world, and he who ran could read the end of hope, youth, life, joy, sorrow, disease, or martyrdom, traced by the finger of Time on the small divisions of this mighty charnel-house. At the beginning of the catacombs no bones were visible, they having been removed as relics into different churches. Tenantless yawned the narrow apertures

which, when the last trumpet shall sound, will have nothing to render. The monk crept noiselessly on; a great silence reigned in the fathomless vaults, and a gloom, like the Egyptian darkness, *to be felt*. Not a plant, not a bird, nor smallest living animal, recalls one's imagination from the absolute picture of silent, impenetrable death around. How gloomy and horrible a prospect! oppressive and soul-consuming, but for the immortal faith we share in common with the beatified saints whose bones populate these mournful shades. May our faith, like theirs, lead us to the bosom of the just!

Passage after passage opened on either side in a network of labyrinthal confusion, each, so similar, bordered by the ranges of sepulchres, that, but for the glimmer of the monk's taper preceding me I should have been lost in a moment. I recalled all the horrid stories I had ever heard of people lost in these very monumental caverns; and trembled, for I felt that no dexterity, no calculation could ever extricate one from so complicated a maze. Once lost, all hope expires, and nought remains but to wander and wander on and on through these damp vaults, until exhaustion, hunger, and horror overcome the fated wretch, who at length, pillowed by a tomb, sinks down to die. I cannot describe the wild distorted fancies, the feelings of awe and wonder that came over me as I followed the steps of the dark-robed monk through these intricate recesses. After awhile my apprehensions and terror became quieted, and I remembered with gratitude that it is to this darkness and obscurity we owe (humanly speaking) the very existence of Christianity, preserved as it were for centuries in the bowels of the earth, to reappear in the fulness of time, triumphant, and be proclaimed with one voice the religion of the universe, sanctifying the very temples of the false gods, building up the broken altars but a few years before resplendent with the gorgeous worship of the whole circle of Olympus. Inscrutable and past finding out are the ways of the Omnipotent, bringing forth vitality and immortality out of idolatry, darkness, and the tomb! What a picture do these dark vaults display of the devotion, the zeal, the love, of those early Christian converts whose baptism was in blood! I pictured them to myself, stealing forth from the city in the gloomy twilight, out towards the lonely Campagna, and disappearing one by one through well known apertures, threading their way through the dark sinuous galleries to some altar, where light, and life, and spiritual food, the soft chanting of the holy psalms, and the greeting of faithful brethren waking the echoes awaited them. The sight of these early haunts of the persecuted and infant religion are inexpressibly affecting, and I pity those, be they Protestant or Catholic, who can visit these hallowed precincts without an overwhelming emotion. How many martyrs, their bodies torn and lacerated by the cruel beasts, amid the infuriated roars of thousands shrieking forth the cry of *Christianos ad leonem!* in the bloody games of the Flavian amphitheatre, breathing their last sigh, calling on the name of the Redeemer, have passed, borne by mourning friends, or by compassionate widows or virgins to their last dark narrow home along the very path I was now treading! How many glorified saints now singing the praises of the Eternal around the great white throne in the seventh heaven of glory, may have been laid to rest in these very apertures, lighted by the flickering taper that I held. But I must pause—this is an endless theme, endless as the

glory of those who hover in eternal light and ecstatic radiance above; it is moreover a Pæan I feel utterly unworthy to sing.

To resume, I wandered on, bearing my taper close on the noiseless steps of the monk. Sometimes we descended narrow damp steps into lower stories, the walls of porous tufa still perforated with countless tombs piled closely one above another; sometimes we ascended. In all there are four separate stories in these catacombs, and the confusion of the labyrinth, after waudering for a little space, becomes perfectly overwhelming and positively distressing. Now and then we came upon a square opening, where service was performed over the grave of some special saint, the tomb of the dead serving as the altar to the living. I could not but observe the striking similarity in these arrangements to those now existing in all the martyr churches of Rome. Antiquity at least, and the example of the primitive Church, are on the side of the Catholics. "The same slab," says Prudentius, "gives the sacrament, and faithfully guards the martyr's remains; it preserves his bones in the sepulchre, in hope of the Eternal judge, and feeds the Tibicolæ with sacred meat. Great is the sanctity of the place, and near at hand is the altar for those who pray." Some of these chapels are extremely small and low, others comparatively large, but no fresco paintings are found in the catacombs of St. Calixtus. In one spot after descending many steps to the very lowest story of the tier of catacombs, three chapels open into each other. I also remarked that in their immediate neighbourhood many ways and passages meet and intersect with tenfold confusion, but countless as are the galleries still open, the mouths of many more are closed to avoid danger. These chapels cannot fail deeply to impress the imagination as being the very *sanctum sanctorum* of the early martyrs, where they drank of that cup, and tasted that immortal food which alone sustained frail mortality under the torments awaiting them. They are called "*Monumentum arcuatum*" from the arch over the tomb, leaving the flat portion of the slab at liberty for the celebration of the sacramental mysteries. Here, too, were held the "Agapæ," or love-feasts—not to be confounded, however, with the holier rite which Protestants accuse Catholics of having subsequently permitted to degenerate into masses for the dead—to be celebrated over, or near, their mortal remains. These were the days of the Church's humiliation; she who, sharing the human nature of her Divine master, was predestined to rise from the earth, and to begin her career in infinite nothingness. At this early period, according to the "*Liber Pontificalis*," the holy utensils for the celebration of the eucharist were of glass, and were the sole treasure possessed by the infant Church, the donations of the pious senator, father of those holy virgins Sta. Prassede and Pudenziana, whose names are deservedly honoured by the Church as the devoted preservers of the martyrs' remains. The senator's estate, and that of the Christian widow Lucina, formed the nucleus of the ecclesiastical possessions.

As I penetrated with the monk deeper and deeper into this mysterious region, I could not but feel alarmed at the solitude of my situation; my fears even prompted me to doubt his knowledge of the intricacies in which we were involved. But he soon silenced my apprehensions by his calm reply, "*Non abbia paura, Signora*. For ten years I have lived here, more below than

above the ground. I know every turn, every step so well, I could walk it in my sleep." "But," said I, seeing the taper flickering and waning ominously under the currents of damp air, "suppose our lights go out?" "*Non importa*," replied he; "I could take you out safely without them." After this assurance, I ceased to fear, and again abandoned myself to the strange impressions created by the consecrated gloom. The atmosphere in the catacombs is warm and pleasant, though somewhat close. I only perceived a feeling of damp when we descended to the fourth, or lowest story, and then but slightly. I saw many open graves, containing what once were bones, which, when exposed to the air literally crumbled into a handful of dust; I also saw many unopened tombs. When an inscription or other outward indication invites curiosity, and the sepulchre is opened, within is found nothing but dust, representing by its position the form of a human body; no indication remains of the bones; even this faint evidence of the human form divine vanishes at the slightest breath or the gentlest touch. Sometimes a few bones remain, and it is not rare to find a sword or some other instrument indicative of martyrdom. Thus did the savage nations of the north place armour in the tombs of their chief, or portions of the spoil gathered from his enemies. But the lamp, and the *ampolle*, or vessel filled with blood, are the clearest and most undeniable evidences of the martyr's resting-place; evidences, too, the most adapted to heighten the zeal and increase the faith of the living believers who behold them.

I was particularly interested in one chapel, where that most holy man, San Filippo Neri, justly called the Apostle of Rome, the founder of the Oratorians, had, during a period of ten years, constantly slept. What innumerable visions of beatitude and glory must have visited his soul here, where I stood, when he thus rested alone with the souls of the departed. What imagination can conceive the heavenly raptures he enjoyed—he, whose whole life was one long record of charity, humility, and active devotion, and whose death was actually caused by an excess of spiritual love. San Carlo Borromeo, the great Milanese saint, another brilliant example of devoted charity and holiness, is also said to have passed many nights in these sacred solitudes. As we retraced our steps, the tomb of St. Cecilia was pointed out to me; the body has been removed into her church, in the Trastevere, which I have already described; but the flat stone which enclosed it, engraved with her name and the particulars of her cruel death, still remains beside the open tomb, offering many interesting and suggestive recollections to those acquainted with her history. After threading mazy windings, utterly confusing, we at last emerged at the foot of the stair leading into the church, beside the tomb of San Sebastian, whose remains when found here were removed into the church above. It is surmounted by an exquisite half-figure of the saint, by Bernini. Could I impress my readers with the solemn awe, the overwhelming reflections that visited my soul while wandering among the holy dead, my visit to the catacombs, instead of being weak and unimpressive in description, would stand forth, as I felt it, an epoch in my life, an event never to be forgotten. But, alas! perhaps from the overwhelming multitude and magnitude of my emotions, I am the less able properly either to define or to describe them.

FLORENTIA.

OUR GALLERIES AND SCHOOLS.

VOTES ON "THE SUPPLIES."

IN Art, as in everything else, we are in a state of transition: we can only hope that our transition is on the side of advancement; yet, if we consider the observations that have dropped from honourable members on the voting of "the supplies," we are not yet so far beyond a commencement in Art as we had reason to believe. It is pleasant, however, to reflect that national taste has so far outstripped all calculation, that everything that has been legislated thereon must be re-enacted. Comparatively a few years have elapsed since the erection of the building in Trafalgar Square, and now it is found to be unsuitable either for a National Gallery or a Royal Academy. The nation, despite itself, receives requests of pictures for which there is no place of exhibition, and the Royal Academy are compelled to reject two thousand pictures because they have no space to hang them. These, and similar evils, have been briefly discussed in the House of Commons, but it is matter of regret that so little knowledge is there brought to bear upon the subject. It has been asked whether it was in contemplation to appoint a salaried director of the National Gallery—and if it was intended to nominate an eminent German professor to that appointment? Again, other observations were made, exemplifying a misapprehension with regard to the appropriation of the site at Kensington Gore. Blue books are dull reading to all whom they do not immediately concern; each, however, of these questions is amply considered in the monster blue book which was last year published as a report of the inquiry instituted concerning the National Gallery. Of the questions asked in the House of Commons, one touches a subject of the deepest importance: we mean the appointment of a director. The salary which has been proposed is a thousand a year,—and if a gentleman can be found, equal in every respect to the discharge of the duties of such an appointment, he will have well earned his stipend. For such an office there will be a crowd of competitors, of whom a great proportion will be disqualified by every degree of incompetence; a few, a very few, may be eligible by their acquirements, but they must also be eligible by associations and position. It has been the fate of these national canvasses to be confided to the guardianship, principally, of dealers and cleaners; and since there is, as was stated in the blue book of last year, a certain "fascination" in cleaning pictures, we are only surprised that so few have been subjected to the process. It is therefore earnestly to be hoped that the avowal of such emotions shall operate to the utter exclusion of a candidate. The being interested in the selling, or accomplished in the cleaning of pictures, ought to be an absolute disqualification. It is not difficult to say what the future director of the National Gallery should, and should not, be "well up" in. It is not necessary that he be a graceful lecturer, nor that he can return thanks to a post-prandial toast: if he can do so, in addition to the real hard work in which a *bona-fide* director should be skilled, so much the better. The successful candidate must be an unimpeachably honest man. To discharge satisfactorily his duties, he must be acquainted with the peculiarities of all schools from actual study and observation in all the great galleries of Europe. If he have a practical knowledge of Art it will be of infinite use to him. The pictures which will be brought under his notice will be very numerous and varied in character; the bulk of them will be worthless, or at least not fitted for additions to the national collection; upon these he ought to be prepared at once to pronounce. But with such pictures there may be occasionally valuable offers made, and to deal with these is one of the most difficult of his duties. Works of much interest and rare excellence have been lost to the nation from the want of promptitude in the authorities; and others, which have been offered at moderate prices, have been first permitted to fall into the hands of dealers, from whom they

have eventually been acquired at considerable augmentation on the first proposal. The beautiful tapestries which now hang, or did a year or two ago, in the vestibule of the Museum of Berlin, were offered for sale in this country. We remember their exhibition at the Egyptian Hall some twelve or fourteen years ago. Under most of the picture-buying governments of Europe the directors are well read in the history of Art, and their reading has been assisted by judicious study, and many of them are accomplished artists. But with us the condition of Art is an anomaly, if we compare it with its status in other countries. In France, Prussia, Bavaria, in short wherever there exists any Art-movement, all the Academies are in direct communication with their respective governments, but the Royal Academy seems to stand antagonistically not only with reference to the government, but also as regards the public. If this be not so, why did not the Academy come forward in the decoration of the Houses of Parliament, and what mean the continual expressions of dissatisfaction in the House of Commons on the subject of the claims of the Royal Academy? The peculiar circumstances under which the profession of Art has advanced, and those under which picture-dealing has thriven, render the appointment of a director a matter of greater difficulty in this country than in any other. In Italy the directors have not the responsibility of purchase, because none save accidental additions are made to the galleries. In Germany and France the governments are still purchasing works of Art, but only very eligible acquisitions are made; works, in short, the history of which is so well known that there is no difficulty in determining to purchase. Indeed, in many of the continental galleries the best office in which the director could be employed, would be to sell rather than to buy; to dispose of the mass of inferior and doubtful works which derogate from the character of many of the collections. On the contrary, our national collection is limited, but as a whole it is of better quality than any other national collection, with the exception perhaps of the Pitti Gallery. The director must be capable of sustaining this reputation; it will be his duty to admit no works against which a doubt can be breathed. There has been much dissatisfaction expressed at the purchase of the pseudo-Holbein for 600*l.*, but for ourselves we never considered the money ill-spent, because it will be long before any such error is again committed. The salary of a competent director, if he efficiently discharge his duties, will be saved to the nation, because he will not permit valuable pictures to fall into the hands of dealers, and then to be purchased by the nation at a price double or treble that at which they might have been bought when first offered for sale. A thousand a year will induce many competitors for the appointment, but very few will be strictly eligible. It is to be hoped that no corrupt influences will be exerted to nominate a sinecurist to the office, to render the appointment what is usually called a "joh."

On the discussion of the vote for a "new National Gallery," it was observed by a member of the House of Commons, "that the government had never said that they had fixed upon Kensington Gore as a site for a new National Gallery, and from the form of this vote there was no means of judging what they intended to build there." The purpose for which the money was asked is perfectly well understood, and it ought also to be well known that the extensive site lying between the Kensington and the Old Brompton Roads, and comprehending Gore House, had been acquired by government for the declared purpose of erecting not only a new National Gallery, but other buildings for institutions in connection with Art. In the blue book to which we have already referred, the subject of the site of the proposed National Gallery is investigated in the form of evidence in which other sites were proposed, as in Hyde Park and Kensington Gardens, but the locality in question was considered the most eligible. Nothing, it is believed, has been determined with respect to the Royal Academy on this subject. Mr. H. D. Seymour observed that the Academic body were "only allowed to occupy

a portion of the building in Trafalgar Square, because when such permission was given, the nation did not possess sufficient pictures to furnish it, and they held it under the distinct understanding that, when the pictures belonging to the nation should increase so much that more space was required, they should give it up." The speaker proceeded to observe that the time for such change was now come, and an opportunity occurred of disposing of the question by ceding to the Royal Academy, on what terms was not mentioned, Burlington House, which had been purchased by government for 140,000*l.*, and it was proposed that the Vernon Gallery should occupy the rooms vacated by the Royal Academy. Nothing is more easy than to offer suggestions on this or any other subject, but without well directed reflection, and a sufficient knowledge of contingent circumstances, all propositions are useless and absurd. It is proposed to remove the national collection to Kensington Gore, because it is considered that in Trafalgar Square the pictures are exposed to injury from smoke. With respect to the Vernon collection, these pictures were bequeathed on the condition that a suitable gallery should be provided for them, apart and by themselves. Those who may have seen any of the pictures which have been rejected by the Royal Academy, will be impressed with a conviction of the necessity of some great change, which shall enable the body to do justice to the talent of the profession. Burlington House is no more suitable than Marlborough House for the exhibition of a collection of works of Art, but there is sufficient room there to build amply. The objection to site with respect to a permanent exhibition—that for instance of the national pictures, does not apply in the case of an annual exhibition like that of the Royal Academy—as the pictures are exposed but for a few months. In the House of Commons, upon the occasion of which we speak, the Vernon collection has been said to be satisfactorily placed. It is impossible that the member who entertains such an opinion can ever have seen them; some of the European galleries or suites of rooms in which collections are hung, are bad enough, but for the exhibition of pictures Marlborough House is the worst we have ever seen. Much has been done of late for Art in this country, and that which has been done has been so warmly responded to as to show that even all that has been effected does not yet amount to a beginning. The sums which are now demanded of the nation seem exorbitant; but then it must be remembered that nothing has ever been done before, and the means now called for are such as shall place us on an equality with other states that have been active in the promotion of Art already during two centuries. Never does a session pass without complaints against the voting of money for the advancement of Art and Science, but it is forgotten that this is one of the necessities of the time, and the amount of luxury is very small in comparison with the solid and great national advantage, of rendering our internal commerce self-sustaining and independent of foreign aid.

Complaints have been made both in and out of Parliament, that the National Gallery is closed two days a week for copying. This regulation is a useless provision: we know of no other gallery in which a similar rule exists. In the Louvre, at Dresden, at Florence and, we believe, in every other foreign institution, copyists are working every day, while visitors are circulating through the rooms and galleries. In Italy, there is a large class of artists who live by copying; their entire lives are devoted to it; we could name certain pictures which for half a century have never had less than three easels before them. The number of copies which have been manufactured in such a length of time, must be immense; but they disperse from the Italian cities like swallows in autumn,—whither they go no one can tell. But the effect will be constantly felt in this country, whenever the mart of the auctioneer scatters pet collections of gems, discovered and purchased at tempting prices. With respect to the *dies non* in the National Gallery, it is a mistake to suppose that they are reserved for the benefit of painters.

Students of Art are sometimes commissioned to copy some of the pictures; but to them a closed or an open gallery is of no consequence. A memorandum which could be made in an hour or two in water-colour, is the utmost that a painter requires from any moderately-sized picture. It is only by chance, and then for the execution of some commission, that any of the working students are ever found in the National Gallery. A painter of any genius at all, who does not begin to originate as soon as he can draw, is losing time. No good reason can be offered why the National Gallery should be closed during two days in the week. The painter who cannot work with a few spectators behind him, is not fit to work in a public gallery; moreover, there is no reason why copyists should be more inconvenienced in the National Gallery, than in any foreign establishment. In the British Museum also, there are days set apart for students to the exclusion of the public; but upon those days set apart for them, there are seldom to be found more than twenty-four, frequently not so many. The reason of this is, that the students who draw in the Museum, are those who are either making probationary drawings for admission to the Royal Academy, or are preparing to do so. As soon as they are admitted to the Academy they work no more in the Museum; and many are admitted to the Academy from private schools without ever having drawn in the Museum. It is some time before they are admitted to the life school; but long before the regulated period they have, while working from the antique in the Academy, studied at the same time from the life at some private school. The well-known school in St. Martin's Lane has been the most celebrated; that in Clipstone Street has been second to this, but will hereafter be one of the best private schools in Europe, when the new buildings near Langham Place are completed. In the Royal Academy the schools are open little more than half the year. The National Gallery is no school for an earnest student; and after he can draw an antique statue with tolerable accuracy, there is nothing to be gained in the British Museum; if, therefore, there were not private schools, students would be one half the year without a chance of improvement. We speak exclusively of course of those who devote themselves to figure painting. The votes which have induced these observations are, for the National Gallery, 7490*l.*; and for "a New National Gallery at Kensington Gore," 27,000*l.*; but in reality for the purchase of a piece of ground which cuts into the property in such a manner as materially to reduce its value and utility. We do not learn when the new buildings are to be commenced; the matter will again be brought forward next session, when, it is expected, something decisive will be proposed. Our movement in this direction has been slow; but it is now so active, that we shall soon achieve that degree in the scale of Art which is due to our position in the family of civilised nations.

THE FAUSSETT COLLECTION.

THE remarks we made in April last on the subject of the refusal of the British Museum trustees to purchase the very curious and valuable collection of national antiquities, formed in the last century by the Rev. Bryan Faussett, and until lately preserved by his descendants at Heppington, near Canterbury, appear to have been scarcely strong enough in characterising the discreditable act. On the motion of Mr. Ewart in the House of Commons, copies of the entire correspondence have been printed; and anything more condemnatory of the ruling powers in our pseudo-British Museum cannot be well conceived. The determined discourteous callousness of the whole proceeding stands out in prominent relief from these few pages, and must excite disgust in all who read them.* The

* We should strongly advise all who take an interest in these matters to obtain the report at Hansard's office in Abingdon Street, Westminster, where it may be purchased for three-halfpence.

important character of the collection may be at once seen in the first document printed; the report of Mr. Hawkins, the keeper of the Department of Antiquities in the Museum, and from which we learn that the collection consists of objects which have been taken from about 800 graves in various parts of Kent, of late Roman and early Saxon times; together with six descriptive volumes, detailing their history, and that of the excavations generally. The dry list of objects is enough to excite interest; and the marvellous character of some of the Saxon jewellery is perfectly unique. The collection was valued by Mr. Chaffers, of Bond Street, a gentleman who is well versed in antiquities and their value, at 683*l.* 4*s.*, a sum which we have reason to know was considered perfectly moderate. As the Museum possessed little or nothing of this kind, and its officers had been strenuously endeavouring to obtain examples, it was with much surprise that a few stiff words were received in reply, declining the purchase. The Archaeological Institute then take the field, and address a report from their central committee, stating the claims of the collection, and its great importance as an English historic series, "which must prove of singular advantage to the extension of archaeological science in England, to which hitherto no slight impediment has been presented in the deficiency of any sufficient public collection of national antiquities, such as are abundantly found in all other countries of Europe." A second brief refusal finishes this scene. Now comes the Society of Antiquaries, who most strongly urge a reconsideration, and with their officers and others examine the collection minutely. Viscount Strangford, the director, having stated that he knew the collection, thought "it ought to be secured at any price." In this opinion he is strengthened by Mr. Wylie, a practical antiquary of sound knowledge and judgment, who also promises that in the event of their purchase, he will give to the Museum the collection of Saxon relics he possesses, and which originated his illustrated book on "The Fairford Graves," and the Archaeological Institute state their power and intention to do the same with any articles of the same kind which may be sent to them; "there would then be the nucleus of a collection of our own really national, because Teutonic, antiquities, and we should have the opportunity so much to be desired of comparing the remains of the various tribes which founded our nation." These letters were sent again to the trustees, with another largely signed by various antiquaries, with a request that if "no funds" were at present in the hands of the trustees, the Chancellor of the Exchequer he applied to. Lord Mahon even attended the board and moved that application be made for the money when the ordinary sums were asked for, but the entire thing was perseveringly negatived to the last.

Mr. Roach Smith, an antiquary of sound judgment, in some remarks he has recently printed on this extraordinary decision, says:—"Although the British Museum is entirely supported by the public money, and although the board of trustees is appointed by parliament, this governing body has acquired an almost irresponsible power. Sheltered under the cloak of concealment from the public eye, it defies public opinion with the most perfect ease and tranquillity. In the case in question no reason is assigned why the purchase was not made; no names are permitted to be known, that we may see who are the individuals whose verdict was against the Faussett collection. But we may scrutinise the entire body, and see what are the peculiar requirements which qualify the members for the important post they hold. It is no discredit to the prelates, noblemen, and gentlemen who figure in this list that they have no taste or feeling for the antiquities of their country; they are all more or less eminent in some way or other; are unquestionably honourable men, and possibly may be men of business; they can therefore afford to be ignorant of the archaeology of England. It would not be disrespectful to assert that it is probable not three out of the forty-seven could discriminate between Anglo-Saxon and Chinese works of Art. But then, the serious question

arises as to whether the majority of the trustees of the British Museum should not necessarily be acquainted with those peculiar classes of antiquities, which, it is universally admitted, should take precedence of Assyrian, Babylonish, and Egyptian remains, instead of being superseded by them. We fail to understand what are the qualifications which have induced the government to appoint to a trust of so responsible a nature, persons not only not adapted to discharge its duties by education, by taste, or by scientific and antiquarian knowledge; but positively disqualified by the important state offices they hold, and by other engagements. How many of the twenty-three official trustees know or care to know anything of the British Museum? How many of the elected ones are in any way competent to attend to and comprehend the business of the Institution? The constitution of the entire board is a monstrous anomaly; and its existence in its present form is detrimental to the best interests of the Museum; for persons, who, by caprice, ignorance, or indolence, could refuse to grant the comparatively trifling sum required for the Faussett collection, are the very men who would on other occasions be lavishing the country's money on objects of very secondary consideration, and possibly in opposition to the advice of the officers of the Museum, of whose judgment they seem to entertain a very humble opinion."

We cannot but suspect that there must be some *pique* in this. It cannot be entirely the ignorance of the trustees, because they have no such excuse, enlightened as they have been by better men than themselves. It cannot be a dislike to ask for the cash of the Chancellor of the Exchequer with a fear of refusal, for they do ask for 3500*l.* for this very department, and their adoption of the recommendation so strongly urged in favour of the Faussett collection would have only required them, according to their own showing, to ask for 500*l.* more; a sum too insignificant to be grudged by the Chancellor, making a very small item in the annual grants to the Museum. It is evidently not the blindness but the obstinacy of the trustees, who, unable to judge for themselves, with the true pride of ignorance, cannot bear to be instructed. How long is this absurd state of things to continue? how much longer will our British Museum be guided by men who cannot see, and be judged by those who want judgment? There is one thing still needed in Mr. Ewart's series of papers, and that is the names of the trustees present who voted thus perseveringly and obstinately to the end. It is obviously unfair that the entire body should bear the blame so justly affixed to them. Certainly a little "weeding" in this council-chamber would be a good act done, equitable and useful in both ways, relieving men who have no interest in antiquities from an irksome attendance, and saving the country from what Mr. Wylie has so well expressed in his letter—"the justice of the reproach one always hears from foreigners, that we amass in our Museum the antiquities of every nation *except our own*." We are glad to find that parliament had attention directed to the whole of this discreditable affair—and the noble apologist of the trustees succeeded against his own intention in proving by his attempted apology the total incompetency of the present Museum council chamber, which we hope ere long to see reformed.

THE ARCHITECTURAL MUSEUM.

THIS institution is likely to become of considerable importance. A valuable and extensive collection of casts of sculpture and ornament has been brought together at the museum in Cannon Row. Fragments of original works, casts from natural leaves, a very large number of rubbings of brasses, and many photographs are also to be found. The building and the access to it are not all that may be desired; but the arrangements are we think adapted to the object, and credit is due for the skill and real economy through which a range of lofts has

gained the effect of a picturesque interior. A long standing want for the purposes of study and reference amongst architects, students and Art-workmen is supplied, add to which we have what is in great measure a museum of national antiquities. The importance of this last will be appreciated by those who have so long been urging the object upon the attention of government, by whom, however, neither should independent efforts be deferred, nor should assistance to the present institution be omitted. Many years ago a writer had occasion to regret, as many have done, that beautiful and interesting works of Art were constantly allowed to go to decay without a transcript of them, or that they passed into private collections, or to the yard of the dealer in old materials, and this, only because of the absence of the agency for taking casts and collecting, and of a mere roof covering, no matter where. This want also is being supplied; whilst with the collections at the British Museum, and at Marlborough House, the student has now pretty extensive facilities for obtaining a good knowledge of the chief styles of architectural ornament. We noticed an inaugural conversazione last year, and we watch with great interest the progress of the institution.

Another conversazione was held lately, when the Earl de Grey, President of the Institute of British Architects, took the chair. Eloquent addresses were delivered by the Bishop of Oxford, the Rev. Canon Wordsworth, and others. At the first of a series of meetings, to which artisans are specially invited, Mr. A. B. Hope presided, supported by Sir Charles Barry, R.A., and others; and the proceedings in which several speakers from the class of Art-workmen participated, were of a gratifying character. Still, we must be allowed to offer a few observations on the best manner of attaining some of the common objects of those interested in the undertaking.

The great impediment, so far as the artisan is concerned, to the manipulation of good and original Art in buildings, is the difficulty of finding those who are competent in what should be the ordinary manipulation of their trades. Let an architect design a brickwork cornice, a series of decorations, a mechanical contrivance, or any other of the thousand and odd things in which invention is required, and if it be in the slightest degree varied from ordinary routine, as it should be if we are to make any advance in Art, and he will find serious and quite unnecessary difficulty in getting it executed. This arises not merely from prejudice against innovation, the constant accompaniment itself of want of skill, but from deficiencies in the simple handicraft-work. Thus, you might search the country round and find hardly half-a-dozen men who, with drawings before them and materials at hand, could erect chimney-shafts having projections and recesses such as make up the effect produced in the old Tudor architecture; you might draw to the full size the outline of an ornament, and yet no journeyman could be found with sufficient power of hand to repeat it over a wall. This should not be the case, and it never was so at the epochs which have left the Art we now admire. We want an intermediate class of artists, it is true, but the speakers at those meetings were wrong in leaving it to be supposed that that was the only want, or even the greatest, and the committee of the Architectural Museum would be the first to confess this. Every hand and every mind contributing to the success of a work, must acknowledge the principle of subordination to one directing chief. Without that what would be the effect produced by an orchestra? What would be the work of the Baltic fleet? The thing is clear enough as here stated, but it is rendered otherwise when but part of the truth is told to a certain class of hearers, in the fervid eloquence of men like the Bishop of Oxford, eloquence which inspired and delighted us, but the very truth of which, being but one part, led to erroneous conclusions. The Rev. George Butler said that it was his opinion that the Institution was the best means of destroying the mischievous notion that one man could carry out with his hand the conceptions of another. Is this, even

if founded in reason, the tone to take with those who if they are to become artists, have all the labour of education before them, and who may be too prone to assume the existence of the power, without the ordeal of the labour. Let them by all means, if they can, make themselves great sculptors, or chief workmen, that is architects, and we shall extend to them, then as now, also *our* right hand; but the presumption is that they will not do this, and whilst they belong either to the general class of artisans, or to a high class, they must not be told that it is their birthright to be, *not* subordinates. Rather should their intelligence show them, that whatever the pursuit, skill is not inconsistent with subordination. The highest offices in the state cannot be filled without it, and the government of the country could not be carried on. Lnea della Robbia, Giulio Romano, and the other painters of the Vatican, would have done nothing towards the great result had they made it their business to maintain individual opinions, rather than to work together in harmony with the directing genius of Raphael. The Art result is the first consideration: personal fame is of no parallel importance.

It is not the possessor of true genius that hesitates to place himself in a subordinate capacity. We should have no objection to seeing any journeyman painter competent to execute the highest class of mural decoration; but the same man will not even do that, if he scorn to give his best attention to a piece of stenciling, or even to the laying of four coats of colour by the square yard.

We admired the spirit by which the speakers were actuated; but we were pained to feel that the result might be the self-sufficiency of "little learning," the resulting ignorance, and a still greater want of unanimity of aim and mutual self-giving than exists at present.

We are sure, however, that the clear-headed men who have taken the management of the Institution, will see all that we have endeavoured to point out in our limited space. There is every prospect that the collection will become a very extensive one, with the government aid as regards premises, which it is to be hoped will shortly be given; lectures are being provided, prizes are under consideration, along with an exhibition of artisans' works, next year. The authorities at Marlborough House are co-operating, and no doubt much good will be done. Great credit is due to Mr. G. G. Scott, the treasurer, and to Mr. C. Bruce Allen, the curator.

ART IN THE PROVINCES.

MANCHESTER.—The Government School of Design, now called School of Art, in Manchester, has removed lately from its old quarters. It now occupies a portion of the Royal Institution in that city. The rooms are admirably adapted for the display of works of design and Art, and for study. The subject is here done justice to. We augur the greatest advantages to the town and locality from this late arrangement, which confers credit on all connected with it. We remember no equally good accommodation for study of this class elsewhere, not even in London. The rooms are spacious, well lighted, and fitting in all respects; excepting the room for modelling, which shortcoming will no doubt be eventually remedied. We congratulate Manchester sincerely on the step she has taken. The judicious and effective arrangement of the rooms, for reference and study, is already made; and the instruction is under the efficient management of Mr. Hammersley, for some years now the head-master at Manchester. This gentleman is every way fitted for his post, by his thorough acquaintance with Art, his general acquirements, and the respect in which he is held by all who know him, and his zeal to develop for the locality the full advantages of the change. We trust that the example of Manchester will be followed by other towns.

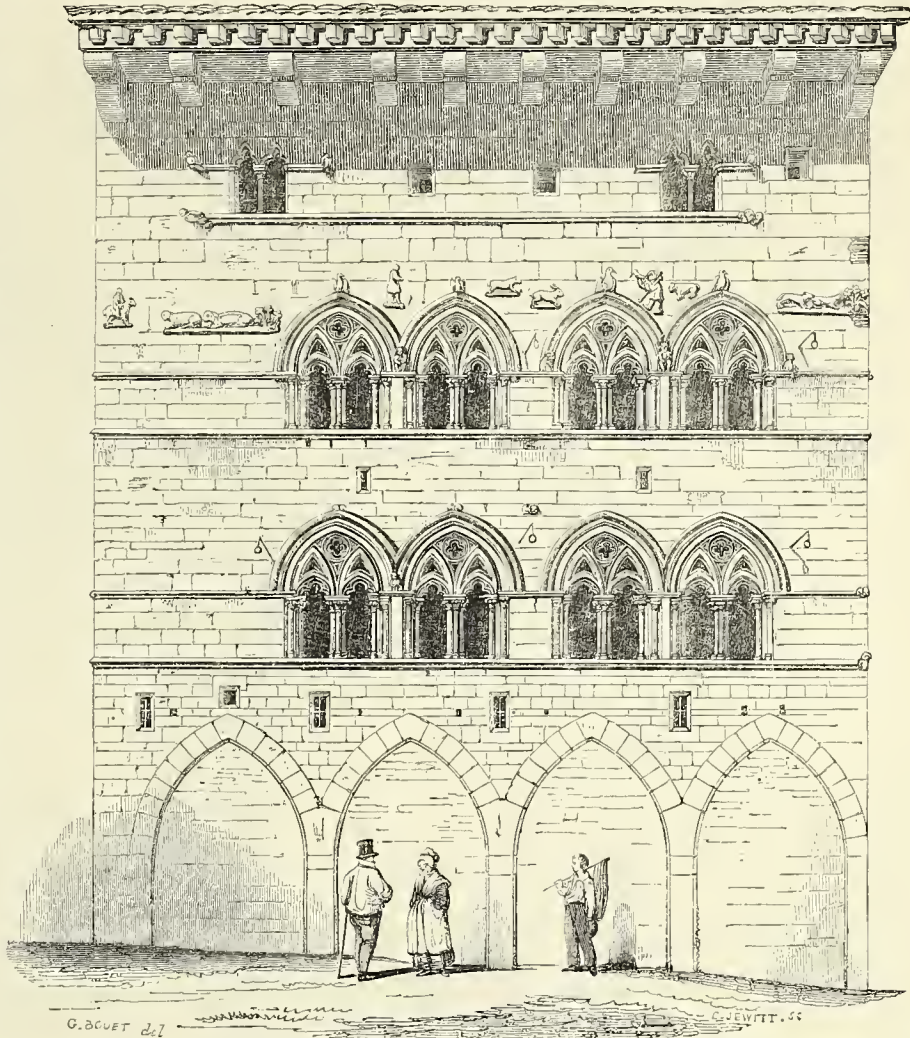
WORCESTER.—The first annual exhibition of the Society of Arts established in this city will shortly be opened; we trust that the efforts of the committee and secretaries to get together a goodly assemblage of works of Art will be liberally responded to. Pictures will be received, according to an advertisement in our columns last month, up to the 5th inst.

DOMESTIC ARCHITECTURE OF THE
FOURTEENTH CENTURY.*

THE Introduction to this interesting work opens with expressions of sorrow, which could not be avoided; and with an apology, which might well have been spared. To those who know the previous volume, on the domestic architecture of the thirteenth century, the death of Mr. Hudson Turner could not be passed over in silence; those who read the present will congratulate themselves that "the task of arranging and digesting his few scattered remains" was the happy circumstance "by which the present editor was led to editing the volume himself." That a volume on domestic architecture should come from the same source which has so materially fed the revival of Christian architecture amongst us, is as fitting as it is graceful. It is not simple curiosity that induces us to inquire how they built for themselves, who reared such noble piles to the glory of God; and more than mere antiquarian taste and artistic feeling is involved, when we investigate the traces of domestic life which they have left, who stamped their character on the monuments we chiefly prize.

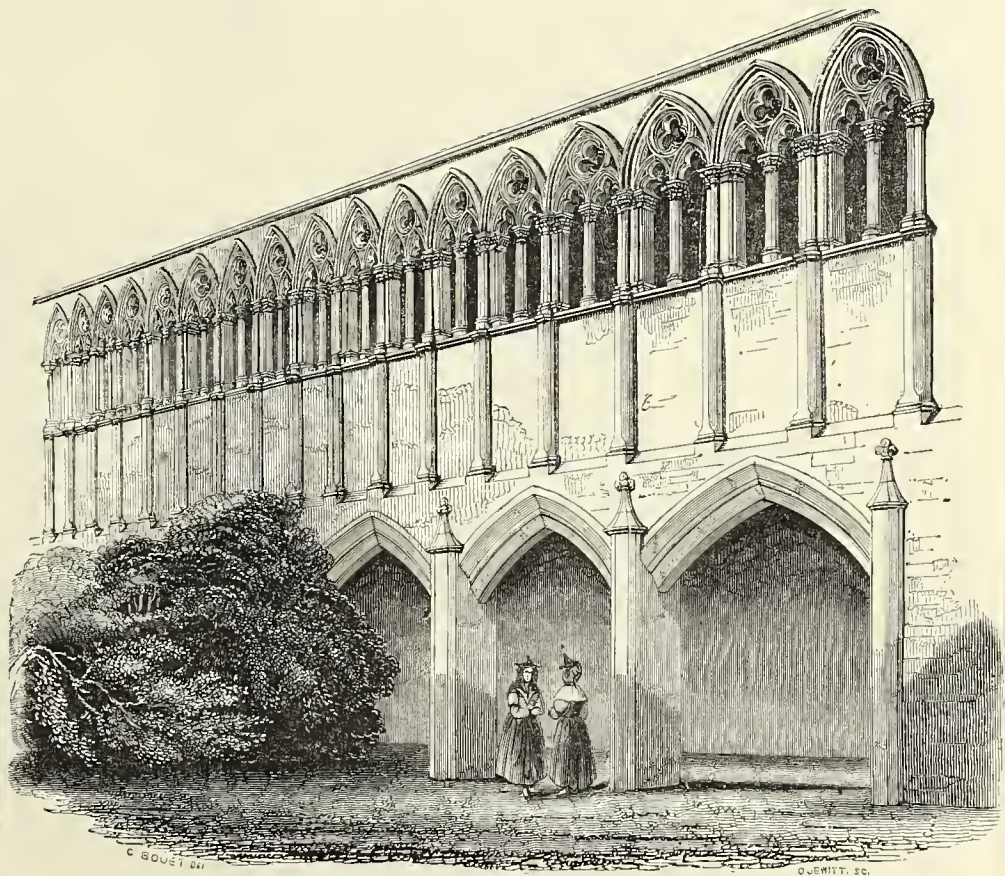
There is a theory that church architecture grew out of domestic. It is a theory propounded with authority, to which we are disposed to yield no slight amount of deference; it is a theory with some pretensions, is of no small consequence, and requires very cautious treating. This theory we cannot here fully discuss; but the volume before us will be found to bear a great deal on this interesting subject. In one sense it is unquestionably true that the principles of construction, which were adopted in domestic architecture, were acted upon in building churches. We see windows in private dwellings which might be transferred to the clerestory of a church; and perhaps the architect may have tried their effect in a small chamber before he built the lofty aisle. It does not, however, follow that a church is simply a larger house which piety finds very convenient. We must carefully distinguish between the principles of construction and those of design. A Christian builder, erecting a church and a home for Christian men, could hardly fail to leave evidences of his faith which should be common to both. Taking as our text the paternity of God, we might without much difficulty compare the order and ceremonial of worship with the acts of a well-disciplined home. Yet he would be held to derogate sadly from catholic worship who should maintain that its ritual was only a development of household subordination and filial piety. It is, perhaps, nearer to the truth to represent both as the offspring of a faith which pervaded the whole of society; the heaven which worked in every science, and gave a tone to every work of Art. It was an idea which never occurred to the builder of the fourteenth century, that a church should be of Christian architecture, whilst the villa of the lord of the manor, who worshipped in it with his baptised retainers, might be pagan in its construction and irreligious in its ornamentation. It was a sense of consistency rather than a lack of ingenuity, which traced a trefoil over the head of an oven (p. 129); nor was it till the revival of classical Art, when our churches were modelled on the examples of heathen temples, that mythological enormities abounded on the walls and ceilings of our houses. The testimony of architectural research seems to go this way entirely. To dignify the House of God with the treasures of self-sacrifice, and the elaboration of Art, was the first task of Christian communities; and then the mantle of beauty which enveloped the sanctuary of objective faith enwrapped in its ample skirts the resting-place of subjective piety. They who loved to hear the matin chant re-echoed through pillared aisles, and lingered at vespers, whilst the western ray streamed through the

glowing tracery of the stained windows, longed to take home some memento of the hours



HOUSE OF THE CHIEF HUNTSMAN AT CORDES.

of devotion; coveted the associations of the house of prayer; and were comforted in the



ABBAY OF CLUNY.

* SOME ACCOUNT OF DOMESTIC ARCHITECTURE IN ENGLAND, FROM EDWARD I. TO RICHARD II. WITH NOTICES OF FOREIGN EXAMPLES, AND NUMEROUS ILLUSTRATIONS OF EXISTING REMAINS, FROM ORIGINAL DRAWINGS. By the Editor of "The Glossary of Architecture." Oxford and London: J. H. PARKER. 1853.

sense of consistency which their oriel windows and gabled roofs afforded, proclaiming, as they seemed to do, that Christian homes were but clustering bunches on the branches of the great vine of the church, which is climbing the walls of everlasting truth, and that the leaves and blossoms drew the principles of their beauty and of their life alike from the parent stem. If the reader is struck with the observation that the fairest period of domestic architecture synchronises with the most exalted school of ecclesiastical, he will not fail also to notice, as something more than a curious coincidence, the double revival of catholic principles and Christian Art which characterises our own times.

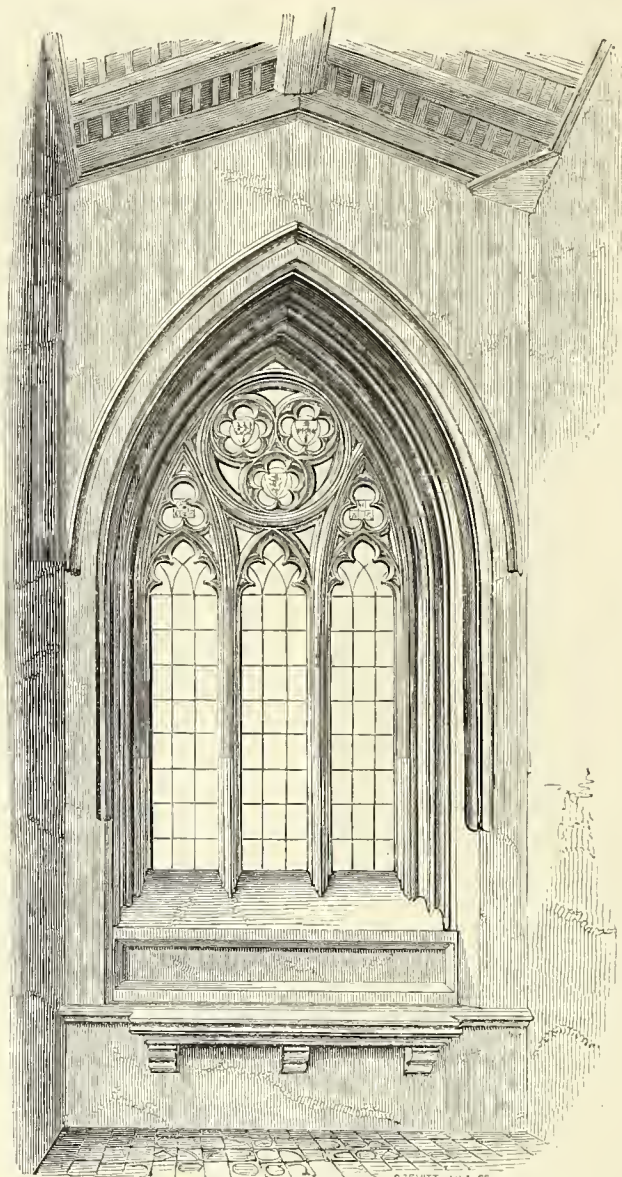
The period in the history of domestic architecture embraced in this volume is thus introduced to our notice:—"The three reigns" (of the second and third Edwards, and Richard II.), "combined, are called by some antiquarians the Edwardian period, and this period comprises the most brilliant and glorious epoch in the whole history of the art. It was exactly for this period, and no longer, that the decorated style prevailed: in other words, the art was then in the highest state of perfection; previous to this period it was still in progress, and immediately afterwards it began to decline. The domestic architecture of this brilliant epoch in our history is scarcely less worthy of our attention than the ecclesiastical; considered as mere masonry it is impossible to surpass the accuracy, the firmness, the high finish of the work of this period. The sculpture is equally beautiful, and in its wonderful fidelity to nature is unrivalled. Nor was the skill of the architect behind that of his workmen; the admirable manner in which the plans and designs are arranged, and the ingenuity with which difficulties are overcome, may be equalled but cannot be surpassed." (pp. 2-3.)

The illustrations are admirably selected, and worthily executed. The editor assures us that "he has travelled many hundred miles" in search of his materials; "never being contented to take from other sources anything which he had the opportunity of verifying for himself;" and the internal evidence fully justifies this assurance, which reveals his enthusiasm.

At a time like the present, when architecture is not only rising in importance as an art, but is recognised as an essential science: when life, and health, and morals are found to be not independent of the builder and the landlord: when the homes of the wealthy are the subjects of criticism; and the dwellings of the poor the theme of the philanthropist: when commerce is calling new towns into existence, and capital is invested in Art—to design and to build are real responsibilities, and the appearance of such a work as the present is most seasonable. Our increasing population, and the great scale upon which our mechanical works are carried on, render the principles of design and construction vitally essential; and our recognition of Art as an element of education has elevated decoration into a science, and stipulates for a constant union between grace and utility. Our necessities require that our buildings should exhibit a careful economy of space, adaptation, and strength: our improving taste expects art to be æsthetic.

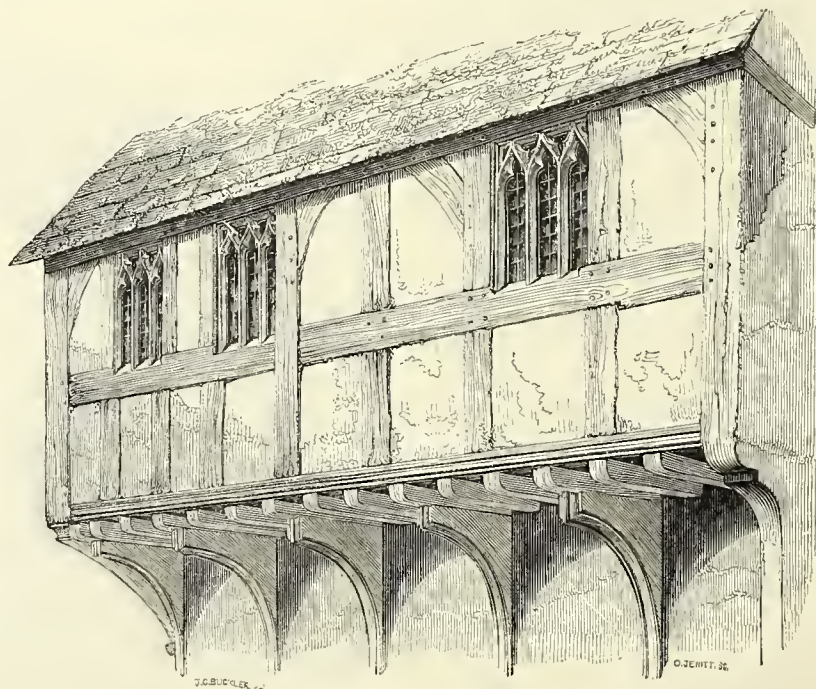
It is with nations as with individuals: their character is exhibited in their works. A man's dress, his handwriting, or any apparently trivial propriety helps us to estimate his character. They are not conjurors who guess men's habits from these things; nor need we hesitate to draw similar conclusions from the architecture of a country, which is its dress; and from its paintings, which are the handwriting of genius on its walls. The skilful comparative anatomist requires only a few odd bones in order to construct a biography of animals which no post-Adamite has seen. We certainly want a little more than a few loose bricks as samples of a nation's life; yet how abundant in suggestions are these remains. Here is a bit of comparative architecture—"It is evident, from the description given by Philip de Commines of his entry into Venice, in 1495, that the houses of that period were painted on the exterior; he says, 'Les maisons sont fut grandes et haultes, et de bonne pierre, et les anciennes loutes peintes; les

autres faietes depuis cent ans; toutes ou le devant de marbre blanc, qui leur vient d'Istrie, a cent mils de là, et encore mainete grant piece de porphire et de sarpenture sur le devant.'" (p. 189.)



CHAPEL WINDOW: BROUGHTON CASTLE.

We learn from this that the colouring of the outside of houses had "gone out of fashion



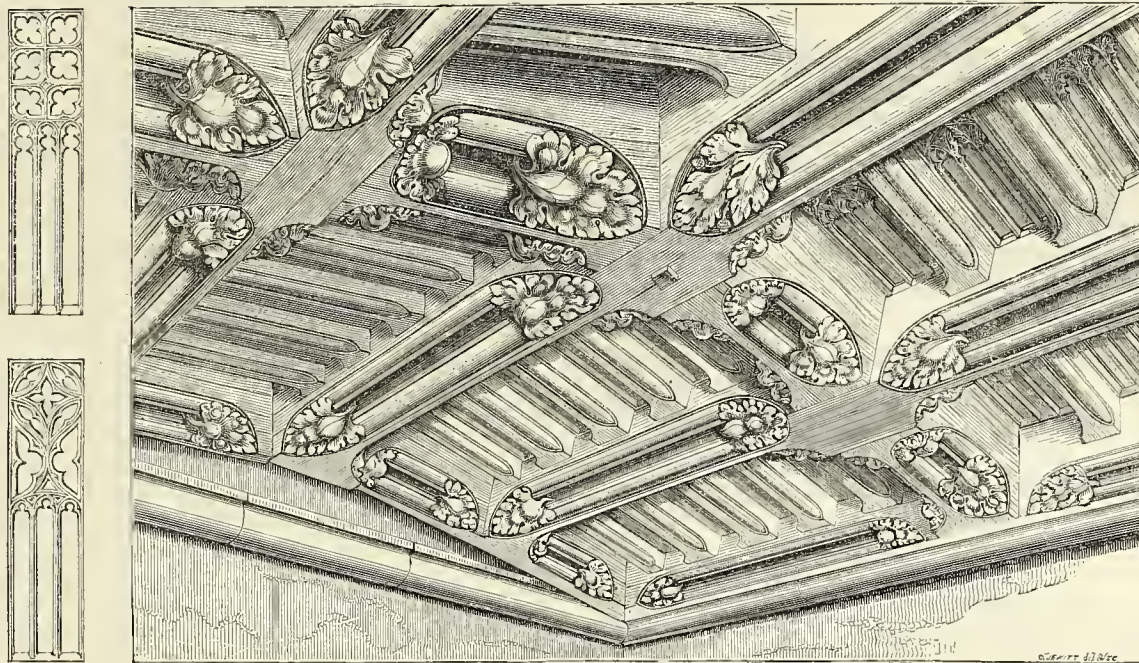
HOUSE FRONT AT WEOLBY.

in the fifteenth century;" and this was noticed by De Commines when Raffaele was still at school at Urbino. Then began men to fail in the art of illuminating MSS.: and stained glass

was growing more picture-like, but less severe. When the Stones of Venice ceased to be coloured,

the Lamp of Sacrifice was beginning to burn somewhat dim in the Temple of Art. As there

is a law of storms, and a law of epidemics, so the schools of Art seem to sicken one after



CARVED WOODEN CEILING IN NAWORTH CASTLE, CUMBERLAND.

another with diseases which travel westward. "It has been shown in the first volume how very jealous the citizens of London were of the external appearance of their habitations, and how much they objected to the introduction of coal for fuel." . . . "When coal became the common fuel instead of wood, which it did in the fourteenth century, the white walls of their dwelling-houses suffered by that change in domestic economy: and it is reasonable to suppose that the scrupulous citizens resorted to those means of beautifying the exterior of their dwellings which had been in use among the wealthy for more than two centuries before." (p. 26.) In evidence of this, the painting and gilding of the Round Tower, La Rose, at Windsor, is a remarkable instance. (p. 27.) Evelyn's "Fumifugium," in which he proposed to "dissipate the inconveniences of the smোক of London," is but one voice of a cry that has gone up now for five hundred years. The "spiracles of smোক" from the chimneys of the "salt boilers," &c., who were creeping into London, to the sad annoyance of the refined owner of Sayes Court, have grown into a thick cloud from which we have no escape. Prostrate in her overgrown bulk, London poisons her own dwelling: like the fallen giant of the poet:—

"Faucibus ingentem fumum,
mirabile dictu,
Evomit; involvitque domum
caligine cæca."

If we aspire to mediæval Art, we must inhale an early English atmosphere.

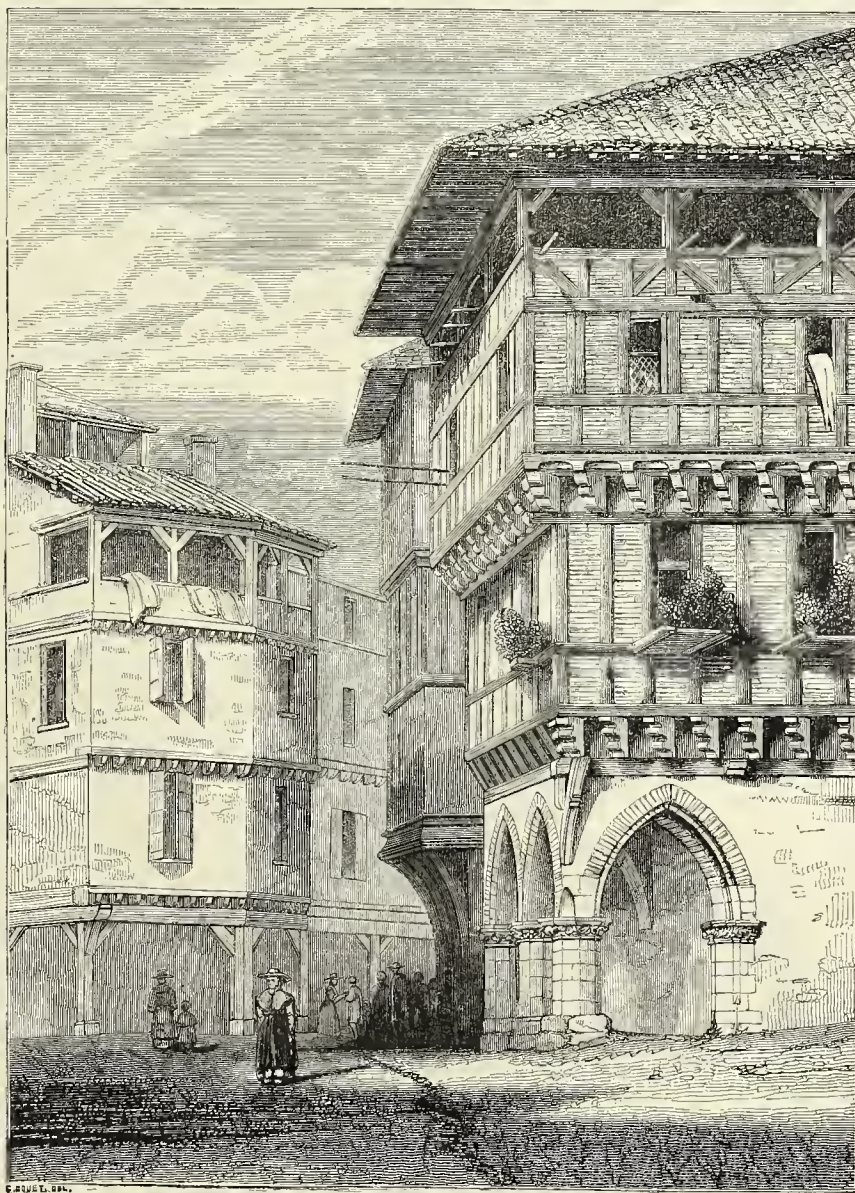
The devotional spirit of the builders of this period is another interesting feature which is beautifully illustrated in this volume. One might fancy that the engrossing thought of that

day—to build and adorn parish churches and cathedrals—would not have recognised the necessity of private chapels. These might be supposed to be the resource of a few pious people, where churches were difficult

of access, and services few and far between. But it seems otherwise: public devotion appears to have stimulated private. Chap. iii.: "The chapel was usually the room next in importance to the hall, but it varied very much in size, and situation, and in relative importance, according to the extent and nature of the establishment." In large houses "the east window was large and of ornamented character, similar to a church window (p. 80); the altar was placed immediately under it;" and in smaller dwellings "divine service was performed in the hall." But a very interesting fact is established in this chapter. Very frequently the sacarium was only large enough for the officiating priests, and opened into the hall, from which it was separated by an open screen or curtain. (p. 264.) Sometimes, also, one window in the hall, with a deeper bay and of more elaborate tracery, enshrined the altar of the household, and thus enabled them to elevate family worship from the degrading associations of the dining room.

"Besides the principal chapel, there were other smaller chapels and oratories. The oratory was sometimes a small vaulted chamber at the top of a turret, and very richly ornamented, as in Chepstow and Brougham Castles." (p. 81.)

The chapter which aims at giving us some idea of a mediæval town is assuredly the distinctive portion of the book; and will detain most readers.



TIMBER HOUSE AT ALBY, LANGUEDOC.

"The best example of these mediæval towns on a regular plan is Winchelsea, which was founded by Edward I., on a new site, in consequence of the encroachment of the sea having

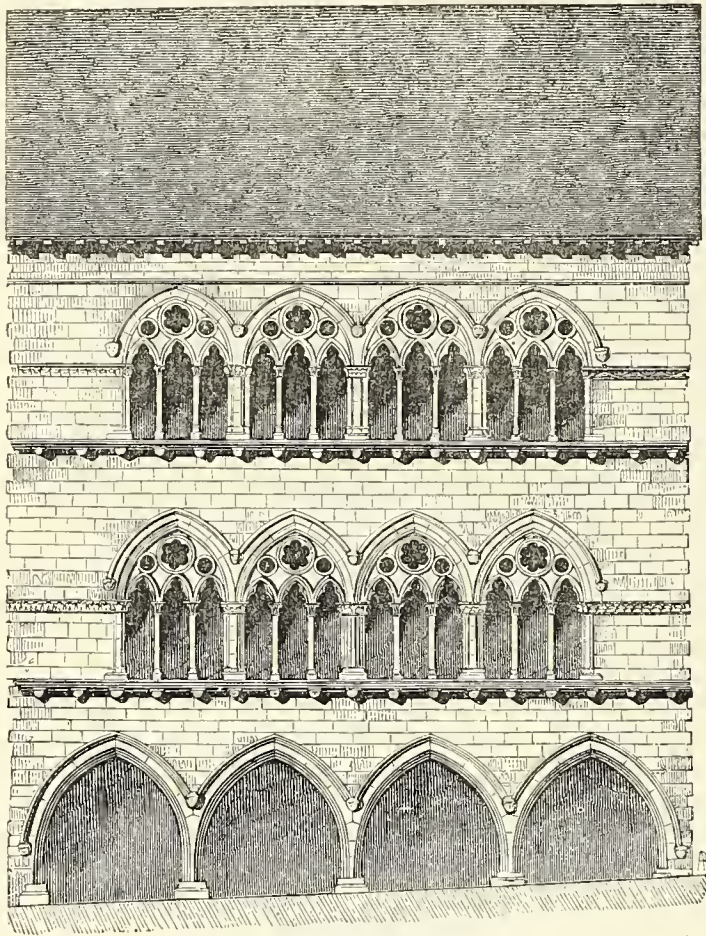
destroyed the old town. But in the province of Guienne, or Aquitaine, which was then part of the English dominions, they are very numerous, and are commonly known as the English

out four persons competent to lay out the plans of towns. 'The most clever and able, and those who best know how to divide, order, and arrange a town in the manner that will be most beneficial for us and the merchants.' (p. 157.) In these towns, we are not surprised to read (p. 189) that the drainage "was much attended to as conducive to the health and welfare of the town. We find the subject very frequently mentioned in the Patent Rolls. It was evidently not left to the town, but the government took the means to ensure the good management of this most necessary matter."

It was in towns like these that those civic processions, which amongst us have degenerated into vulgarity and tinsel, were natural and graceful; forcing upon us the reflection, that it is in vain to raise the character of our public spectacles till our domestic architecture is elevated. Our streets spoil everything. When the landlord is content to sacrifice some amount of rent to propriety of construction; when the architect has learned to appreciate a higher beauty than uniformity; when the inhabitants have been familiarised with examples of High Art; the interior of our houses will be refined, the exterior noble, and our processions dignified. Tin armour is paltry, and rows of blue policemen somewhat tame, but perhaps they are consistent with narrow dingy streets, and may gratify those who crowd in squalid lodgings. Let the reader turn to p. 186, and with the help of the previous information and illustrations, imagine a procession in a ville Franche, where almost every house had a design of its own; and he will be sensible of the masculine character of the domestic architecture of the fourteenth century, and the tameness of our own. "Michael Dela Pole, Marchant of Hull, and Prentyce" (p. 167), had an eye to something more than the "per cent." on his capital invested in "that eligible freehold property" in Kingston-upon-Hull, when "he builded," besides his own "goodly house like a palace," "3 houses in the hart of the town, whereof every one hath a toure of brike." The reader has but to consult the plans of Hull, as at p. 164, and of Winchelsea, p. 158, to find that irregularity of its streets was no element of a mediæval town. Some, as Montpazier (p. 155), are planned on the model of a Roman camp; and here the diversity of structure was doubly valuable. How refreshing it would be if we could, in any part of London, light upon a "gate house" (p. 190), or retreat to a covered way, like the marvellous arcade round the market-place of Montpazier. (p. 154.) We had no idea that anything existed which could remind us of the Doge's Palace, of which we have lately heard so much, till we met with the charming illustrations at pp. 153, 156, 339, 340.

In concluding our remarks, we need hardly guard ourselves against the charge of a blind admiration of the mediæval ages. There were elements in the formation of the character of the men of that generation, some of which we cannot, and others we would not, call into action. But we regard the present volume as valuable evidence that our ancestors were consistent. Their public buildings were no painful contrast to their domestic structures. A cathedral was not so ill-assorted with the buildings of the town around it, as a Hindoo temple, in its barbaric splendour, with the mud huts on the Ganges; and, as we have now learned to consider the mediæval church as the sanctuary of English Art, we may well expect to learn many valuable lessons from the domestic architecture of the same period. We are content to borrow an idea from one who has so eloquently advocated early Art; and invite our readers to observe that there are lamps of domestic as of ecclesiastical architecture.

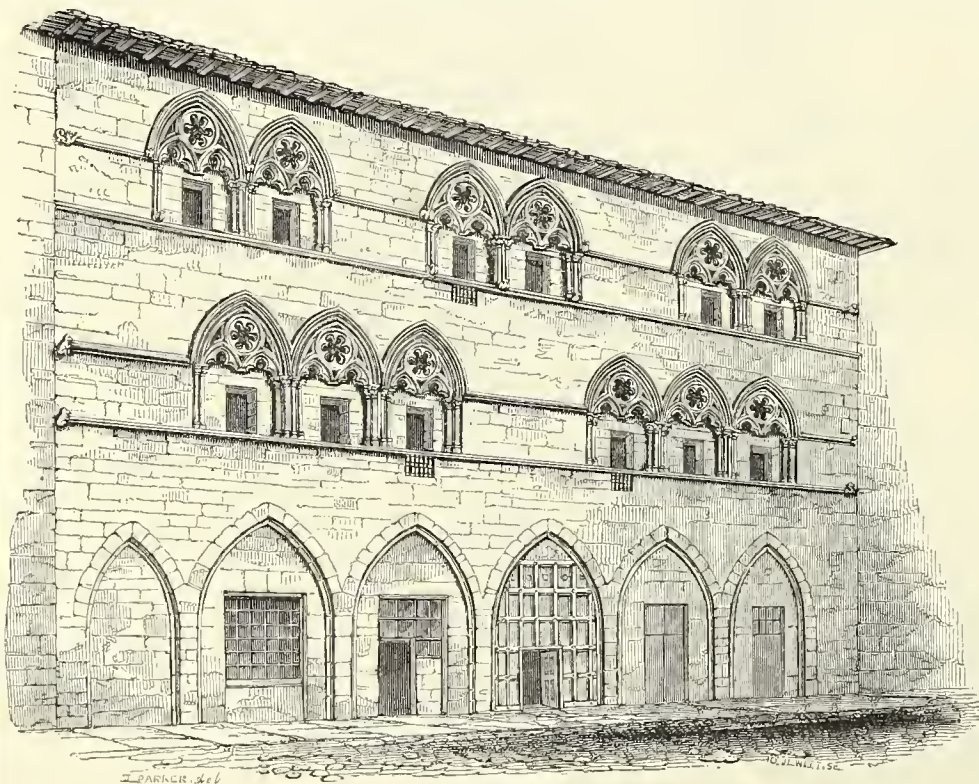
We will leave with them to decide whether the former did not burn brightest when the latter blazed in their fullest intensity. They may count them at their leisure over Mr. Parker's book. Whether they make more or less than seven, may depend on their skill and temper; at least, they will recognise the lamp of devotion in the oratories, the lamp of hospitality in the halls, and the lamp of nobleness in the dignified structure of the Homes of the Fourteenth Century.



HOUSE AT ST. YRIEX, LIMOGES.

towns." The fact that these were not chance agglomerations of houses, as trade or intercourse between the two nations occasioned, but were designed and completed by one hand, is one of

the interesting features made prominent in the volume before us. The royal pastime of the middle ages was to plan towns, as emulation in the growing of tulips was the engrossing passion



HOUSE AT CORDES.

of a subsequent period, when towns were running to seed. They were the result of a preconceived idea, and corresponded entirely

with the mould in which they were cast. "In 1298, Edward I. wrote from Bordeaux to London, desiring the authorities there to send him

THE VALUE OF THE "COURTS" OF
ARCHITECTURE AND SCULPTURE
AT THE CRYSTAL PALACE.

READER! gentle and courteous; "general," or art-loving; guide thy footsteps to the shrine of Art at Sydenham, soberly and discreetly. Land,—unruffled on account of various long detentions of thee—"the human parcel"—at the skirts of a platform, or under the archway of a bridge. Enter;—

"But soft—by regular approach—not yet—
First through the length of yon long gall'ry sweat,
And when up ten steep slopes thou'st dragg'd," * *

&c.—enter, we entreat thee, despite of everything, prepared to appreciate and enjoy—but, little, the baked meats and toothsome condiments of the caravansary that will immediately invite thy perhaps not unjaded frame—yet much, the fountains of art which pour forth for thy lasting sustenance.

These fountains, indeed, are in full play: the intellectual waters of ages were hard by, and had only to be conducted and turned on, under skilful hands and able direction. Therefore; reader masculine and Benedict! saunter not amidst the blandishments of the refreshment tables; reader, young and feminine! there is a Frenchman at thy elbow who counts the cates and the ices that thou devourest, and makes a note of it in the Impressions of England which with great care and research he compiles in his six days' visit; reader, marital and parental! thou with thy contingent will do well enough till dinner-time, as thou did'st in 1851, with the biscuits in thy companion's reticule, or more solid fare in thy portentous basket;—thou shalt so perhaps save some of thy little time for sight-seeing, and thy wife more surely, that which could provide for some three days' household expenses. We, who know thee—friend last named—to be a good father, but an indulgent—would have thee and all that makes up thy domestic happiness, here many times and often;—for we have the interests of education and Art to maintain, whilst the Crystal Palace Company—like tavern-keepers in general—seem to calculate upon having thee but once. We admit to thee, though in strict confidence, that it is very pleasant and very cosy to be elbowed about a little three-legged table in a corner, with lobster salad and sherry for the party, and all things very nice, and above all very "respectable;" but people do not go to museums and galleries of art for a refection, which we and you, dear reader aforesaid, moderate in our wants, can get better at home, not for once and away.

Seriously, let us say that we looked forward to the opening of the Crystal Palace, as affording one of the best means available for the widest possible extension of the true knowledge and love of art. To this end, the scheme of providing the marvellous collection of works of sculpture, and the representations of works of architecture—for the most part ably brought together and arranged—was a capital feature in the Company's plan. As in literature, so in Art, a limited constituency has been experimented upon, and found wanting. Great works might be produced; but no general condition of excellence can now be maintained without the existence of a great circle of art-lovers and students. To some it may be unnecessary to remark this: but we are not sure that even the opposite view might not have been advanced at one time. However, feeling that the illustrations which had been attempted might afford the one thing needful for the progress of knowledge and taste, we regret to see that, unless considerable labour be made in the principle of management, the desired result will not be realised. The tendency of the present arrangements is to prevent all persons having many engagements or but moderate means, from visiting the place as often as would be desirable, and as often as they would wish to do; and during the short days of the winter months, we fear few will encounter the unnecessary loss of time and the cost in money, of which the mere charge for admission is the most insignificant item.

In such case, the disappointment to all inte-

rested in the advancement of Art, will be a very serious one. Until the time of the exhibitions at Westminster Hall, it had not been felt that sculpture was an art about which much interest would be felt by the general public. But, such interest as there was then, as in 1851, is too important to be disregarded. Possibly the works of architecture required only to be set forth in similar manner, to produce the like effect. We are speaking not about the character of the pleasure derived, any more than respecting the capacity of a particular class to register judgments, but merely of one order of emotion, which at any rate is worth considering and providing for. Such impression may be better understood if viewed as akin to that produced by music. And, even with the drawbacks to which we refer, the appearance of the Fine Arts courts at present, with visitors—handbooks in hand—shows that a great work of education is indeed going on.

No art could have been intended for the delight solely of those who might be professors of it. That the art of architecture has not generally been so presented in this country, may, we think, be readily concluded on consideration. Books, large and costly, there have been, with engravings usually designed for professional men, and therefore presenting chiefly geometrical elevations and drawings of separate details. Even with that large provision of public libraries which the country still needs, such books would have little effect, because their language necessitates a process of thought, requiring special education. The most accurate view, or the best constructed model might fail to give the very character which existed in the work of art itself, and the monuments of architecture even in our own country, are difficult of access.

Here, however, if we have not the very works in which each race of artists have moulded their imperishable thoughts, we have some of the chief features; and we have in addition, opportunities for comparison not otherwise afforded. For the practical architect, no less than for the general public, it is not too much to say, that never before were similar advantages given; and we propose, in the little space which we can now make use of, not to trace the history of architecture through those varying phases in which is written a narration not less instructing than that of political changes, nor to describe the minor characteristics of styles, but to direct attention to some of the points in which the collection may be made useful towards realising that, which all agree is the great want of our time. That want is a distinctive style of art, national and characteristic,—one neither disregarding any of the suggestive materials accumulated from former art, nor recent discoveries in science and improvements in practice, nor the lessons deduced from the works of nature.

It is constantly said that the condition of modern architecture is anomalous in relation to the art of former times. There have been instances of co-existent styles: but the world had not seen the contemporary reproduction of many. For some years past during each of certain short periods, there has been a decided preference for some particular system, but where the merit appeared to be not in what alone we might, without much impropriety of restriction, call art, but in accurate reproduction,—that style passing out of general favour in a few years, to be succeeded by another, but still one worked on the same principle. Now, this condition of things has arisen not altogether from want of perception in the world of Art generally, for the beauties of distinct classes of forms. That condition has been sustained by the researches, for which this epoch is remarkable, into every variety of character and shade of precedent. Such researches have been made on the principle of division of labour, a principle good in many of its manifestations, yet productive of narrow-mindedness—the most serious impediment to original thought. Each architect has, or his immediate patrons have, a favourite style, to be used on all occasions, and beyond which nothing is known or admitted. So far as antiquarian results are concerned the age has benefitted. But the actual condition of Art, all have not ceased to regret, and different measures of remedy have been suggested. But whether we endeavour to carry

out the style of ordinary house fronts, enriched by new forms, or those adapted from kindred versions of architecture, or whether on the Pre-Raphaelite principle, we endeavour to take up what is considered by some, the clue of national Art, at the point at which it was dropped, it is clear that we shall not attain the desired end without the infusion of different elements. Some other style may indeed be quarried up, to obtain favour and detain us a while longer, practising art on the principle of fashion in dress. But, superficial knowledge of styles, taken together, might even be regarded as a better thing than the prejudice which results from the exclusive though accurate knowledge of the one old one.

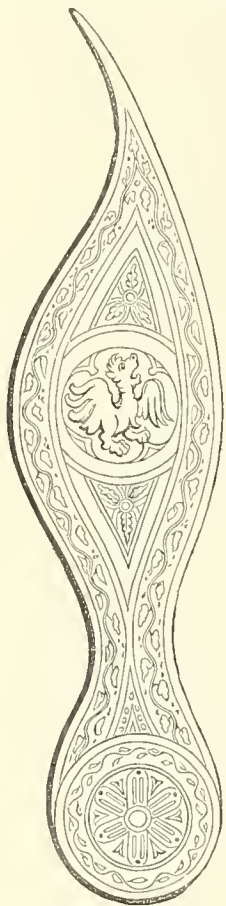
The value, then, of the collection at Sydenham is, that it affords what, perhaps, no living architect is master of, or would have possessed during a long life. It at once gives some of the chief characteristics of certain styles, and the means of comparing them with each other. Here, or in the course of study which will be induced, the student may see how different was the use made of precedent in former ages, to that which we make now. Of modern works, St. George's Hall, at Liverpool, is one of the very few of which our age has reason to be unreservedly proud. Our club-houses contribute to the effect of our street architecture, but are obviously copies or adaptations of Italian works; whilst in our churches, the merit might seem to be in proportion to the probability of the structure being taken for one built in the fourteenth century,—and it is not our architects chiefly who are to blame for this.

However, it should be said, that comparison of styles has not the means completely afforded at Sydenham. Many styles are omitted altogether—the most important being, perhaps, the Louis XIV. The history of the growth and decline of this school of Art would be well worthy of study. The disfavour, comparatively, into which the whole of it has fallen lately, may be attributed to the mistake which had been made in following the characteristic features of its decline, rather than real merits which it had.

In some cases, as in the positions of the Alhambra and Byzantine courts, chronological order has been departed from. The Roman style can hardly be said to be represented at all; and the Egyptian style, remarkable for its depth of shade, has little of that character as shown at Sydenham. In the Greek "court," Greek surface enrichment is the only thing that is very well represented:—and the Ionic order is exhibited only by casts. In other cases, ornament is profusely illustrated—to the exclusion of the higher order of beauty arising out of structure,—that which makes up the distinctive character of architecture as an art. With all such deficiencies, many of which we are content to think were unavoidable under the extraordinary difficulties that there were, both classes of observers cannot fail to reap great benefit from the collection. In many particulars, such as the application of colour to form in architecture, we may differ from the course adopted,—we may even think it would have been better not to risk perpetuating the mistake that great cost is necessary for the production of beauty,—but we must admit that the greatest help which has been afforded for many years, has been given to the solution of questions, now in an unsettled state, and on which it is essential some conclusion should be approached to. The present condition of some of these questions is unfavourable, both to the accomplishment of great works, and to the power to appreciate them when they are brought forth. In all the best periods of Art-production, as in the Greek, and in the Italian Renaissance, and Cinque-Cento, we notice no violent oppositions of opinion amongst architects, but a general progression by the contributions of each to the common stock. There is ample room for true genius to work, after a very strict definition of guiding principles; but to leave many of these neither on the one side nor the other, is simply to hamper the exercise of genius by the fear which would be felt of going wrong. Some of these Art-questions we may shortly endeavour to treat—with the aid of examination of particular illustrations of Art at the Crystal Palace.

LONDON ANTIQUITIES.*

WHEN we reflect on the greatness and commercial prosperity of the City of London, the prominent position it assumes in history, on its ancient proud bearing as the *camera regis*, and, more than all, on the pride we are continually declaring ourselves to feel as Englishmen, in our association in a city so completely identified



with the history of our nation, it is more than surprising that the mementos of the past—the fragments which testify of former splendours, and from which we can alone “call up the memories of forgotten glories”—are allowed to be ex-



humed, only to be more effectually destroyed by modern Vandalism; and that the very history of such waifs and strays arrested on the stream of time, must depend on the loving care of a few earnest students, who meet in return but the

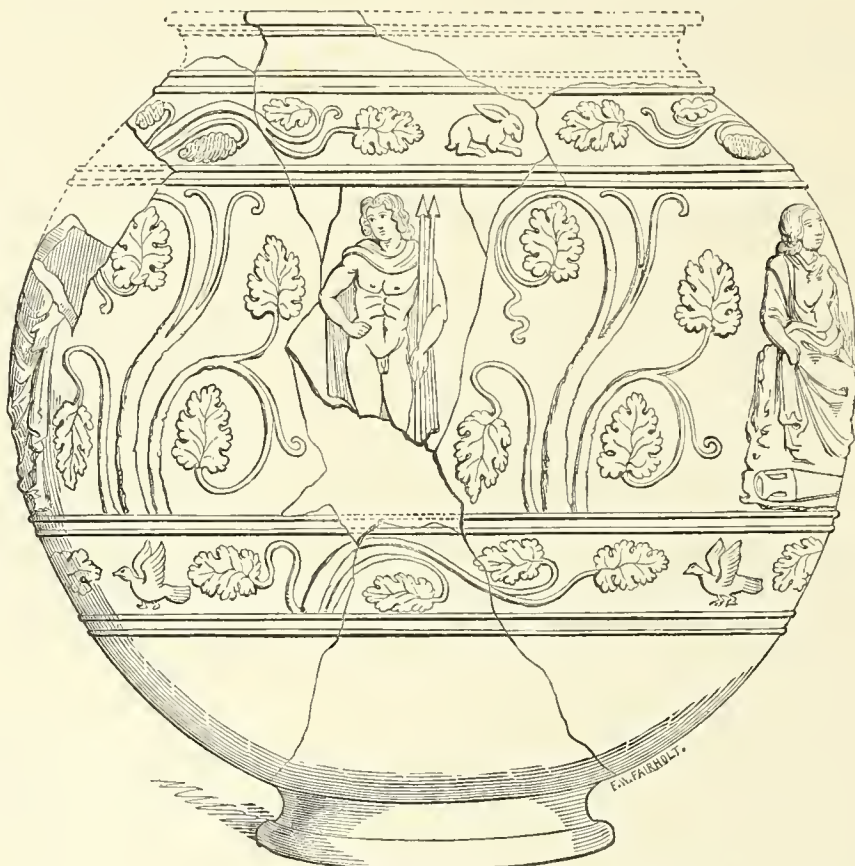


neglect and contumely of wealthy ignorance. We all reverence the pages of honest John Stow, and cannot but feel sorrow and shame that he,

* CATALOGUE OF THE MUSEUM OF LONDON ANTIQUITIES. Collected by, and the Property of, CHARLES ROACH SMITH. Printed for the Subscribers only. 1854.

who had spent all the leisure he could command from a laborious occupation upon the local and written records of the City, when his eye grew dim and his hand failed him, after forty-five years of assiduity, was allowed only a “permission to beg,” as a reward for such service,

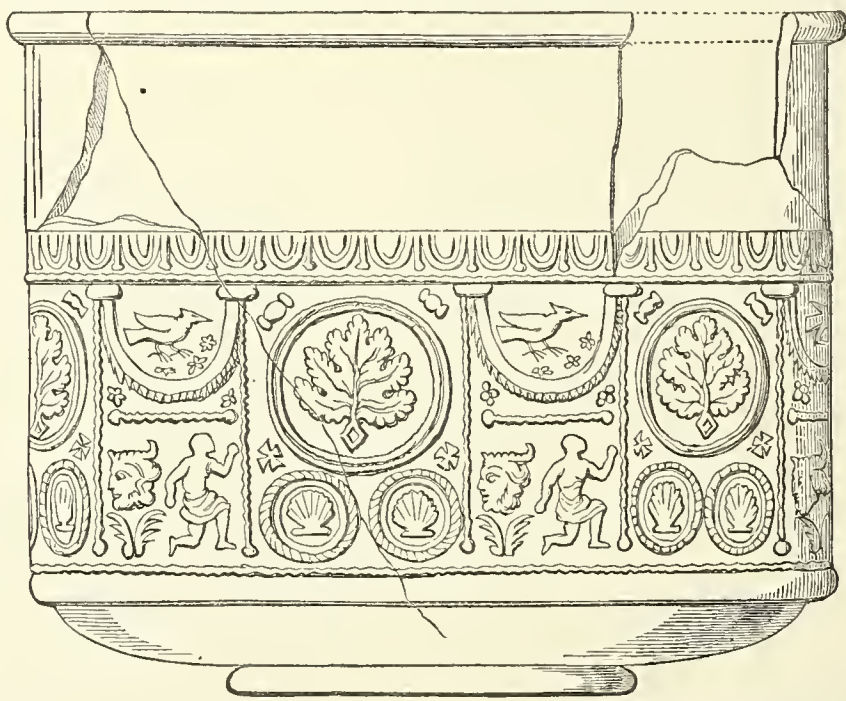
given by a king who claimed to be considered a lover of learning—a “British Solomon,” and by a corporation of the wealthiest traders of the world. Let no man think such neglect impossible in the present day. Stow’s story may be again told in other names; the age of Vau-



dalism has never been restricted to the days when those men lived who bequeathed the term to modern stigmatisers.

Some score of years ago, extensive alterations and improvements in the City of London, necessitated deep digging, and the disturbance of soil which had reposed for centuries. They dug through the *débris* of the Middle Ages down to

the soil, which marked the level of the Roman city. The pavements upon which its classic inhabitants had walked, the vessels they had used, the thousand articles of their domestic want or luxury again saw the light of day; but the rude hand of ignorance had carelessly exhumed them, and as frequently destroyed what did not appear intrinsically valuable; others were scattered to

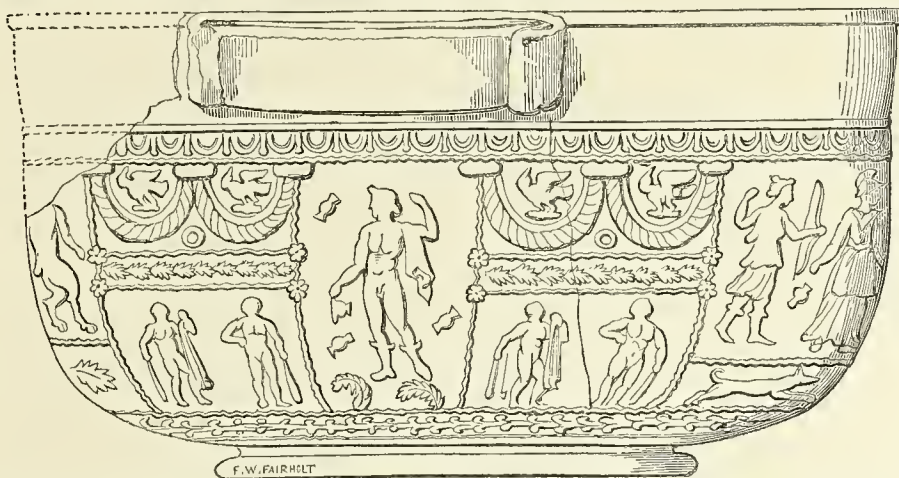


gratify the temporary caprice of the “curious” ignorant; and the opportunity was for ever lost by the City authorities, of securing a museum of their own historic monuments. What was not done by “constituted authorities,” was, however, happily fulfilled in some degree by the zeal of a private individual, who gave up time, attention,

and money, to save what was thus casually discovered. That man was Mr. C. Roach Smith; and in his museum many such valuable relics repose. It is melancholy to reflect that other equally valuable remains of ancient Art have been discovered and destroyed, or abstracted and lost. The recently printed catalogue of his museum

testifies to the value of such relics; and in his preface to it he observes:—"The portion which I obtained would also, by this time, have perished or passed away, had I not bestowed incessant personal exertion and solicitude in watching the works and encouraging the

labourers, by the most persuasive of all arguments, to preserve, and also to understand what to preserve." Thus grew up the museum of which the catalogue is now before us, and which is perfectly unique as an historic memento of ancient London.

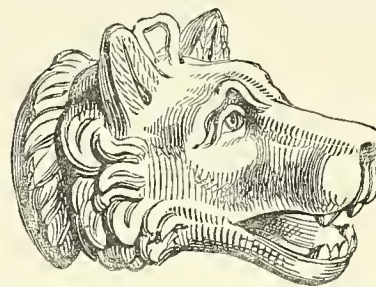


The Roman portion of Mr. Smith's museum is, as might be conjectured, singularly rich. His small statuettes in bronze testify to the elegant tastes of that great people; his colossal hand of a statue to their grandeur, and to that of ancient Londinium. Their Art is favourably

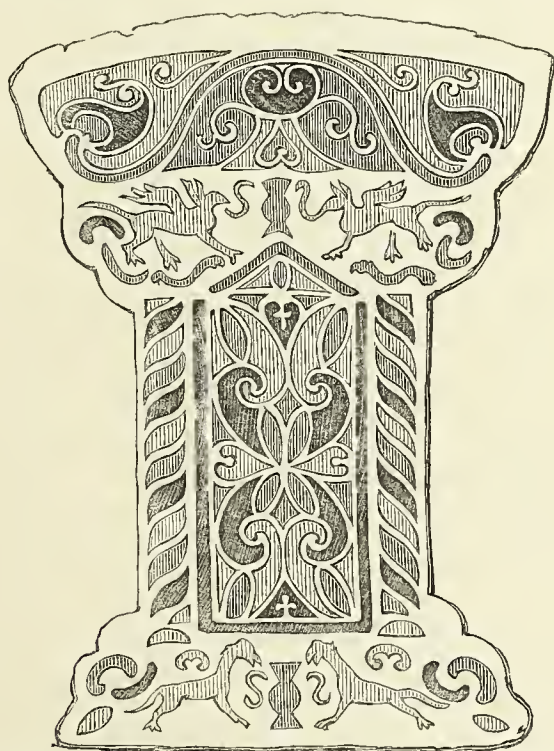
exhibited in their enamels, their general love of grace in the pottery they commonly used. The large number of articles for personal decoration are valuable also as contributions to that important but neglected page of history, "The Manners and Customs of the People." But it is not

only the Romans who are better known by such relics; for, in digging so far, we penetrate the *débris* of an after age: and hence the Saxon, Norman, and Mediaeval parts of this museum are equally valuable as exponents of the tastes and habits of our forefathers. This will be better understood by the aid of our illustrative cuts and their description.

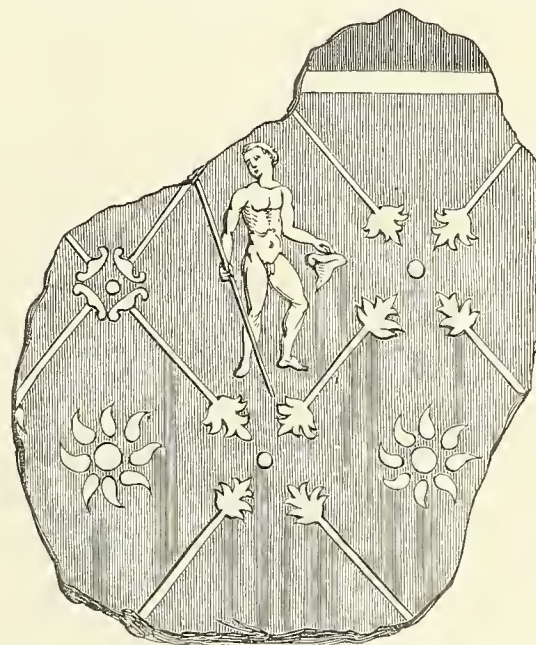
The larger vessels on our first page are formed of that richly-glazed coralline pottery generally



known as Samian ware, from its supposed origin in the island of Samos. That it was valued by the Roman inhabitants of *Londinium* is evident from the fact of much being discovered carefully rivetted. It is richly adorned with figures in relief, embracing ornamental patterns of almost endless variety, mythological scenes, and pictures of ordinary life. Two curious representations of gladiatorial combats copied from such vases are engraved in our first column. One exhibits a combat between a Thracian and a Mirmillo. In



the second, the conquered man is uplifting his hand to implore the favourable fiat of the spectators, and save him from the impending blow of the victor. In these remarkable examples we have the prevailing amusements of the Romans as faithfully depicted as we have their general

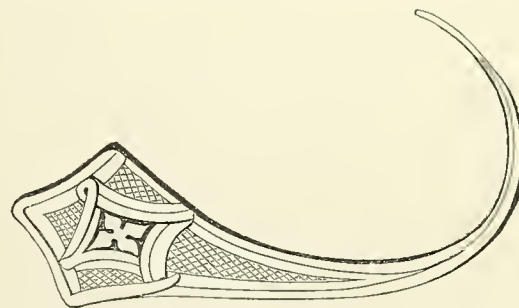


which is only now reviving with us. Mr. Roach Smith gives a curious instance of this in a fragment of glass he engraves, and which exhibits a Roman bowl with a raised ribbed pattern or pillar-moulding on the exterior, and which mode of decoration was produced but a few years since by an eminent manufacturer as a new invention.

The bronze enamelled *plaque* in the centre of the present page, is produced by the process termed by the French *champlevé*, the field being cut



good taste evinced in the dog's head upon our second page, which was intended to be used as a steelyard weight, the loop between the ears being hung to the chain of the balance; it shows most distinctly the true feeling for Art which characterised every-day life among the classic nations, and



out to the required pattern by the graving tool, and then filled with enamel. Red, blue, and dark-green are the tints used in this instance; and Mr. Smith inclines to consider it a work of the sixth century. Beside it is a fragment of a wall-painting, which gives a favourable idea of the internal decoration of a Roman house in London. It was found in Crosby Square, Bishopsgate: the ground is a dark-red, the pattern yellow,

and the border white and dark purple. It is exceedingly rare to meet with such specimens of the in-door decorations of a house of this early period in England.

Equally curious are the mediæval relics contained in this extensive private museum, but none rival in peculiar interest the various examples of richly-decorated shoes of the fourteenth century. We should have wished to exhibit one of a most remarkable kind had it been possible, which is entirely cut into a variety of elaborate geometric ornaments, and embossed with figures and scenes from mediæval legends, elucidated by curious amatory inscriptions. We give at the bottom of our page a very beautiful example of stamped leather of the time of Edward III.; and the first cut, illustrative of the present article, exhibits the sole of another, which is still more remarkable for the enrichment bestowed upon it; the long peaked toe will be noticed for its peculiarity, it was a fashion of the time that is still further elucidated in our last cut, which exhibits the toe of another shoe; and it is not a little curious to find how completely this relic corroborates the objections made to the absurd fashions by the satirists of the fourteenth century, for it was found stuffed with moss, just as they describe the fashionables of that age to have habitually ordered their shoemakers to make them, in order that the toe might curl upward.

It is as illustrations of history and manners, that we value the collection formed with so much assiduity by Mr. Roach Smith. Our sympathies go a very short way in company with the love for hoarding antiquities, but when we find them thus useful in the history of mankind, sometimes beautiful as Art, and always instructive, we hail the collector as a benefactor to knowledge; and when we still further reflect that so large and important a gathering has been literally saved from destruction by the exertion of one enthusiastic student, we feel that he has done good service as a benefactor to archæology, doubling that service also by the publication of this excellent catalogue.

—♦—
 PROPOSED :
 ARCHITECTURAL EXHIBITION
 IN GLASGOW ;
 AND THE
 ARCHITECTURAL EXHIBITION IN LONDON.

THE Architectural Institute of Scotland is a body, which appears to aim at uniting, more intimately than other architectural societies, the professional and the amateur elements of combination. Although such union has not worked well in the case of Art-associations that could be mentioned—the principle is a good one. A very serious error had been made for years, in a professional tone and bearing, which seemed to assume the utter impossibility of any architectural taste amongst the public. Popular education in the Art is required,—if only because it is at the instance of the public employer that the architect works,—and is necessarily so. Still, whilst we are glad to discern great progression in the opinions of architects, as we do in many literary efforts of members of the profession, we should be sorry to find the professional element in an association over-riden by the other,—a condition which has sometimes led—to pleasant *réunions*, doubtless,—but which has rather interfered with the real object—the cultivation and advancement of Art. Any one who has witnessed the questionable influence of certain archæological and ecclesiastical societies, in many points connected with true Art, and who stays to consider the fact of the subservience of professional talent—so far as that may be inevitable, or general—will feel the importance, after all, of maintaining a certain deference in the last resort, to those who make architectural questions their whole study, who can weigh them by the only true and practical standard, and who, we must say, are daily showing that they have a sense of their responsibilities in this progressing age, as well as that they are in a better position for gradually solving the difficult Art-questions of the day, than those

who are so ready to cavil, though spared from the actual test of *building*.

In the society in Scotland, it is quite possible that the architects and the amateurs have each the proper feeling of what may tend to the advancement of architecture. Many of the buildings erected in Scotland of late years are amongst the best of the works of the country; and the project which we have now to notice is itself one of the most gratifying evidences of the estimation in which the Art of architecture is held by our fellow-countrymen in the north, as well as one of the best steps that could be taken.

It is proposed to hold in Glasgow, in December next, an exhibition of views and models of buildings, including architectural designs,—to which we are glad to see it is proposed to add specimens of various works of Art and manufacture connected with architecture,—as furniture, carpets and tapestry, paper-hangings, and all painted, carved, and sculptured decorations. The council of the northern Institute rightly say, that exhibitions like that proposed form one of the best means in any Art, of conveying instruction to the public mind, and of exciting emulation amongst professors. We have lately urged the importance of this first argument, as an inducement to greater energy in the permanent establishment of an architectural exhibition in London.

The Glasgow Exhibition, indeed, as it will be seen, is intended to include a class of objects which were not neglected in London. The want of a place of exhibition for specimens of materials and building contrivances, has long been great, and was met in part only—and that, of course, but for a time—by the Exhibition of 1851. This want has led to the neglect of many important improvements, and, doubtless, to the charge sometimes preferred against practical men, of obstructing their application. We believe it to be no easy matter to get knowledge of such inventions, sufficient to be assured of their value in actual use. However, the exhibition at Glasgow is to embrace a wide field. Original designs; illustrations of existing structures, by means of drawings, engravings, photographs, and casts; models showing practical improvements in building; wall and ceiling decorations of various kinds; ornamental work, including carvings, castings, mosaics, objects in porcelain and glass, marbles, stained glass, fountains, and vases are to be displayed, and, in short, all objects necessary to the completion and furnishing of public and private edifices. If a more general apprehension of the nature of the mutual dependence of these several branches of Art can be brought about, great good will result. Large galleries are now being erected in Glasgow, and Mr. C. H. Wilson and others, have proceeded as a deputation to the artists and manufacturers of France, Belgium, and other parts of the continent.

Whilst this is the favourable posture of affairs in the north, we regret to say that we can report no progress of a similar kind in London. A meeting was lately held at the rooms of the Royal Institute of British Architects, at which not half-a-dozen of the leading members of the profession attended. By some it was argued that rooms should have been secured, even under disadvantages as regards the season, or the situation. It certainly did not appear that there was sufficient ground for the uncertainty, which has of late appeared to cling to this desirable project. The matter was, however, left undecided, waiting for the initiative to be taken by the Institute of British Architects; which body it was thought might secure a very good site offered in a central situation, with a view to a change from its present expensive and unsuitable apartments, and to the accommodation of the Exhibition, the Architectural Association, and the Architectural Museum. Such centralisation would be attended with very great advantages.

It is not quite clear why what can be attempted in Scotland cannot be made to succeed in London. The Institute of British Architects and the general profession have it in their power to do much for their art. But there must be a little greater activity than has been shown about many objects, important even to professional interests.

THE PHOTOGRAPHIC PATENTS.

THE most beautiful art of photography, for which we are indebted to the researches of science, appears doomed to contend with all the miserable annoyances and lamentable hindrances which arise from the doubtful character of our patent laws. Two men, whom the world agree to regard as discoverers of processes to which their names have been attached, failing in that fine spirit which prevents such men as Herschel or Arago from stooping to trade upon their discoveries, involved in this country the art of photography in the mystic net of the law, and its advances have only been efforts to break its meshes.

Daguerre was rewarded with a pension by France to make his discovery "a gift to the whole world." He ingeniously delayed the execution of the official documents until a patent had been secured in England by one Miles Berry, for "a communication from a certain foreigner resident abroad." Here was an example of an act of dishonesty by Daguerre to his own country and the world alike.

With the Daguerreotype we have not now to deal, since time, the healer of all grievances, has relieved us from that obnoxious patent.

William Henry Fox Talbot, Esq., of Lacock Abbey, in Wiltshire, has lately commenced a series of actions at law, against several gentlemen in London and elsewhere, whom he represents as infringing certain patents which he has obtained, and which he appears to imagine secures to himself a complete monopoly of the sunshine. At the same time that these actions are pending, we find Mr. Talbot applying for an extension of his patent right, the patent of February 1841 having very nearly expired. It is therefore of the utmost importance that Mr. Talbot's claims should be fully and fairly examined.

Our process of obtaining patents is so exceedingly imperfect that it enables any man to seize upon the discoveries of other experimentalists and involve them in his specification of his claims. It may be said, that his claim would not be supported by a court of law, since previous publication would invalidate the patentee's right. A wealthy man however can play with law; that which is sport to him being death to his poor victim, who dares to contest his claim. This is, as we are prepared to prove, precisely the case with the photographic patents. Let us examine what had been done previously to Mr. Henry Fox Talbot's patent of 1841: we shall then discover the extent to which he availed himself of the discoveries of earlier labourers than himself.

1.—THE PRODUCTION OF THE PHOTOGRAPHIC IMAGE.

a. In 1802, Thomas Wedgwood of Etruria in Staffordshire, took pictures on *white paper* and *white leather** which was covered with nitrate and chloride of silver.

b. At the same date Sir Humphrey Davy obtained pictures of images viewed in the solar microscope.

c. Talbot himself in 1839, published a paper on the use of the chloride of silver, in which however we discover no fact which had not been published by Wedgwood in the Journal of the Royal Institution in 1802, except the use of a strong solution of salt for the purpose of giving permanence to the picture produced. We find no mention of Mr. Wedgwood's invention in Mr. Talbot's

* The peculiar sensibility of *white leather*, noticed by Mr. Wedgwood, was no doubt due to the tannin present, tannic and gallic acid acting equally well as developing agents.

paper, although it was published in the Journal of the Royal Institution, of which Mr. Talbot was and is a member, and who was constantly availing himself of the conveniences which the laboratory afforded.

d. Sir John Herschel, and Dr. Ryan in 1839-40, published the photographic uses of the *iodide* and the *bromide of silver*, the advantages arising from the use of organic acids in combination with the salts of silver, and in particular the use "somewhat problematical of gallic acid."

e. The Rev. J. B. Reade, M.A. F.R.S. on March 9, 1839, communicated to Mr. Brayley of the London Institution, a process which he had adopted for obtaining pictures, especially of microscopic objects. Mr. Brayley lectured on the subject, and exhibited to a large audience, the pictures which Mr. Reade had produced. In this process, *infusion of galls and tincture of galls* was employed. In 1847, Sir David Brewster registers his opinion that "the first public use of the nut-galls, which is an essential element in Mr. Talbot's patented process, is due to Mr. Reade."

2.—DEVELOPMENT OF A DORMANT IMAGE.

a. Niepce, in 1814, speaks of "the gradual development of the clouded imagery" by the use of his solvents. In 1820, both he and Daguerre employ the vapours of sulphur and phosphorus, and in 1839, Daguerre publishes the use of mercurial vapour to develop the invisible images of the Daguerreotype.

b. Sir John Herschel, in 1840, especially speaks of the *development of dormant images on paper* in the chapter of his paper which is devoted to the fixing processes; and again he shows that an invisible image obtained on paper spread with a salt of gold, could be rendered visible by a subsequent process.

3.—FIXING AGENTS.

a. Sir John Herschel discovered the hyposulphurous acid, and that the salts of this acid—hyposulphites—possessed the property of dissolving the chloride of silver; and he particularly in 1840, recommends the use of *hot hyposulphite of soda* for the removal of iodide of silver from the papers on which it has been employed.

b. Mr. Reade also used in his processes hyposulphite of soda. Daguerre employed it as his fixing agent, and it was commonly used by Hunt and others in 1840.

Mr. Talbot in an affidavit filed by him in one of his actions, denies that Mr. Reade ever used any preparation of galls: upon this Mr. Reade addresses to him the following letter:—

STONE VICARAGE, AYLESBURY,
June 24th, 1854.

DEAR SIR,—On my return home after some days' absence, I find my attention called to an extract from your affidavit, referring to my use of infusion of galls as a photogenic agent; I feel it due to you to state, without delay, that there is abundant proof of my use of infusion of galls for the purposes mentioned in your specification, and of my publication of it as forming "a very sensitive argentine preparation," two years before your patent was sealed. Ever since the publication of an extract from my letter to Mr. Brayley in "The North British Review," for August, 1847, which, from the tenor of your affidavit I conclude that you never saw, my claim has been fully recognised in several of the popular manuals. The following is a quotation from one published by Willats:—"The *Calotype* or *Talbotype* is, as we have already mentioned, the invention of Mr. Fox Talbot, or is claimed by him." To this the editor adds the following note:—"So early as April, 1839, the Rev. J. B. Reade made a sensitive paper by using infusion of galls after nitrate of silver; by this process Mr. Reade obtained several drawings of microscopic objects by means of the solar microscope; the drawings were taken *before the paper was dry*. In a communication to Mr. Brayley, Mr. Reade proposed the use of gallate or tannate of silver, and Mr. Brayley, in his public lectures in April and May, explained the process, and exhibited the chemical combinations which Mr. Reade proposed to use." (You may perhaps have

forgotten that at the meeting of the British Association at Oxford, I had a short conversation with you on your own coloured photographs; I introduced myself to you as a relative of your friend and neighbour, Sir John Awdry, and I informed you that I had used infusion of galls for microscopic photographs, and fixed with hyposulphite of soda, before you took out your patent.) The effect of gallic acid or the infusion of galls in developing an invisible image was discovered *accidentally* by me, as I believe it was also by yourself, and it is certain that no one could use this photogenic agent as we have done without discovering one of its chief properties. I may state that I have often been asked to oppose your patent, but I had no wish to meddle with law, or to interfere with the high reputation which your discovery of a process, named after yourself, secured to you, by which "paper could be made so sensitive that it was darkened in five or six seconds, when held close to a wax candle, and gave impressions of leaves by the light of the moon." This, however, was both subsequent to my own use of gallate of silver, of which you appear never to have heard, and also essentially dependent upon it. My nitro-gallate paper, which I used successfully with the solar microscope, the camera, and argand lamp, was far more sensitive than any which preceded it, and I considered the important question of fixation to be set at rest by the use of hyposulphite of soda, which I have no doubt you employ yourself in preference to your own fixer, the bromide of potassium. In fact, by my process, which, as I state in my letter to Mr. Brayley, was the result of numberless experiments, the important problem was solved, inasmuch as good pictures could be rapidly taken and *permanently fixed*. My principal instrument was the solar microscope, and while you failed, as you state in your first paper at the Royal Society, to obtain even an impression after an hour's exposure, and were disposed to give up this experiment in despair, though you afterwards obtained small pictures in about a quarter of an hour, I had succeeded in producing and developing at one operation of less, and sometimes much less, than five minutes' duration the beautiful *solar mezzotints*, as I termed them, varying in size from fifty to one hundred and fifty diameters, which were exhibited in 1839 at the Marquis of Northampton's, and at the London and Walthamstow Institutions, and some in the spring of that year were even sold at a bazaar in Leeds in support of a charitable fund. The process was explained to my friends in Yorkshire, and I find from a Leeds manuscript that I proposed the nitro-gallate paper "for immediate use and diffused daylight." The ammonio-nitrate process also, which does not seem to have any definite parentage, though I believe included in your second patent of June, 1843, was among the first which I employed, and probably I was the first to suggest it. At all events, I may give you as a matter of history the following extract from a letter to my brother in Leeds, dated April 26, 1839:—"Dissolve six grains of nitrate in one drachm of water, and add liquor ammoniac, which will throw down the brown oxide of silver, but on the addition of a little more, will take it up and form a clear solution. Wash the paper and dry it. Then put one scruple of common salt in half a pint of distilled water. Wash the paper with this mixture, &c." I also propose to dissolve two grains of gelatine in one ounce of distilled water as an accelerator for the nitrate, as well as to fix with hyposulphite of soda. Had Mr. Brayley's lectures been printed, you would probably have become acquainted with my processes, as well as with those of other photographers, which were explained and illustrated by him. At all events I have never ceased most emphatically to make the claims which in your affidavit you deny to me, and therefore for the sake of furnishing a correct history of the progress of the art, I must be allowed to print this letter, as the only means left to me of meeting the case.

I am sure that the art now so far advanced, and still advancing, has our best wishes. Mr. Grove would present to you in my name a copy of my letter to Mr. Hunt,* which was written before I had heard a syllable of your present actions.

Believe me to be,

Dear Sir,
Yours faithfully,
J. B. READE.

H. FOX TALBOT, Esq.

We are now in a position to examine the claims of Mr. Talbot, as set forth in his earlier specifications. These are:—

1. IODISED PAPER.—This was used by several

* Published, "Philosophical Magazine," May, 1854.

persons previously to the date of the first patent, and several times published and sold.

2. GALLIC ACID, and the *development of a dormant image*. We have seen that neither one nor the other originated with the patentee.

3. HYPOSULPHITE OF SODA.—Used and described both cold and hot, by Reade, Herschel, Daguerre, and Hunt.

We have carefully given the dates of publication in each case; and it is quite evident that there is no one point of importance in the calotype process, which has originated with the patentee.

Reviewing Mr. Fox Talbot's labours as an experimentalist, we find him industriously working upon the ground which others have opened up. He has never originated any branch of inquiry; and, in prosecuting any, his practice is purely empirical. It is the system of putting this and that together to see what it will make. It is progress by a system of accidents, without a rule. Thus it is, that we find the calotype process was the result of an accident; and, in no respect has even the combination of which it consists the slightest claims to a scientific deduction. Herschel had employed iodide of silver, and used organic acids,—amongst others the gallic acid. Reade had used infusion of galls; consequently, Mr. Talbot, in the quiet of his ancestral home, repeats and re-repeats these experiments. That which Herschel said was problematical, Talbot could not make anything of, and his prepared papers were rejected as failures. Eventually, either his servant or himself, found that pictures were developed in the dark on the hitherto blank sheets; and hence the invention of the calotype, which is now made the subject of such unpleasant legal proceedings. If Mr. H. Fox Talbot, however, insisted on claiming his calotype process only under his patents, we should not have felt called upon to make these remarks. But first let us learn what he has done in the cases of his later patents.

Niepce de St. Victor, and Blanquart Everard, employed with much success, albumen, gelatine, and serum, on glass plates. We find Mr. Fox Talbot eagerly endeavouring to secure a patent for *something*, on *glass plates*. In this he was, however, defeated; since a few spirited individuals proved the use of glass plates by Sir John Herschel. Mr. Talbot was therefore compelled to specify for using porcelain slabs, which have never been made transparent enough to obtain a picture. If Mr. Talbot had been obliged to produce a picture obtained by the processes described in his specifications at the time of applying for each patent, some of them would certainly not have been sealed. There is yet another patent on which we have a remark. Dr. Woods, of Parsonstown, in Ireland, published an exceedingly sensitive process, in which the syrup of iodide of iron was employed. Mr. Hunt had introduced the use of sulphate of iron as a developing agent; and Dr. Frankland, in a series of most admirable researches, had determined the peculiar influence of light in producing chemical combination between the metals, and some of the alcoholic compounds. Now, all these things are combined in a mysterious patent, for the main purpose of involving the question of the use of albumen, and the *amphitype*, or doubtful image, which is a peculiarity of many of the pictures obtained on glass. By an exceeding amount of ingenuity, the President of the Royal Society and the President of the Royal Academy, were persuaded to write to Mr. Talbot a letter, begging him to resign his patent rights; and, accordingly, by a letter in the *Times* of August 13, 1852, he gives

to the public the right of using any of his patents for any purpose, *not involving the production of portraits from the life.*

So stood the case. Collodion was discovered to form an excellent agent on glass for the production of a sensitive film, capable of securing with great rapidity portraits from the life. Nothing equal to this had resulted from Lacock Abbey. Several persons avail themselves of the advantages offered by the collodion process, and aim at securing a livelihood by taking portraits from the life. Upon this Mr. Henry Fox Talbot directs his solicitor to proceed, and stating that his patents secure to him every process, howsoever different they may be from his own, which involves the development of a dormant image, various photographic artists are proceeded against.

We wish our readers clearly to understand the broad distinction between the collodion and any of Mr. Talbot's processes.

Cotton and paper are known to be composed of the same chemical elements, paper, indeed, being often only cotton reduced to a pulp, and dried on frames.

If we treat cotton or paper with nitric acid, it increases in weight, and all its characters are altered. This gun cotton, or paper, becomes very explosive, and insoluble in ether. If we examine its composition, we find the gun cotton or paper contains nitrogen, an element derived from the nitric acid, which does not exist in the original cotton or paper. We have indeed a material as different from paper as is a rump-steak from a potato.

Now in all the affidavits of Mr. Talbot it is stated that the collodion is used as a substitute for paper, that it is merely to form a skin upon the glass on which the materials used in his paper processes can be applied. This is in every respect untrue; it is not possible to produce on paper, even when iodised, the effects obtained on collodion in the same time.

The collodion is not a film on which to spread a sensitive coating. It is itself the *all important element* in giving sensibility to the resulting film. The chemistry of the process has not been fully worked out, but enough has been rendered clear to prove, that a peculiar combination is effected between the nitrogen, carbon, and silver salt to produce an exceedingly unstable equilibrium.

Collodion forms no part of Mr. Talbot's claims, and anyone may employ it. It is then said that pyrogallie acid which is used in the collodion process, is of the same character as gallic acid. It is true they are both obtainable from the gall-nuts, but pyrogallie acid is a volatile constituent of the galls, and is obtained by sublimation, while gallic acid is obtained by infusion; and is mainly due to the absorption of oxygen from the tannin, which is dissolved out by the water.

Pyrogallie acid is not gallic acid; gallic acid will not develop the collodion picture, and to pyrogallie acid the patentee lays no specific claim.

Sulphate of iron is a still better developing agent, and our readers will say surely this metallic salt and gallic acid are sufficiently unlike. Mr. Talbot does not think so. We remember being present at the meeting of the British Association at York, when Mr. Robert Hunt first published the use of the proto-sulphate of iron as a developing agent. Mr. Fox Talbot being present was invited to make some remarks on Mr. Hunt's communication. The matter was, he said, so important that he required some days to consider of it. Three or four days after, Mr. Talbot came forward with

his argument, and attempted, but in vain, to prove that since the effects produced by the iron salt and the vegetable acid were the same, that he had, as patentee, a right to consider them as identical.

If Mr. William Henry Fox Talbot had been, like Daguerre, the discoverer of a process which he had patented, no one would have disputed his right to trade upon that process. But we think we have shown that

1st. He has no claim to be considered as the discoverer of any photographic process, but merely as the deviser of processes from the results of other men's labours.

2nd. In no respect does the collodion process resemble the calotype.

Injunctions are terrible things. A friend of Mr. Talbot persuades Mr. Colls to copy for him a painting of Etty's, and forthwith, armed with this, the patentee goes to the Vice-Chancellor and obtains an injunction, under the influence of which Colls retires from the field.

Miss Wigley, of Fleet Street, first commenced taking collodion portraits for sale. Down came Mr. Talbot with his threat of an injunction. Miss Wigley, with all a woman's obstinacy, boldly stated her determination to brave alike Mr. Talbot and the Vice-Chancellor. This maiden hero was too much for the hero of Lacock Abbey, and the bachelor succumbed.

Now, we have Mr. Fox Talbot proceeding against M. Laroche of Oxford Street, and obtaining an injunction against Mr. Henderson. The trial in the former case was to have come on this month, but we find it is deferred, and cannot now be brought to issue until January. We hope the patentee has become conscious of the illiberal part he has been acting—a part, to say the least, very questionable in a gentleman, and certainly degrading to the philosopher.

We have heard of dreamy walks around the lake of Como—of a poet's meditations on the beauties of that enchanting scene awakening a desire to secure the charms of nature in permanence. Of contemplations in the green or crimson drawing-room of Lacock—we forget which—leading to the discovery of photography; and of the philosopher at home working and thinking out one of those great truths which are as stars of light to his brethren.

In some future history of the inductive sciences how charmingly all this will tell. But we have to do with the reality. Mr. Fox Talbot does over again what Mr. Thomas Wedgwood had done, and claims it as his own. He modifies processes belonging to Sir John Herschel, and the Rev. Mr. Reade, and makes them his own by patents; and, lastly, he claims as his own, photographic processes which are not included in any of his numerous patents.

THE VERNON GALLERY.

SIR ABRAHAM HUME, BART.

Sir J. Reynolds, P.R.A., Painter. C. Stodart, Engraver.
Size of the Picture, 2 ft. 3½ in. by 1 ft. 9½ in.

WE are indebted to Mr. C. R. Dod, the well-known author of "The Peerage, Baronetage, &c.," for the following particulars concerning Sir A. Hume and his family:—

"Sir Abraham Hume, Bart., senior F.R.S. and F.S.A., a director of the British Institution, &c., was the eldest son of a baronet of the same name, seated at Wormleybury, in the county of Herts. He was born on the 7th of February, 1748-9, old style. He married, in April, 1771, Amelia Egerton, daughter of the Right Rev. John Egerton, D.D., Lord Bishop of Durham, and sister of the last two Earls of Bridgewater.

He succeeded to the baronetcy on the death of his father, October, 1772, served the office of high sheriff of Herts in 1774, and was elected a fellow of the Royal Society in 1775. His wife was raised to the rank of an earl's daughter by royal license in 1808, and was known in society as Lady Amelia Hume. She died in 1809, having had issue two daughters, namely, the wife of the well-known Sir Charles Long, afterwards Lord Farnborough, and the first wife of the late Earl Brownlow, which two ladies were the coheirs of Sir Abraham and Lady Amelia Hume.

"He died at Wormleybury, in his 90th year, on the 24th of March, 1838, when his title became extinct."

As the possessor of a fine collection of pictures by the old masters, some of which were frequently seen by the public in the rooms of the British Institution, a portrait of Sir A. Hume, by his intimate friend Reynolds, cannot be considered out of place in the Vernon collection. He resided for some time in Venice, where he purchased many paintings of that school, especially some fine examples of Titian, whose life he wrote and published; these pictures, at his death, became the property of his son-in-law, Lord Alford, afterwards the late Earl Brownlow, upon whose decease, last year, they came into the possession of the present Earl, a minor; they are now dispersed at the various mansions of the Brownlow family.

Dr. Waagen, speaking of his visit to Sir Abraham to inspect his gallery, says:—"Intellectual animation and vigour make a most pleasing impression on me, and I therefore rejoiced heartily at the lively interest with which the old gentleman did the honours of his collection." This was written but a short time before the death of the baronet; Reynolds must have painted his portrait when in the prime of life; it is executed in a free but firm style.

ART AND ARTISTS IN BERLIN.

IT is now about ten years ago, that a vigorous and manifold Art-life began to manifest itself at Berlin. Whether we may agree or not with the eminently romantic Art-taste of King Frederic William IV., still, it cannot be denied that he, more than any of his predecessors, gave an impulse and encouragement to Art. What had been done under his father, Frederic William III., by men like Schinkel, Schadow, and Rauch, formed, moreover, a worthy and deserving precedent to these later endeavours. It is equally interesting and curious, that the present king did not find sufficient ideal materials in the Prussian metropolis, and that other magnitudes were to be called in to aid from Munich, Düsseldorf, &c. This arose because the mind-power of Berlin had been confined, some twenty or thirty years ago, to a merely literary-critical activity, to which Art formed a mere accessory. Berlin became—be it said as a warning to others—*blasé* in its exclusively literary tendency, and lost almost the sense of anything real and tangible in nature and history. A reaction was necessary, and it fortunately was brought on by a determined reversion to *matter*—in architecture, painting, and sculpture. It is chiefly owing to Rauch, that the latter branch of Art, which is most apt to degenerate into a merely traditional idealism, allegoric and symbolic, retained a *healthful*, realistic basis, in combination with a deep meaning and a high degree of technicism.

In architecture, Oberbaurath Stüler may be considered as the chief representative of a somewhat new style and tendency; and his new museum, although connected with that of Schinkel (the old museum) by a gallery, is after all, a fully independent work. The inducement for this new structure had something of the arbitrary in it. The "Antiquarium,"—the original works of sculpture and painting, were sufficiently accommodated in the building of Schinkel, and there remained but the royal *Kunst-Kammer* (collection of antiques), the Egyptian museum, and the splendid collection of engravings which it was desirable to centralise, but which could have been accomplished in comparatively small spaces. For the sake of filling that huge structure erected near the *Kupfer-graben*, the idea was resorted to, to collect *casts* of the renowned sculptured Art-works, and to exhibit them in the larger rooms—a collection, which, at any rate, would seem more appropriate for an academy than a museum of Art. But Stüler



SIR ABRAHAM HUME BART

FROM THE PICTURE IN THE VERNON GALLERY.

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J. JOHNSON, ST. PAUL'S CHURCH-YARD.

LONDON: PUBLISHED FOR THE PROPRIETOR.

took up his subject quite from an original point of view, and while, in all other cases the architect only endeavours to create a fit and advantageous locality for the placing and the viewing of the subjects exhibited, and combines the architectural idea of the whole into an uniform organism, so to say,—Stüler created for his statues and sculptures an especial architectonic and decorative medium, which is connected with them into one ideal harmony and uniformity. Thus, for the Egyptian department, he built an Egyptian temple, and adorned its walls with imitations of Egyptian paintings; thus, in the Greek, Roman, Mediæval, and Italian departments, we find Greek, Roman, Mediæval, and Italian architecture, with all their columns, vaults, and cupolas. Added to this, there are on the walls views of those countries, Egypt, Hellas, Sicily, and so on, in a thorough modern style and execution; most of the sculptures, however, are placed advantageously. There are persons who say that this mostly well-executed *ensemble* of the details of all styles, affords merely pleasant images to the passers-by of these galleries; while it is better to assume that whatever is beautiful and pleasing in any way, has its absolute value. "Tout le genre est bon—hors le mauvais."

Another important specimen of modern Berlin architecture is the newly-erected church of St. Jacob, as well as the plan, and what has been completed, of the new Berlin *Dom*. The former exhibits the style of the old Basilicas; and the colonnade built in the circular arch style, and which surrounds a sort of garden adorned with the statue of St. Jacob, possesses what may be called a solemn air of amenity. It is objected, on the other hand, that the three naves, combined together without any artistic articulation (*Gliederung*), and the minaret-like square tower, which does not stand in any architectural connection with the main building, are a new *spelling* of Art without expressing any clear Art-idea at all. The same opinions have been applied to the new *Dom*; but here, every proportion is intended to convey the idea of increased grandeur—the interior consists of five naves with four open rows of columns and vaulted colonnades, and two campaniles to rise beside the Basilica. This plan also, like that of St. Jacob's church, it is said, rests on an Art-idea materially improved, but on a plan blinded (*verblendet*) by the religious romantic. It is believed that the new church of St. Peter's, built by Hofbaurath Strack, corresponds more with the current opinions and tastes of German criticism. This church is built in the pure gothic style, combining therewith a tastefulness of construction, an inventiveness of detail, which still enhance the worth of this graceful building. There are persons who greatly extol the activity and works of Strack, representing him as a truly scientific architect, looking with a steadfast eye at the great object of Art. The intermediate place between the above two styles may belong to the cupola of the royal chapel on the west wing of the palace, built by Schadow, in the Byzantine romantic style. The exterior view of the cupola is grand; and the interior, in the form of a huge cylinder, consisting of a double row of round arches and niches, ending in a flat vault, presents also a noble and harmonic view.

To whichever of the two contending parties of Berlin Art one may belong, it is still obvious, that this very contention and the discrepancy of Art-tendencies, engender, by their very existence, the spirit of research and progress. Twenty years ago, Schinkel was the absolute monarch of Berlin architecture; everything was cut out according to the *antique*, because he chose to derive his inspirations from that source. Whatever great things this worthy artist has achieved (even by the mere dispelling of the previous gingerbread style); still, the rigid forms of antique architecture, in their exclusive use, lead to a certain monotonous uniformity, especially in the erection of *private* buildings: everywhere a line of smooth walls, with rectilinear windows, extending over the buildings of whole streets, &c. Schinkel himself, had soon become aware of the fruitlessness (*Entwicklunglosigkeit*) of this tendency, and his genius created in the Academy of Architecture, the *Bauakademie*, an original building, abounding in a variety of Art-motives. His candid and energetic endeavours became an inheritance of his successor, which is now even felt in the merely practical and domestic structures of the Prussian capital.

It is the architect M. Hitzig, who, at least chiefly, has brought on a reform in that part of Berlin Art. The house of the sculptor Drake, with two stories, with stone balconies, of which the upper rests on Caryatides; the large corner house on the Exercierplatz with numerous balconies; the house of the wine-merchant, M. Krauze, with numerous busts of poets and composers;

and many others, spread over the town, bespeak M. Hitzig's manifold talent and inventiveness. Their inner arrangement is equally elegant and adapted to the purpose. M. Hitzig's buildings combine, in their exterior, plastic solidity with a graceful charm of form, and the eye glides with satisfaction over the variety of his arrangements, conveying to the mind the idea of a beauteous whole. Like him, other architects endeavour to abandon the hideous Barrack style (!) amongst which endeavours the splendid new Opera House of Baurth-Langerhaus occupies the chief place.

But in the development of Art also, everything is co-ordinated to each other, and consequential to each other; because, if the architectural style of Schinkel selected especially sculpture for its most cherished aid, the modern romantic architecture—that Renaissance of old-Christian and Byzantine-Romaic forms—clings obviously and naturally to the co-operation of painting. Thence, the calling of Cornelius to Berlin was closely connected with that new Art-tendency, as well as the order given to Kaulbach to adorn the vast staircase of the new museum with a cycle of mural paintings. This cycle—a wondrously rich historical Epos of a philosophical and symbolic character—reaches the highest pitch of Art-conception. Akin to this are to be placed the frescoes in the process of execution at the cemetery (*Campo Santo*) of the new *Dom*, designed by Cornelius. A rich array of pictorial ornament shines on the walls of the new museum; and a most motley carpet, as it were, of paintings will completely cover the interior of the new Chapel Royal—a technically improved imitation of Byzantine mosaics. Sculpture, however, has also not been neglected—statues, friezes, and pediments in alto-relievo are everywhere to be placed; and all these call for the talent, if not the genius, of the artist.

In the department of sculpture, the tendency towards character and reality is undoubtedly most pronounced; and there is scarcely any notable sculptor who may still adhere to the meaningless style of a formal and stiff idealism. It was Frederic Tieck, who can be considered as one of the last representatives of the merely idealistic tendency of the Berlin sculptor-school. How mistaken this style undoubtedly is, is best shown in Tieck's Bust of Goethe, at Weimar, whose splendidly plastic head he yet *wanted* to idealise; in fine, in almost all the later works of that highly-gifted artist.

The real founder of a *sound* and realistic style, which now distinguishes the works of Berlin sculptors, is Rauch; who, like a Janus, stands between the former and present epochs of his Art. With him, the handsome ideality of the antique is intimately connected with the modern principle of an art seeking after the characteristic, and pronounced. Nowhere, in his works, the former dwindle into shallow formalism; and nowhere, also, does he, in attempting to seize the characteristic, exhibit the purely momentary and accidental. Wherever, after careful studies, he enters on the rendering of the personal gait or the costume, it is never done without elevating those characteristic specialities into a great *ensemble*. He undertook to combine in his works liveliness, reality, individuality, and *elevation*; and thus he became, in brass and marble, the historian of Prussian sculpture. The death-slumbering Queen in the vault of Charlottenburg, the Generals Gneisenau, Scharnhorst, &c., were the precursors of the grand "Frederic" monument at Berlin, which has combined a glorious epoch of Prussian history in one of bronze; as it also exhibits a most refined individualisation of historic costume and personalities, and the most careful technicism, even to the minutest detail. In the same way, Rauch's purely ideal (imaginative) figures—his "Psyche," "Victory," his "Albrecht Dürer,"—exhibit a breath of life and reality, which Tieck and his school could never have achieved,—because "it is not the weakening down of forms which can ever produce an Art-sculpture."

Next to Rauch may be placed Drake, whose "Victory Group" on the Schloss-Brücke is a great ornament to the Prussian metropolis; and the gallery of great men represented in stone and colour—one of the latest Art-enterprises of the King—will receive the bust of Rauch by Drake. There are those who believe that the sculptors of the old traditional idealism had no conception of the great completeness of technical execution, pervading the works of this modern artist. Another notable sculptor of the present Berlin Art-school is Kalide, in whose "Bacchante" reality and nature have achieved a great triumph. It represents a finely formed woman, who, in an ecstasy of pleasure and exultation (*wohllustigen Verathmen*), throws herself backward on a panther. Here one

sees almost the heaving-up breast: the model appears like pulsating life. This work may be called an open protest against all monkish and shallow idealism; as M. Kalide gives whole, unveiled nature, sculptured after healthy, vigorous models. Still, the posture is questionable—as that, what cannot be but momentary, is fixed in rigid rock. In this respect, an analogy exists between the "Bacchante" and Kiss's "Amazon." The latter also presents to us the acmé of an action—the momentary climax of the contest; but it is to be questioned whether the stone be the fittest material for these quickest pulsations of action and life. Numerous junior sculptors, as Messrs. Afinger, Blänes, Schievellein, W. Walf, &c., are engaged at the great public buildings, in all whom the healthful principle of the new Berlin sculpture-school is apparent.

Cornelius, who, for a long time had ruled independently at Munich, until Kaulbach, guided by a philosophical mysticism, passed beyond the somewhat catholic limits of the former school,—Cornelius, has not had any marked influence on the progress of Berlin Art. His compositions for the Campo Santo of the new *Dom* are well adapted to that old-Christian architectural style; but the meridian of Frederick the Great and Fichte will hardly be a fit abode for similar Art or other tendencies.

That which may be called the sentimentally æsthetic tendency of the preceding twenty or thirty years, is still apparent in the works of Begas, Magnus, Schirmer, &c. A frequent leaning, however, towards genuine historical painting and truthful reality, appears as well in the younger Art-school. Schraders, Wallenstein, and Zeni, present a strength in the physical seizing of character, and a truth of colour not usually met with in German modern pictures. Amongst the landscape painters, E. Hildebrandt occupies the first place. He represents the full reality of what nature offers in her fairest moments to his most impressionable eye and his great susceptibility and feeling. In his travels through Portugal, the Canary Islands, and the Baltic, the different appearances of land, sea, and air have furnished to him a most rich and varied store, of which he always disposes to great advantage.

Thus, we have laid before our readers a brief list of active talent, power, and contest in the Prussian metropolis. All departments of Art strive after the characteristic; but not in all, as in that of sculpture, has there been found a centre around which the vigorous and healthy elements could place and arrange themselves in high emulation. The lengthy *provisorium* of the chair of the Royal Academy, cannot so well act favourably on Prussian Art and Art-works, because "in Art the individuality of a *leading personage* is of more import than all rules and regulations, which remain stiff and unchanging; while time and its demands are varied, and drive men and artists in a variety of directions."—[Translated and Abridged from *Deutsches Museum*.]*

CHEMICAL GLEANINGS.

New Vegetable Bronze-Coloured Pigments.—M. L. Denzer has recently discovered some new bronze-coloured pigments, of remarkable beauty, in the result of combination between Brazil or logwood and alumina. It will be evident from this general indication that the colouring matters in question are of the nature of lakes. The preparation from Brazil wood is thus developed. A concentrated decoction of Brazil wood being made, and allowed to stand at rest for some days, for the purpose of depositing associated impurities, a portion of alum, the exact quantity only discoverable by practice, is added. As the solution cools, a precipitate deposits until the remaining fluid at length becomes clear. The precipitate, as first generated, is sometimes rather impure; it requires, therefore, to be washed with water, by which treatment it is rendered fit for use. If the precipitate or lake in question be spread in a moderately thick layer over paper, and allowed to dry, the result is a varnish or glaze of the most beautiful gold tint imaginable, tinged in the slightest possible degree with green,

* The reader will, we have no doubt, at once perceive, that this translation is the work of a foreigner: we have made no alterations in his phraseology, except a few verbal changes, in order that the spirit of the original might be the better retained.

so as to present an aspect like the resplendent hue on the wings of certain insects. The best method of using the pigment, however, consists in mixing it with a mixture of size and wax dissolved in soap, then distributing it over the paper by means of a brush. Thus employed, it may, when dry, be polished with an agate. The corresponding colouring matter, prepared from logwood, possesses similar general properties, but its mode of preparation is different, and its tint has somewhat of a copper hue. Numerous trials have led to the adoption of the following proportions as best adapted to the generation of these beautiful colours:—1. Boil 10 lb. of Brazil wood in several consecutive portions of water, until all the colouring matter is exhausted; then allow the decoction to stand for eight or ten days in a wooden tub. A sediment falls, from which the overlying liquid is to be separated by decantation, and poured into a clean vessel. A portion of this is to be heated, then 5 lb. of alum dissolved in it whilst hot, and the solution mixed with that which remains. After the lapse of about eight days, the precipitate will have fully deposited. Let it be frequently strained through cloth until it acquires a pasty consistence, and preserved in that condition for use. 2. Boil 10 lb. of logwood with two successive portions of river water, and evaporate the strained decoction to one half; next add 10 oz. of chloride of tin, and strain the precipitate through cloth. 3. Prepare and concentrate the decoction as in the preceding case; add 10 oz. of alum and allow it to dissolve. Next sprinkle in gradually powdered bichromate of potash as long as a sample taken out and spread on the paper appears of a dark blue; $1\frac{1}{2}$ oz. of bichromate of potash will be generally sufficient for this purpose; more is apt to injure the colour.

A New Process for rendering Collodion more Sensitive.—Dr. Woods, in a recent communication to the "Philosophical Magazine," has given the particulars of a process by which collodion is rendered so sensitive to the photographic agency, that the generation of a picture is literally instantaneous. By means of this newly-discovered solution, Dr. Woods has succeeded in taking a very good picture of a building on a bright day, in as short a time as it was possible to uncover and cover again the aperture in the camera with the hand. The length of the focus of the lens was 6 inches, and its aperture $\frac{3}{8}$ of an inch in diameter. The process differs from the usual collodion one in substituting a mixture of iodide and chloride of iron for iodide of potassium, and using collodion, which holds in solution some common salt. The precise formula employed by Dr. Woods, is as follows:—

Take of sulphate of iron . . .	40 grains.
" iodide of potassium . . .	24 "
" common salt . . .	6 "
" spirits of wine . . .	2 ounces.
" ether . . .	2 drachms.
" strong hartshorn . . .	3 drops.

Powder the salts and mix them well together, add the alcohol and ether, and, finally, the ammonia. The precipitate is to be allowed to subside. The method of preparing the plate is this:—mix one part of the clear solution with three parts of collodion, to which has been added a saturated solution of common salt, in the proportion of one fluid-drachm of the salt solution to four ounces of collodion. Distribute a surface over the glass plate in the usual manner, and immerse for a minute or a minute and a half, in a neutral solution of nitrate of silver, 30 grains to the ounce. The picture is to be developed by means of a solution of sulphate of iron, one scruple to an ounce of water, and finally fixed by means of hyposulphite of soda. A very beautiful picture Dr. Woods also states may be obtained by employing the developing solution of sulphate of iron, of the strength of 20 or 30 grains, to 4 ounces of water, and adding to the hyposulphite wash a strong solution of ammonia, in the proportion of 20 drops of the latter, to 6 or 8 ounces of the former. The iron solution, he remarks, should be well washed off before the plate is immersed in the ammonia and hyposulphite. Any alkaline action in the bath or the collodion gives rise to cloudiness; hence, the ammonia employed should be kept at a safe distance from the other materials.

THE FESTIVAL AT OXFORD.

THE Mayor of Oxford has commemorated his official year by an "evening" that will be long remembered in venerable Oxford, and by the many distinguished guests who enjoyed his hospitality, and that of the heads of colleges by whom he was so courteously and generously seconded. Mr. Richard James Spiers is a tradesman of his native city; neither less nor more: he deals chiefly in objects of Art, and to the taste and enterprise manifested by him in the various original works he has issued, we have borne frequent testimony. Moreover, he is, in the best sense of the term a gentleman, universally esteemed and respected—and deservedly so—not alone by those with whom he has had long intercourse, but by those who are comparatively strangers to him, but who estimate and value those courteous habits and conciliatory manners which confer dignity upon any rank. Hence, therefore, he was enabled to do that which probably no other citizen of exclusive and aristocratic Oxford could have done—to draw around his hospitable board all the leading authorities of the colleges, and to associate with them, in harmonious and profitable fellowship, not only men of science, art, and letters, but those comparatively humbler inhabitants of the city, who have hitherto been divided from them by almost impassable barriers. The result cannot be otherwise than salutary to all classes. It has been well said that the true "levelling system" is to raise up one order without lowering the other. While the scholars of Alma Mater lose nothing, the citizens gain much by occasions such as that to which we refer: and there can be no doubt that from the mayoralty of Mr. Spiers will be dated a far better feeling, a more real sympathy, and infinitely more of practical good, in the ancient and venerable city, over which Mr. Spiers has so auspiciously presided. We imagine the "evening" referred to was suggested by the experiment of Alderman Challis, the late estimable Lord Mayor of London, who in calling together at the Mansion House the "celebrities" of England, departed wholesomely from a long established custom, which taught that the chief enjoyment of life consisted of eating and drinking. His example has been gracefully imitated by the Mayor of Oxford: the city of learning was, as it ought to have been, the earliest to take up so wise a plan: and, as we have intimated, Mr. Spiers was, for many reasons, the proper person to adopt it there. His evening was a great success. Upwards of fifty distinguished ladies and gentlemen, all honourably associated with science, art, and letters, were invited by Mr. Spiers from London; arrangements had been previously made for their comfortable accommodation; the arts (with which we have chiefly to do) were represented by Mr. Knight, R.A., Mr. McDowell, R.A., Mr. Frost, R.A., Mr. E. M. Ward, R.A., Mr. Calder Marshall, R.A., Mr. Durham, Mr. Noble, Mr. Shaw, F.S.A., Mr. Fairholt, F.S.A. and others. These gentlemen were large contributors to the enjoyment of the evening. The Town Hall was fitted up with an almost incredible number of works of art, sculpture, paintings, drawings, engravings, illustrated works, &c. We have not space to enumerate, but certainly so extensive and valuable a collection was never brought together at any private "gathering." A very large proportion of these were contributed by some of the college magnates; Dr. Wellesley in

particular sending many of his rare portraits, and his costly assemblage of drawings and sketches by ancient masters. It may also be added that some twenty-five of the copies from the pictures of Her Majesty,—engraving for the *Art-Journal*,—were also honourably conspicuous in one of the best rooms. The guests amounted in number to twelve hundred; they composed nearly every gentleman of note in the city and its neighbourhood, with all the more prominent officers and scholars of the University.* Nearly all the stranger-guests remained in Oxford for the two days succeeding; when, by previous arrangement, the Mayor "guided" his guests to all the objects of attraction in the City: the Bodleian and Ratcliffe libraries, the Museum, and all the colleges, with their beautiful walks and gardens. On the first of the two days, lunch was provided for the Mayor's guests, in one of the venerable halls of Christ Church, and on the next day, in the large and beautiful hall of Magdalen College; the senior and junior proctors acting as hosts and their several college associates joining with them in giving cordial and hearty welcome to the visitors. On the two evenings, entertainments were provided—by the Mayor at his private house, and by Dr. Daubeny at the Botanic Garden. During the various visits to the libraries and colleges, the visitors were accompanied by the several authorities; every object of interest was exhibited to them; and it is not too much to say that both the hosts and the guests seemed to feel exceeding enjoyment, and to consider that a mutual compliment had been gracefully paid. It was impossible, indeed, that any visitors of any rank could have been treated with more courtesy or with greater attention: part of this pleasant issue was no doubt in consideration of the high and honourable positions which many of the visitors occupied in science, art, and letters; but a part also was the result of personal esteem and respect for the mayor, which originated a desire to do honour to his guests and to prevent the possibility of disappointment arising from the visit.† To the Mayor, this result must have been highly gratifying; it certainly was not less so to his guests: and we believe it was equally so to the authorities of the University, who bestowed so much time and so much hospitality, in the reception of the visitors. An impression was thus left which cannot fail to work well. An experiment has thus been tried—and successfully—that will no doubt lead to other receptions of the kind by other corporate bodies of England.

* On the two days succeeding, admission to the rooms was freely given to all applicants, when, we understand, upwards of 20,000 persons passed through the rooms, examining the several works of Art which had been the enjoyment of the preceding evening. This was a very important feature; for thus pleasure and information were largely accorded to "the people" of the town.

† On leaving Oxford, a communication (of which we append a copy) was drawn up and signed by between sixty and seventy of the mayor's guests:—

To the Right Worshipful the Mayor of Oxford, Richard James Spiers, Esq., &c., &c.

OXFORD, June 24th, 1854.

DEAR SIR,—We cannot feel justified in leaving Oxford without discharging the agreeable duty of expressing to the Vice-Chancellor, the Proctors, the Heads of Houses, and the other authorities of the University, our very gratified sense of the courtesies and hospitalities we have received from them during the period of our visit to this city as your guests.

We have been largely indebted to these gentlemen for the information we have obtained, and the intellectual pleasure we have enjoyed, in the ancient and venerable city, honoured and endeared by so many ballowed associations, more especially to artists and men of letters.

And we ask you, dear sir, to convey to them our very earnest thanks for enjoyments that will remain among the happiest memories of our lives.

We are, &c.



SUMMER.

Designed and Drawn on the Wood by MARY E. DEAR.

Engraved by DALZIEL, Brothers.

THE GREAT MASTERS OF ART.

No. XXX.—ALEXANDER FRANCIS DESPORTES.



Desportes

THE reader who has followed us through the entire series of biographical sketches which have appeared, with but few intervals, each month of the last three years, in our pages, can scarcely have failed to remark that nearly every class of painting has been represented therein, in the persons of some of its most eminent masters. History was exhibited in the works of Rubens, Rembrandt, N. Poussin, Le Sueur, Jouvenet, &c. &c.; portraiture in those of Vandyke, Velasquez, Rubens, and Metz; genre-painting by Teniers, Bega, Ostade, Fragonard, &c.; landscape by Claude, Ruysdael, Both, &c.; cattle-painting by P. Potter, Wouvermans, Du Jardin, Gericault, and others; the *cuisine*, or "still-life," as it is more familiarly called, in the works of Kalf; flowers in those of Monnoyer; architecture by Steenwyck and Robert; and allegory by Albert Durer and some whom we have previously named. There remains, however, one class of subject yet untouched, which, for want of a better name, we shall call "dog-painting," taking as our examples of this department of art, the pictures of Alexander Francis Desportes.

Pictures of this description are occasionally to be found among the works of the later Italian painters, with whose names even the public, generally, are unfamiliar; they are, however, frequently to be seen among the productions of the Dutch and Flemish schools, of which

Rubens and Snyders furnish the most illustrious examples; these two painters portrayed the "passions" of the dog—its mere animal qualities as distinct from those in which the creature



seems to rise above its nature; but it remained for our own Landseer to develop its ennobling characteristics—those which ally the dog to, and make it the intellectual companion of, its master. A group of dogs from the pencil of

Landseer conveys to our mind almost as perfect an idea of rationality as would a group of human beings; and this it does, not because the artist raises them above the natural limits of their species—endowing them with attributes they do not possess—but because he brings out those qualities which we know them to have: so that we recognise, and we confess with them, a community in the affections by which they are moved. He defines and contrasts character, and gives to his art a motive which before his time was not understood as appertaining to it. If this race of animals possessed the gift of language, they would acknowledge him to be their greatest benefactor, for elevating them in the scale of the brute creation, and for eliciting a feeling of kindness, and of generous, social sympathy from the human species, which man, generally, had denied to them, till Landseer showed how much congeniality of disposition—we might even add similarity of character—actually exists between the dog and his master, and that the former is in every way worthy of the regard and friendship of the highest order of created things—man.

Sneyders, or Snyders, to whom reference has just been made, had numerous imitators and pupils; the most distinguished of whom were N. Bernaert, P. Boel, Carré, Hondius, Molyn the younger, Vanhrucht, Verheyden, and Paul de Vos; all these were of the Dutch or Flemish schools. The French school, though it had flourished for a period of one hundred and fifty years, had never "condescended," (as M. Charles Blanc expresses himself in his biography of Desportes in the "*Vies des Peintres*," from which the materials of this notice are gathered,) to paint animals, as the "principals" of a picture, prior to the appearance of Desportes, who was a pupil of Bernaert. Amid the din of politics, and the commotions of the long and sanguinary wars which the reign of Louis XIV. witnessed, the Arts flourished in a high degree in France, under the patronage of that luxurious monarch; and as hunting formed one of his favourite pastimes, it would be only natural to expect to find among the artists of the time some one whose genius would incline towards the prevailing taste of the king and his court; such an artist has come down to us in the works of Alexander Francis Desportes.

This painter was born in 1661, at Champignelle, in Champagne: his father, a wealthy farmer, sent him at the age of twelve years to Paris, placing him with an uncle who was established in business there. Soon after his arrival he was taken ill; and, while recovering, his uncle put into his hands an indifferent engraving, which the boy copied in bed. He succeeded so well with his self-imposed task, that his relatives at once decided on educating him for an artist, and, accordingly, he was introduced to Bernaert, who was then established in Paris, and was in good repute as an animal-painter, having acquired from Snyders the bold and firm touch which the latter exhibited in his pictures of lion-hunts, the combats of wild animals, and of attacks on wild boars, and others of a similar description. These, however, were not quite the sort of subject to which the taste of the young French artist inclined; he acquired the energy and vigour of his master, but turned it into a less wild and a more graceful form, contented to portray on his canvas the favourite sporting days of the French noblesse and their hunting scenes, instead of the battles of infuriated savage beasts, and the pastimes of men scarcely less savage, which Snyders and Bernaert delighted to paint: they were the Salvator Rosas of their Art, who revelled amid the storms and thunder of animated nature. It was only occasionally that Desportes followed the track of his immediate predecessors; an example of which will be given hereafter.

Bernaert and his pupil were soon separated, death having removed the former before his young disciple had profited so greatly by his teachings as he would have done, in all probability, had the life of the master been prolonged;

yet it is easy to see in the vivid colouring of Desportes, and in his firm and vigorous touch, that the example and instruction of Bernaert were not lost upon him. It is quite certain that by this time he had made sufficient progress to satisfy himself that he could dispense with the assistance of any other master, for he had none, but set zealously to work to apply the knowledge he had already gained, in simple reliance on his own energy and powers. Having determined in his mind the class of Art he would follow, he gave his whole time to the study of such objects as would serve to embellish his compositions—the living model, plants, fruits, vegetables, animals

or every kind, both living and dead, and landscapes. In after life, when induced to undertake portraiture, he found the advantage of the wide range of study he, at that time, imposed on himself. Before he had reached the age of thirty his reputation was made.

But his first appearance as an artist in the fashionable world was not in the capacity of a painter of hunting scenes. Certain Polish noblemen whom he knew in Paris, and the Abbé de Polignac, Ambassador of France at the court of John Sobieski, King of Poland, persuaded Desportes to accompany them to the latter country. On his arrival he painted the portraits of

Sobieski and his queen, and at once was established as a favourite at court, the Polish grandees being most solicitous to sit to him: he was loaded with presents, and, still more, with flatteries, during the two years he remained in Poland. At the end of this period an irresistible desire to return to France urged him to set out for Paris.

Hunting, in the reign of Louis XIV., was almost a ruinous pastime to those who indulged in it at their own cost; for the king himself set an extravagant example to his subjects in the extent of his hunting establishment, which formed almost a little army, that entailed an



annual expenditure of several millions of francs. The woods and forests in the environs of Paris were carefully preserved, and well stocked with animals of every kind suited to the chase. Ramhouillet and Fontainebleau, which during nine months of the year were left in gloomy solitude, became in the remaining three, animate with the voices of bold hunters, and the rushing of dogs over the short turf and the seared leaves that covered the ground of those extensive forests. From all points there came to the "meet" keepers, whose business it was to direct the huntsmen to the lairs of the wild beasts, detachments of *gensdarmes*, livery servants, nobles

and courtiers well mounted, king's messengers, carriages filled with ladies to witness the "throw off," pages on horseback, cross-bow-men, &c., and a pack of two or three hundred dogs. The king always appeared last on the ground, heralded by an officer, who proclaimed the hunt. With such a prelude to the pastime, it is only reasonable to suppose that Louis was more enamoured of the state and ceremony which surrounded him, than with the excitement and interest of the chase that followed: even at that period we managed, in our opinion, these things better in England than our continental neighbours.

The class of painting that is limited to such scenes as these is not of a high order of Art, but it affords ample scope for the display of talent in composition, in correct drawing, and anatomical knowledge of figures and animals; life and movement are the qualities which the painter must strive after chiefly, which, united with effective grouping and the gay colouring of courtly pageantry, will render his work pleasing, if not instructive. It is rather extraordinary that in England, where hunting is such a favourite pastime, we so rarely see good pictures of this class.*

* To be continued.

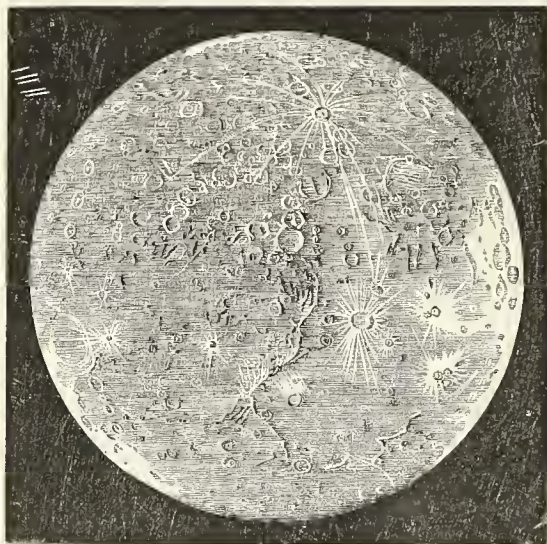
PHOTOGRAPHY APPLIED TO ENGRAVING ON WOOD.

[To this very important subject the attention of artists has been much directed; hitherto, however, with but partial success; it has been found impossible so to obtain an object direct upon the wood-block, as to render it fit for the hand of the engraver. Several attempts have been, from time to time, submitted to us, but in no one instance have we found an example capable of being engraved. The advantages of such an improvement are obvious; if the object can be placed immediately upon the wood, without the intervention of the draughtsman, considerable expense is saved, and much greater accuracy secured. The difficulty has arisen from the "imperfectness" of the object when placed on the wood by the influence of light alone; the engraver, however skilful, cannot engrave it so as to render the engraving effective. Hitherto, therefore, as we have said, all attempts that have come before us have been failures. For woodcuts, indeed, we have frequently received aid

from photography, but it has been by merely making them (on paper) auxiliaries to the artist in drawing on the block, upon which his drawing is generally traced from the paper.

The accompanying letter, with which we have been favoured by the Rev. St. Vincent Beechey (son of Sir William Beechey, R.A.), not only encourages our hopes that this very desirable object may be attained, but almost convinces us that it is accomplished; for our readers will perceive that the accompanying wood-engraving is quite as clear and "emphatic," so to speak, as it could have been from any pencil drawing. To this enlightened gentleman our thanks are due, and not less so to the able and persevering engraver to whom we are no doubt largely indebted for the issue.

It will be difficult to overrate the enormous advantages that will accrue to Art, if this successful experiment shall lead the way to ultimate success. To the wood-engravers it will be a rich mine; to those who employ them a most valuable auxiliary; while the public will in many ways profit—chiefly by obtaining a purer, more accurate, and higher order of Art.]



To the Editor of the Art-Journal.

SIR,—Enclosed I send you what I believe to be the first fair specimen of a woodcut engraving, executed by Mr. Robert Langton, of Cross Street, Manchester, upon a block on to which I have succeeded in transferring it in a condition exactly suited for the graver. It is a photographic copy of the celebrated map of the moon delineated by James Nasmyth, Esq., of Patricroft, on a scale of 4 feet diameter, which is certainly by far the most accurate in detail and execution that has yet been laid down—the result of years of observation and most accurate micrometric measurement. The scale to which this map is reduced on the block, of course rendered it impossible to engrave all these minutiae; but, by this process, the exact position of all the principal mountains and ridges has been preserved, and much detail introduced, which it would have required days, and a very clever draughtsman to have reduced and laid down to scale. The photograph was impressed upon the plain surface of the wood without any ground, black or white, duly reversed, and requiring no other treatment than if it had been drawn, except that here and there a crater, &c., had to be made a little more distinct, depending merely upon the imperfection of the photograph.

To some of your readers it will doubtless appear a very simple thing to photograph on wood, "Why not on wood as well as on paper, or on glass?" I will therefore take the liberty of setting before them the difficulties which have to be overcome in this process, and which I am sure you, sir, will duly appreciate.

I am indebted to Mr. Langton both for the first instigation and for the necessary instruction which enabled me to prosecute this research. Without the former I should never have undertaken it, and without the latter I should have burrowed in the dark. We were both perfectly

aware that certain rude attempts had been made and published, but it was evident from the specimens that they were of the roughest possible description, and quite unadapted to the purposes of Art-design. In order to impress a photographic image on wood for the purpose of engraving, the following difficulties have to be overcome.

1. The block must not be wetted, or it will cast and the grain will open.

2. No material must be laid on the surface which will sink into the block and stain even the hundredth part of an inch below the surface, or else the engraver cannot see his cuts to any delicacy of detail.

3. Neither albumen, nor pitch, nor any brittle material, can be allowed upon the block, or else of course it will chip in the cross-lines, or those close beside each other.

4. Whatever ground or any description is made use of must be so impalpably thin as to be really tantamount to the surface of the block itself, or else it cannot be equally cut through to any degree of certainty.

5. The block should be so prepared for the purpose of the photographer, that his collodion or other preparation may freely flow over it without sinking in, and that it may be easily cleared off in case of any failure in a first attempt, in order that another photograph may be put upon the same block without fresh dressing.

6. The photograph must be either a *positive* upon a white ground (or, as in the present instance, the unaltered wood itself), or a *negative* upon a blackened surface.

I need scarcely say, that several attempts were made before all these difficulties were surmounted; but I believe the present process will be found as effective as it is simple. My very first attempt succeeded in impressing my church on a *black ground*; and we both thought that

ground would have been of a nature to allow of easy engraving; but Mr. Langton found, that though not more than $\frac{1}{100}$ part of an inch thick, and not brittle, no degree of excellence could be obtained in its execution. I shall yet endeavour to perfect this latter process, as it may sometimes be more convenient than the white ground. In the meanwhile, should you think this communication worth inserting in your valuable Journal, the block shall be immediately sent up to your office. For any further information I must refer your readers to Mr. Langton, Engraver, Cross Street, Manchester, with whose skill and ingenuity I believe you are already acquainted.

I remain, dear Sir,
Faithfully yours,

ST. VINCENT BEECHEY.

WORSLEY PARSONAGE,
June 19, 1854.

P.S. I should much like to be able to *whiten* the surface of the wood before commencing. At present it is more difficult to do so than to blacken it.

Mr. Langton, to whom it was our duty to apply, writes us:—

"It is four years since I first tried to find some way of getting photographs on wood; and is now nearly a year since (with the very able assistance of Mr. Beechey) anything at all satisfactory was produced. From what little experience I have had in engraving these photographs, I see no reason why the process should not be extensively used; but especially for some subjects, such as portraits, architectural detail, and even landscapes, where the view is not too extensive for the lens, and for producing reduced copies of works of Art in general, it would be invaluable."

THE VERNON GALLERY.

THE VILLAGE SCHOOL.

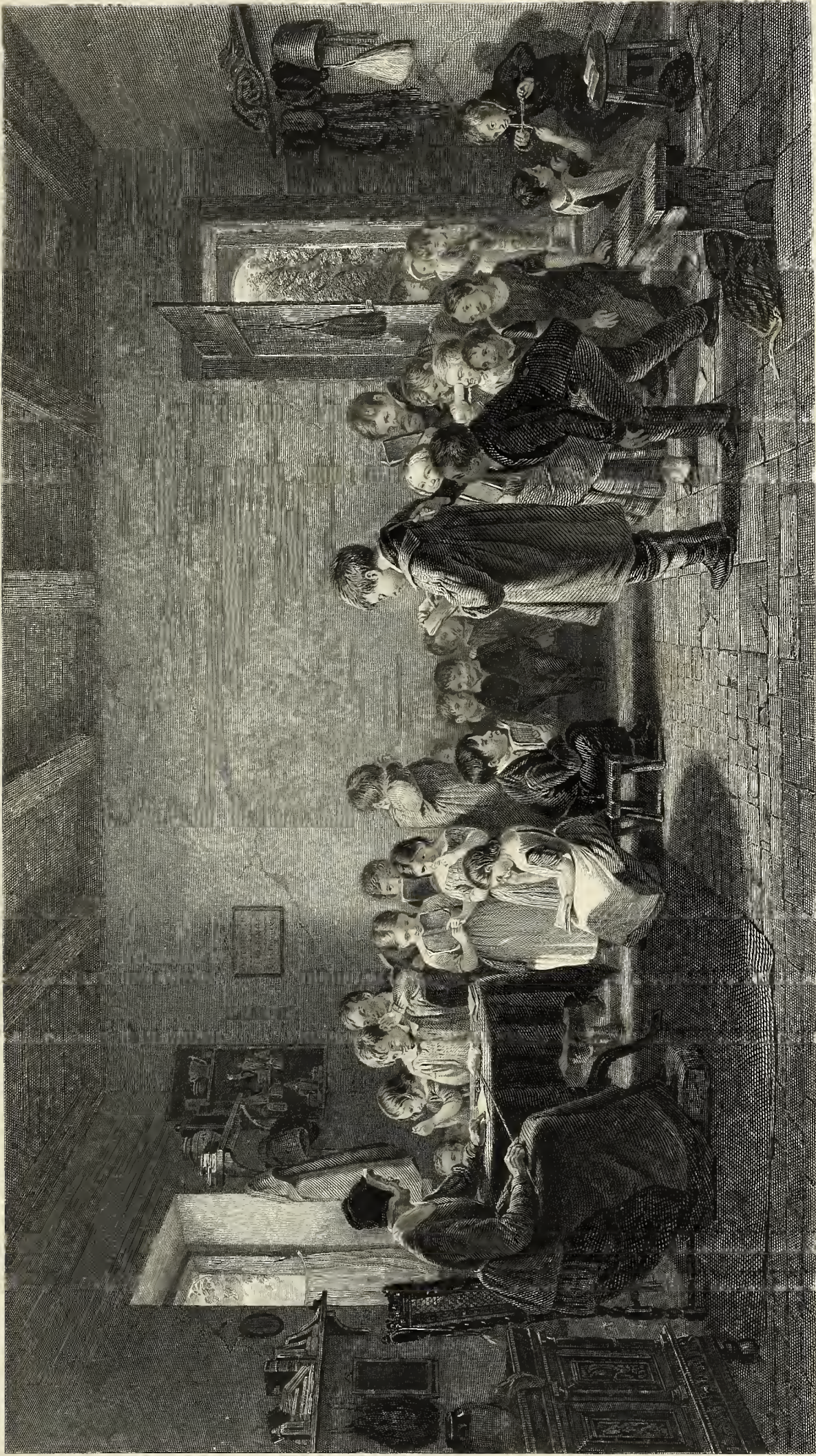
T. Webster, R.A., Painter. H. Bourne, Engraver.
Size of the Picture, 3 ft. 11 in. by 2 ft.

It is no disparagement of the talents of Mr. Webster to affirm that he owes much of his great popularity to the subjects he selects for his pencil; were his pictures, as works of Art, less deserving of public favour than they are, they would still attract universal notice, because they are truthful and natural reflections of what every one can understand and enjoy.

Among all this artist's productions—similar in character but varied in treatment—his "Village School" stands forth as one of the most humorous and descriptive of his conceptions. There is not in the throng of rustics whose education is confined to the worthy dame with "spectacled nose," one that is not a study of character.

Were we to enter upon the details of this picture, and attempt to write our thoughts of each figure *seriatim*, we might readily fill a page of our columns; such an explanation of the work is, however, quite unnecessary; every one may read it for himself. The artist, however, has resolved the word "school" into that of play—perhaps, after all, its true meaning in most "establishments" of this kind, and not inapplicable to others of higher pretensions; by an exercise of singular ingenuity he has given to each figure a distinct pursuit, strongly provocative of the general spirit, for with few exceptions there is more of play evident than of mirth. Two groups may be singled out of the other figures as peculiarly expressive of individual character, and of the *thought* bestowed by the painter on his subject; one, the round-frocked clown—the very *beau-ideal* of stupidity—and his tormentor; the other the boy and girl seated *dos-à-dos* on the stools of punishment in the centre of the room; the girl appears thoroughly ashamed of her position, the boy is braving it out by making grimaces—and what a thoroughly boyish grimace it is—at a whole troop of his schoolfellows: these two figures are, perhaps, the best in the whole composition, where all are excellent.

This picture was painted expressly for Mr. Vernon, and exhibited at the Royal Academy in 1845.



T. WEBSTER, R.A. PAINTER

H. BOURNE, ENGRAVER

THE VILLAGE SCHOOL.

FROM THE PICTURE IN THE VERNON GALLERY

11. OF THE PICTURE
IN THE VERNON GALLERY.

LONDON PUBLISHED FOR THE PROPRIETORS

PRINTED BY G. VIRTUE

DEPARTMENT OF SCIENCE AND ART
—FIRST REPORT.SCHOOLS OF "DESIGN"—OF "PRACTICAL ART"—
OF ART.

THIS department of the Board of Trade, which, within a few short months has twice changed its designation, seems to be permanently subject to periodic crises. In one of these it has for some time been, owing to a plan lately promulgated and pressed by the authorities at Marlborough House, which is vigorously rejected in the provinces. This plan proposes to widen the base of elementary drawing instruction, by connecting it more intimately with other elementary instruction throughout the kingdom; so far perhaps so good. But under this pretext, the metropolitan authorities propose to withdraw the pecuniary support that has hitherto been enjoyed by our large provincial towns, such as Manchester, Birmingham, Sheffield, &c., and concentrate nearly the whole parliamentary grant on the development of the Central Metropolitan School. "This," say the men of the provinces, "we do not like at all. If government makes a grant of several thousands a year, we have a just claim to some of it." But here lies the reason of the difference. The central authority propounds that schools of Art-education may be made self-supporting. The provinces deny the practicability of this; and, moreover, add in their response—"If they can be so made, do you set us the example at your central schools in London?" This is, indeed, a home-thrust, for the balances on these establishments show a far different result. If Art-education schools are individually and locally ever to be self-supporting, we are quite sure the time has not yet arrived. We doubt whether it ever will. But we hold that Art-education, not considered locally with reference to individual schools, but broadly and nationally, is self-supporting in its nature—is actually so at present in some degree, and eventually will become eminently so. As thus: Government votes so many thousands to the improvement of design in our articles of manufacture;—this country in consequence sells so much more of its manufactures. The original outlay returns in a direct and indirect manner thus into the coffers of the state by the extension of her trade. One ship-of-war, made illusory by jobbing in bad wood and building, which was a pretty frequent occurrence a short while ago, costs more by far to the nation than the whole yearly grant made by government to the support of Art-education; that is, more has been lavished on the piecing and patching, the lengthening, shortening, re-masting, altering the trim, &c., of one old rotten ship—useless at last—than the annual expense of the whole assistance afforded by government throughout the country to the fostering, support, and improvement of this important branch of our peaceful power and true strength—our manufactures and commerce!—This, is a province in which the government should be no niggard. Her truest economy is to give liberally and largely.

As far as the Marlborough House authorities are concerned, we look with no unfavourable eye to their evident desire to build up a department for themselves in London. What will be good for themselves will, we believe, be good for the whole question; but we strongly reprobate the doing this at the expense of the provinces. If the lamentable war in which we are now

plunged, draws tight the strings of the Exchequer, they must wait for better times to effect their objects in London. The present Dean of Hereford is one germ of all this self-supporting movement as regards education; while only the Reverend Mr. Dawes, an undistinguished clergyman, he made certain schools, in which he took a most laudable interest, self-supporting; but they became so only under peculiar circumstances, not the least of which was his own peculiar adaptation for the task; to which he brought an ardour in the cause, a charm in the manner, and a felicity of expression seldom met with, that, especially in one of his high calling, carried great power with it. We cannot expect like results except from like premises: we have few Deans of Hereford; nor are the cases parallels; his schools were not schools of Art *per se*, but schools of general instruction—of reading, writing, and arithmetic. We believe in drawing as being a most valuable addition to these, and that a ploughman would turn a truer furrow, and a hedger and ditcher make straighter and better work, for knowing how to hold a pencil and draw a line with it; but the fact that it is a sound idea to connect drawing more largely with general elementary instruction, and thus to spread more widely the foundation of a knowledge of design, affords no excuse for withdrawing the government assistance from the schools of design throughout the provinces.

Among the individual disadvantages arising from the new-broached scheme of centralisation, and withdrawal of public support from the local schools, has been the checking in Sheffield of the erection of a building for the School of Art there, which would have supplied adequate accommodation for the Art-instruction of the town, and for the reception of such specimens of Art from Marlborough House as it is proposed to circulate. In the last exhibition of students' works at Gore House, in which we were rejoiced to perceive a decided advance, Sheffield highly distinguished itself. This gave fresh encouragement to the question at Sheffield, and in consequence the locality has lately raised subscriptions to the amount of about 4000*l.* to erect a new building for the reception of their local school. The ground was purchased, and the foundations were to be laid forthwith, when down comes the promulgation from Marlborough House that the 600*l.* grant per annum hitherto allowed to Sheffield, could not be assured to them, but, on the other hand, would probably be withdrawn or cut down to less than 100*l.* A similar notification has been received by the committees of some other localities, and it is understood the continuance of the full amount, hitherto considered assured to them, has been made contingent on the continuance of those head-masters to whom some special promise has been made. This has the additional evil of putting the head-master and the committees in a false position as regards each other: not that we believe that the head-master of the Sheffield school, who is a man highly respected for his ability, would be likely to take undue advantage of it. Nevertheless, it is not good legislation.

The result of the withdrawal of the assurance of support has given much dissatisfaction at Sheffield. The Committee have taken the ground for their proposed Art School, and now cannot proceed with their project. They have made themselves answerable, and they think they will not have been treated with good faith if the suggested withdrawal of sup-

port be adhered to, and these complaints are echoed by other important localities. Where, indeed, should the outlay naturally be made, and the action applied for improvement in design in manufactures more justly than in the localities where those manufactures are produced? Let us have a great central school in London by all means. Let it even be elevated to a college or a university, and let it have its professors, its degrees, and its scholarships; but don't let us have a college without preparatory schools. It would be Oxford and Cambridge without Eton, Winchester, Harrow, or Rugby, &c. &c.—a trunk without branches; it would bear no fruit. We must therefore wait for funds to erect this college, and not cripple the provinces to do it; the whole establishment of Schools of Art in connection with manufactures is a farce unless it works in the areas of manufacture. Design in manufactures is so intimately wrought up with the capabilities and process of each manufacture, and is so restricted and modified by their powers of execution and production, that good designs, especially for the textile fabrics, cannot be made without an intimate knowledge of these processes, which are frequently undergoing modifications, and the necessary acquaintance with which cannot be acquired except in the factories of our producers.

The Department of Art and Science, emulative of other government departments, has just put forth its first report in a voluminous blue book, which contains a good deal on which the country has reason to congratulate itself, amid the usual mass of words and figures, among which it is not easy to find that which one looks for. As to the schools mentioned as self-supporting, our incomplete perception does not enable us to gather whether they are said to be self-supporting themselves, or whether they are so called because they are supported by the subscriptions of their localities. A wide difference exists between these two. Across the Atlantic, Massachusetts and the New England States, which are far ahead of the other parts of the Union, and perhaps of the world, in the question of general education, subscribe most largely to affording instruction. Each state supports its own establishments for knowledge, but the establishments are not self-supporting in themselves. These states feel that the best and most profitable mode in which they can spend their money for the coming prosperity of their localities, is to afford in all respects the best instruction to the rising generation. And this should be acknowledged as a principle of action by our government more than it is, as to Art-instruction applied to manufacture. This is the only large point in which our manufactures have shortcomings. We trust that through many difficulties we are tackling ourselves to the task of amendment. The time will come when intelligent communities will be ready to give their aid by a small local rate to the advancement of Art-instruction; but this affords no reason that government support should even then be withdrawn. Matters, however, change so rapidly now, that it were presumptuous to say now what may be judicious ten years hence. By that time each locality may be desirous and capable to support an Art-school itself; but it is not our opinion that the schools in themselves will ever be self-supporting. "The following localities" are mentioned in the report "as having established self-supporting schools of Art, since October, 1852: Aberdeen, Bristol, Burslem, Carnarvon, Chester, Dudley, Durham, Hereford, Llanelli,

Merthyr-Tydvil, Newcastle-under-Lyme, Penzance, Swansea, Warrington, Waterford, and Wolverhampton;" and "the following places have forwarded requisitions for self-supporting schools of Art, and are only waiting until properly trained and certificated masters can be provided:—Barnsley, Bath, Burnley, Carlisle, Cheltenham, Clonmel, Dunfermline, Exeter, Gloucester, Liverpool, Oxford, Shrewsbury, and Truro."

There is a fast increasing feeling through the country for the improvement of general education. As regards cost, we must do the present management of the Department of Art and Science (the latter of which has been so lately established that it has only just begun to work) the justice to say, that it has by its restless vitality done much towards awakening the sense of the people to the subject. But the same restless shakings that do well to rouse a sleeper, will put him out of temper if continued when he is awake; and the constant fresh bulletins and edicts from the central school to the provincial localities, one order almost overtaking the other on the road, have, with reason, frequently put the Art-committees in the country seriously out of temper: especially if they have not had the good taste to turn it off with a laugh. We should be glad to see more *Steadiness* in the central board; there is a great deal of capacity there which would be more especially advantageous if each of the direction would concentrate himself on his own speciality; but we wish to see more forethought. We do not wish to see canons presented which are apt to recoil on their makers, nor chambers of horrors expanded to view whose horrors are less terrible than some objects held up as beauties: nor do we wish to hear of edicts uttered and circulated only to be abrogated by next post!

We believe there must be rules for the Art instruction of students,—that they should be simple and logical,—and that they should comprise reason, and science, and common-sense, as well as Art. But it is evil policy and wrong judgment to make them too stringent and arbitrary; nothing being more difficult in ornamental art than to erect definite canons as to what should be used here, and what should not be used there. In decoration, its styles and requirements of ornament are so various, that hardly any rule can be laid down that may not be, at times, advantageously transgressed; and theoretic proprieties present themselves in so many various ways to different persons that it is hardly fair to pin the judgment down to a point. For instance, one may say,—“On a carpet, flowers should not be introduced; it is not natural to walk on raised surfaces; all decoration on carpets should be flat decoration.” Another replies, “My drawing-room is for the reception of my friends; it is a relic of old times to strew flowers on the path of those we welcome. I think it is quite natural, too. My carpet is emulous of the enamelled turf of nature—who, kind dame, strews flowers in our paths by thousands! and Art should imitate Nature.” One story, perhaps, is as good as the other—we believe they are both right in their proper places. As respects the central lay-management, it should be kept in mind that no great fruit-bearing changes are to be made in a hurry. Patience is a most important element in the direction of large actions connected with masses of people, and time in the development of fruits. The period has not yet come for the withdrawal of assistance from the provincial

schools; and if it be persisted in, we believe it will risk the safety of the whole present management. We should regret much that this should occur, for we believe, in many respects, in the present authorities. Let them have patience, let them be steady, and let them not be desirous of getting the whole power of the government grants under their own immediate grasp, and they will hold their places with advantage to the country. Many of the local committees on government design schools, especially those in our large towns, are composed chiefly of manufacturers—men conversant with the large questions of production and commerce. These are the very last persons whom it is advisable to treat with a rapid flow of unconsentant orders. They are men accustomed to make a large outlay in establishing a business, and are prepared to wait for a gradual return. They know that in a business it is necessary to well consider its direction, and then to adhere to it; and they have no respect for flighty and inconsistent excursions, however ingeniously set forward, that divert from a steady path. Moreover, all the changes of regulations as to the schools give rise to hopes and promises that cannot be kept; and this induces the strongly expressed suspicion of which we have not unfrequently heard of late, namely “dishonesty,” applied to a quarter where we really believe that honesty of purpose exists.

From the first commencement in this country of government schools of design, they have been in constant hot water; not always boiling over, but at best in a perpetual and threatening simmer. Their condition, so to speak, has been a permanent state of periodic revolution! Whence has this arisen? Some might say, “From jobbing, mismanagement, and other wickedness.” It is not fair to say so much. Are we to suppose that schools of design have been especially singled out by providence from their birth to be evil treated by their guardians?—why should we? The truth is that the management of the department is a very difficult task, and has been too much for a good many hands who have successively had the direction. We believe that the present are the best that have yet had the guidance of it, and that if they are prudent, and consult truly the manufacturing interest, that they will master their difficulties and prosper. Since the accession of the new dynasty they have done much; but they have yet much to do, and much to leave undone. Among the things that they have to leave undone is their present proposed mode of centralisation and withdrawal of support from the provincial schools. Among the things they have to do, is the production every year, by the central metropolitan school, of some really fine first class designs for manufactures. We say, in the central metropolitan school; we will show afterwards why this original production should be less insisted on in the provinces.

Some have held that “Production is the sole criterion of capability in the master to teach, and of the progress of the pupil.” We do not consider this to be altogether the case, but it was a good rallying cry; and there is a good deal of truth in it; however, what original desire for production existed in the present ministry of the central school has been since much dissipated—far too much. The fact is, it is a difficult thing to produce good and beautiful original designs in ornamental Art fitted for manufacture; and aspirants find this out very shortly after they commence practically to attempt what probably they theoretically thought was very easy to accomplish. It

is an easy thing, comparatively, to make a good ornamental design *per se*, and it is an easy thing comparatively to design an article that will sell; the difficult task is to unite these two—to make a really fine design—agreeable to public taste, that is at the same time so adapted for the manufacture in which it is to appear that it can be produced at a saleable price. But to do this is the *experimentum crucis* of the ornamental Art designer for the masses in this commercial country. The directly commercial and saleable class of designs should not be the only class of origination produced at the central school, but it should be far more widely and markedly practised and insisted on than it has been. In some manufactures it has been done in the schools, but it should be done by turns in all British manufactures admitting of Art. Other designs should be done as “*tours de force*,” but then they must be really fine works of their class, that may be pointed to as showing the high standing of the school, and as supporting the character expected of a central school of such Art in Britain. Let but three or four of such productions be evolved from the school in a year, we will answer for the great advantage it will be to the school and the question. With how much more respect and attention would the Art dicta of the school and the masters be received in all quarters when they could point to these works and say, here are our principles carried out! How the examples would fortify the precepts! Manufacturers and students feeling that the true knowledge to instruct well would accompany the knowledge to do well, all instructions emanating from such a source would be received with a readier welcome, and have a far greater weight than they could have by any other means. It would be practically also, we know well, a vast improvement to the master to have to test his own canon before he sent it forth to do its work. The necessary machinery for evolving a few such works annually is present already in the school. Let the master design and let the student, at a certain remuneration, work under him. This is one mode, and has been sluggishly in action for years, but it should have more vitality by far put into it. By these means probably the most complete works emanating from the school would be produced; for on the very threshold of making a design for manufacture, it is essential to consider exactly how it is to be produced in the manufactured article, and we suppose the master to know this thoroughly. Another mode is for the student to design, and the master to assist and guide him in the production. But all this presupposes considerable outlay: at present a first-class manufacturer can afford to pay to his designer more than that designer could obtain as a master of the central school! Unfortunately, but naturally, the largest remuneration commands the greatest amount of practical talent, and the School of Design may therefore come off second-best in their designs. But this comparative relation of the great government school to manufacturing establishments ought not to exist. There should be such additional sums voted for the central school as would enable it to command the very best talent; and where or when it has that best talent, to afford to it the fullest encouragement and scope for practical display. As it is we are not cognizant of any one design that has proceeded from the schools that holds a very high rank in this branch of Art, nor any one article of manufacture there originated that has

had an extensive sale. We should be glad to find that we are mistaken on this point.

The only important original production that has emanated from the central school has been the "Wellington Funeral Car," which, as far as perfection and elaboration of ornament is concerned, is an unfortunate instance of "Most haste, worst speed." It should not have been attempted within the time. For the mournful and solemn pageant no car was necessary; the bier, carried by a hundred veterans, or at least a square of soldiers of different regiments that had served under the departed hero, would have been far more simple and impressive, and would have been most easily and promptly effected. The well known woodcut desigus of Maximilian's triumphs afforded the general idea of the moving edifice; and every nerve was set to work to design, work, and model the various parts, and to get them manufactured in an unparalleled short space of time. The consequence is that there is hardly a single *thorough* piece of work throughout the whole affair, the ornamental modelling especially bearing the stamp of much incompleteness, both in design and execution. We should not have adverted to this by-gone affair at all, had it not been that we still see, temporarily housed in one of the courts of Marlborough House, the costly and hurried sketch (for such is the funeral car) presented without apology for its shortcomings to public inspection in such immediate proximity to many examples of the best nature contained in the museum up-stairs.

This appears ill-judged and unkind towards the establishment. If the interested and curious are to be gratified with a sight of the edifice that tottered to St. Paul's with the remains of our great warrior, let it be in a locality that does not invite comparisons so immediate and invidious. The school, especially in its adolescent state, should attempt those things only which she has ample time to consider and perfect.

But though in the central school practical production should be fostered as an important element, the same pressure to that end should not be applied generally in the provincial establishments: and we have said we would show why it should thus be kept within limits. We will take the instance of priut goods in some large town of which they are a staple of manufacture. It is the custom of the firms that produce this class of goods, each season to strive to bring out a fresh set of patterns, of such a nature as they think will meet the taste and demands of the market, and possess such a kind of novelty as will attract buyers. As is evident, each establishment must be more or less in direct competition with each other. This novelty of style perhaps they will attain by some little peculiar arrangement of sprigs, flowers, &c., or some adaptation of dyes and mordants, which must be arranged for in the design. It is astonishing by what slight changes the heads of the business at times manage to impart a novelty and peculiar style to a season's set of patterns. Each of these manufacturers may have two, or three, or more designers—lads and young men principally,—and if the manufacturer is a man of taste himself, as they not unfrequently are, he may bring leaves and flowers from his country house, which he will put before his designers; which, in addition to French and other designs, will suggest the style of combination which he requires. These young men he encourages to go to the local School of Design, to learn outline, shadowing and colouring, and the principles of beauty,

and be instructed generally in Art: but he does not encourage them to design there, or the style that they are engaged upon in his manufactures for the forthcoming season's pattern would infallibly ooze out: they would be occupying themselves in producing variations something like what they were doing for their employer. If particularly good, the designers of other employers, likewise studying at the same School of Design, would be attracted by it, get hold of it, and try their hands upon it. All this, in return, might get to their employers, the operations of whose minds might then be, perhaps unconsciously to themselves, thus: Messrs. So and So are going to bring out such and such a style next season;—well, we think we can do the same thing to look just as well a shade cheaper! And the result might probably be that when the original print came out, its manufacturer would find another, pretty similar in style—not quite so good, perhaps, but with so little difference that the buyer would not regard or value it—already in possession of the market, and underselling the original one of his production! This argument does not hold with equal force in some of the other manufactures, but in all of them, more or less, where local competition exists, it has weight.

The above point is not likely, perhaps, to occur to those who are not pretty well acquainted with the working of provincial schools; but when pointed out, it will be acknowledged as a reason for confining the pressure towards the production in government schools of original desigus for local manufactures in some places within limits. This does not apply, however, to the central school; which, from its metropolitan situation and wider objects than a provincial school, should be a sort of University, or high finishing college, and of too general and universal a nature to be touched by the consideration directly applying to a provincial school, the definite locality of certain manufactures.

We are glad to see that the circulation through the provinces of the beautiful articles in the metropolitan museum, which have been largely added to under the present management, and which has been long mooted, is now really about to be in action. Nothing could be a more direct aid to provincial intelligence on such matters than that selected and appropriate portions of the Marlborough House collection should be always on their travels, preaching as they go on the subject of taste and exemplifying its precepts. Much as the students and workmen may require teaching, the public require it far more, and the public, we suppose, will be freely admitted to all these exhibitions. It is important for this purpose that the specimens sent, either belonging to the school or contributed from other sources, should be lodged in apartments fitted for their display, and for the accommodation of visitors. Such a public room or rooms are desirable in all towns for such purposes. No better step in advance can be taken by a town, if it have not such a place of meeting, than to erect, or afford facilities for erecting, such a place of meeting for instruction under cover—for the "Groves of Academus" will not suffice in our climate. We conclude by advocating the widening of the base of elementary instruction in Art, *but not by the withdrawal of government support from the provinces*. The assistance required to raise the tone, character, original production, and general efficiency of the central school should be afforded by liberal national grants, and the selection and encouragement of the

most thorough and practical teachers; and steps should be taken at once for the circulation through the country of appropriate selections of the collections at Marlborough House of ornamental Art, and of any other instructive selections which may be available, and which probably would be readily lent for the laudable purpose proposed. Above all we recommend more consistency, forethought, and steadiness in the central management.

ART IN CONTINENTAL STATES.

PARIS.—Artistic, and indeed all except war-like, news, is very scarce in Paris; a complete stagnation exists here; instead of statues, cannon-balls are being cast; the bad weather keeps the landscape painters from their accustomed excursions to the green fields and babbling brooks; the absence of any exhibition makes it also very dull. We trust that great efforts are being made for the grand exhibition next year, and that we shall see many names we are unaccustomed to find at the annual exhibitions: hopes are also entertained that the English School will contribute a fair specimen of its talent; this would be very desirable, as the general idea of the French is that the English have no school worthy of that name. There is nothing new respecting the grand exhibition; the building progresses rapidly, the workmen not losing a moment.—An interesting specimen of *Orfèverie* of the "moyen age" has recently been purchased for the Musée de Cluny,—the celebrated altar-piece of gold given by Henry II., Emperor of Germany to the cathedral of Basle. The history of this remarkable piece of goldsmith's workmanship is curious. In the sixteenth century, at the period of the Reformation, most of the gold and silver images were melted; this table fortunately was considered by the townsmen of Basle as a sort of Palladium, and did not share the general fate, having been locked up in one of the subterraneous passages of the cathedral, where it remained for three centuries. In 1824 the civil war broke out in the Canton. The town and the country did not agree, and it was settled all treasures should be equally divided. The table was therefore sold to Colonel Theubet by public auction, from whose hands it has been purchased by the minister for the Musée de Cluny. The colonel has also presented the museum with several other interesting antiquities. It is not often so large a mass of gold work is preserved intact, its height is 1 metre, and breadth, 1 m. 78 c.; the work is of the most exquisite taste and execution.—We mentioned in a former number the destruction of the church of St. Benoist; the portal has just been uncovered, carefully taken down, and will be placed in the Cour des Beaux Arts, with other interesting architectural specimens; the modern Goths cut away a considerable part of the beautiful gothic tracery to admit a water pipe.—The architectural commission of the Ville de Paris are considering how the Tour de Latran (formerly in possession of the Knights Hospitalers of St. John of Jerusalem) may be preserved, without injuring the line of the Rue des Ecoles; this interesting part of ancient Paris abounds with antiquities, which, alas! in a few years will have entirely disappeared.—The Academy of Fine Arts, has placed under the arcades of the "Palais des Beaux Arts" the statues which have gained the Prix de Rome from 1826 to 1852. The artists are, Desprez, 1826; Dantan, Sen., 1828; Debay, 1829; Jouffroy, 1832; Briant, Jun., 1832; Chambart, 1837; Cavalier, 1842; Guillaume, 1845; Thomas, 1848; Gumery, 1850; and Le Père, 1852.—A society has been formed here for the purpose of executing photographic artistic productions, any artist wishing to reproduce his works, draperies for study, or any other articles for facilitating his labours, will find every convenience there, costumes, models, &c. The principal names of the directors are Leon Coignet, Dauzats, Français, Lassus, Colin, &c. This undertaking will be very useful to painters.—The Emperor has just presented to Monsieur le Commandeur de Schlick, a Danish artist of great talent, a gold box of excellent taste, adorned with magnificent brilliants, and with the Imperial arms. M. de Schlick has occupied himself for more than twenty years with a work which will shortly be submitted to the amateurs of the Fine Arts. The Emperor, in admiring the drawings of this great artist, has addressed to him the most flattering eulogiums, and his majesty wishes publicly to announce his high satisfaction.

ALTERATIONS AND ADDITIONS AT THE BRITISH MUSEUM.

A CENTRAL HALL FOR ART.

THE Central Court of the British Museum, which has hitherto hardly been known by the public to exist, is shortly, we understand, to be made available to the direct objects of the institution. It is a large area, and will afford a very considerable additional accommodation. It is proposed to be roofed with glass; and the present idea, we have been told, is to apply it to an extension of the libraries and reading rooms. Although the present arrangements of the library are not all that we could wish, nor is the library itself the most extensive in existence; yet we have cause for gratification in that the facilities it affords for consulting works is at least equal to any institution of the class elsewhere. We shall be glad to see them superior to any. The extension of space for the present collection of books, and for its astoundingly rapid current accumulation, is a necessary as well as a laudable step. But this at once occurs to us:—the light afforded in the present rooms applied to ancient Art, is amply sufficient for libraries and reading-rooms; indeed, a modified light is more agreeable to such studies. If the proposed centre glass structure be used for this purpose, the light of day will have to be much dimmed to bring it to the tone that will not weary the literary student. But, were all the Egyptian, Nineveh, Lycian, Greek, Roman, &c., works of Art, removed into this Centre Court, there would be a noble opportunity for the display of them under a light far more like to that they received in the countries where they were produced, than they possess at present, and far more suitable to display their qualities. By this suggestion we are not indicating any copying of the arrangements in the Crystal Palace, which, though fitted to that undertaking, are not exactly those which we should desire to see repeated in the British Museum. We indicate no following of these, except in as far as they imitate the open air light of heaven, and of the localities for which the works in question were originally designed. Had the ancients understood the manufacture of large plates of clear glass, it is probable that they would have used them largely for top-lights, where they considered protection was necessary; and the temple in which the "Venus of Cnidos" was placed, might have had a crystalline dome. We strongly advocate the assembling and suitable arrangement of all the works of Art in the Museum beneath the proposed crystalline dome there, and that the present Art-rooms should be applied to the purposes of the library. In this case the access to the central halls of Art would be very effective and beautiful from the present front entrance, which would lead at once into the area proposed to be covered; in which, as there are no architectural features at present, there would be free scope for the effective arrangement and display, in historic order, of all the works of Art in question. We have the less hesitation in uttering our ideas on this subject, as the fine collection of marbles contained in our museum are, at present, most inadequately placed and associated. It would be a long task to point out respectively all the individual shortcomings and mistakes in these arrangements—as the colours adopted for the walls, and backgrounds, and floors, for instance, beside yet larger faults. But for one of these evil examples have we space at present. The Museum possesses a female statue, the so-called "Townley Venus," equal to any female statue in the world. In any other land she would have a temple to herself, or at least would stand mistress of one small room. Her rival, but not her conqueror, in Paris—the "Venus Viatrix," or "Venus of Milo,"—is admirably placed in the Louvre; so much so that she looks far better there than we have ever seen any copy of her do elsewhere. But we hold that our poor, ill-used Queen of Beauty looks worse in the British Museum than anywhere else. Although she is the original—the marble—she does not look so well as the plaster casts of her elsewhere; in the collection

at the Crystal Palace—yes, and even at Cremona! In the Museum she is placed against a wall of far too dark a colour, with a bright moulding running across the back of the head, so as to destroy the outline, presence, and *tout-ensemble* of the whole work. She was actually, when we saw her last, not even in the centre of the side of the room against which she was placed, but almost in the corner, where it was impossible to get an adequate view of her. And this is the way in which we treat the *gem* among our female statues; a creation of beauty which is to be surpassed nowhere for gentle feminine grace and purity, dignified repose, and aristocratic bearing! There seem to have been some glimmerings that she has not been done justice to, for in our late visits to the Museum we have each time, we think, seen her in different parts of the same room. On one occasion the arrangers had actually got so near a feeling of justice as to place her in the centre of it, but at our last visit we found she had gone to the wall again!

Besides the works of sculpture—and we have a noble collection of these, which fact would be recognised fully if they were placed so that they could be seen—which might be afforded appropriate location in the new central hall, there are other works of Art that might have the advantage of all those arrangements for adequate light so desirable in our smoky metropolis, which a crystalline roof would supply. The Museum has a collection of paintings which are placed out of the way, above the bird-cases in the ornithological department, where they can hardly be distinguished in the gloom that surrounds them. Besides these the Institution possesses in its print room, many exquisite original drawings of native and foreign artists that cannot be seen even by the Art student without a special introduction. These should be framed and glazed and displayed, as they are in the Louvre and at Chatsworth. We possess also, in the Museum, a very interesting collection of instructive and beautiful engravings, ancient and modern. A selection from these should be so similarly placed in public view as best to illustrate the history and processes of that valuable Art. We suggest therefore that the central area of the British Museum, proposed to be covered with glass, be applied as Halls of Art, for the reception of the noble works of ancient sculpture and ceramic Art possessed by that Institution, also for the paintings now so badly situated; and that it should also afford fitting accommodation for a selection of the original drawings, engravings, coins, &c., belonging to the Museum, and that these should be so publicly displayed as to be most instructive to the visitors; also that the space consequently vacated by the Egyptian, Nineveh, Lycian, Eginetan, Greek, Roman, Etruscan, &c. collections be applied, as they are well adapted, we believe, to afford the requisite accommodation for the extension of the libraries and reading-rooms.

THE INDUSTRIAL EXHIBITION

OF THE

GERMAN ZOLLVEREIN, MUNICH.

THE impetus and example given to huge exhibitions of industry and Art in the London Crystal Palace, has been adequately followed up in the splendid building at Munich, and the regularity and punctuality of all its arrangements, which altogether bids fair to become the brightest example of such enterprises in Germany.

A work has been published on this subject, containing the following details. The building occupies part of the botanical gardens, and is of a rectangular, oblong shape, 800 feet long, and 160 broad, the ends of which terminate into accessory buildings, decreasing in size under right angles. The middle of the building is occupied under a right angle by a transept 285 feet long, and 160 broad. The transept and the main building are divided into three naves; a principal nave 80 feet broad, and two lateral ones 40 feet broad. The latter are again

divided by a colonnade, on which reposes part of the wall of the principal nave, which rises considerably above that of the lateral naves, while the wall of the transept reaches over that of the principal nave. This threefold gradation, conjointly with the projection of the transept and the two accessory buildings (east and west), imparts to the exterior a varied, lively aspect, which, as the ceiling is very flat, is not marred by any ascending roof. The plan affords altogether the impression of worthy *festivity* and splendour. The aggregate area of the building occupies 134,000 square feet, of which 38,400 appertain to the space of the galleries, and 80,000 square feet to the counters, tables, &c. In the intermediate story of the two accessory buildings will be exhibited the musical instruments, and in the upper story the organs, as the example of London has proved their great effect on the mass of the people. Art will occupy a prominent share of the Munich great Exhibition.

After a number of preparatory labours of every kind, the members of the Executive Committee assembled on the 2nd of June in the hall of the *Augsburg Hof*, where all the final detail was settled with the various subordinate bodies. The number of exhibitors amounts already to 6700, and as everyone may be calculated to exhibit at an average ten specimens, the astounding mass of goods which have arrived up to the 15th of June may be calculated. On the 7th of June the king visited the completed pile of buildings, with which he expressed himself exceedingly pleased; and on the 8th the contractor, M. Cramer Klett surrendered the Crystal Palace to the royal commissioners. A second gallery which runs through the whole building, had been yet added to it at the latest period. The opening of the Exhibition on the 16th of July, will be commemorated by a splendid medal. The front of the Munich medal is formed by the portrait of the King of Bavaria. The reverse will exhibit the triumph of industry, which will be represented by the figure of a female, whose head is encircled with a laurel crown, holding in one hand a cornucopia, in the other a spindle, as the symbol of industrial labour, and riding on a winged chariot, representing the power of steam. The figure will be seen *en face*. The design is by M. Voigt, *medailleur* of the mint of Munich.

MINOR TOPICS OF THE MONTH.

ANNIVERSARY OF AMERICAN INDEPENDENCE.—It is known to many that Mr. Peabody, the eminent financier, annually invites to dinner a large number of his own countrymen, with many English gentlemen, to commemorate the Anniversary of American Independence. This year the festival, held at the Star and Garter, Richmond, was distinguished by one of the most remarkable incidents of modern times. It is usual on all such occasions to place conspicuously in the dinner-hall, a portrait of George Washington; but the guests were in the present instance gratified yet startled to find on either side of the patriot-hero, a portrait of her Majesty the Queen of England, and of his Royal Highness Prince Albert; while the mingled banners, the union-jack and the stripes and stars, waved above and around the group. Surprise was converted into enthusiastic delight, when the assembly was informed that this compliment was the spontaneous act of the Queen and Prince, who, having accidentally learned that the festival was to take place, as heretofore, lent these pictures to grace it, and to signify their participation in the generous and affectionate intercourse that happily exists between the people of England and the States. The portraits were those full lengths by Winterhalter, which adorn the throne-room at Windsor. The result was as might have been expected; it fell to the lot of Sir Emerson Tennant to propose the toast of the evening, and when, with exceeding and touching eloquence he alluded to this act of the Queen and Prince, the burst of applause was such as we have rarely heard in any assembly, public or private. We may regard this circumstance as

one of the auspicious signs of the times. It was said, and with pardonable warmth, by one of the speakers, that there would be "jubilee in hell," if the evil spirits, either of anarchy or of despotism, could work a quarrel between England and the States. Happily, there is no peril of so disastrous a calamity; but if there had been, this grace of the British Sovereign would go far to avert it. The compliment was in a degree personal to Mr. Peabody; there are few gentlemen so extensively known, and none more universally respected, but the incident has a wider significance when it is remembered that the occasion of the fête was to commemorate the DECLARATION OF AMERICAN INDEPENDENCE!

THE CLOSING OF THE EXHIBITIONS.—The exhibition season has now terminated. The Royal Academy closed its doors on Saturday, the 22nd of July, on the best exhibition that has ever hung on its walls. The season opened with the prospect of increased taxation, and under pressure of a war commenced after nearly forty years of peace. This affects the funds, but it does not seem to repress the demand for Fine Art of a certain quality. With respect to works of merit, this season offers no unfavourable comparison with any that have preceded it. The Old Water Colour Gallery closed also on the 22nd of July; this is one of the most popular and successful of the pictorial exhibitions, and their walls are generally all but cleared, and this season is not an exception to the rule. On the 29th the New Society of Painters in Water Colours closed their doors, and on the 29th the Society of British Artists, and the National Institution, terminated their season. The conversazione at the Royal Academy took place on the 26th of July; we shall be prepared to speak of this agreeable annual re-union in our next number.

THE NATIONAL GALLERY.—The bequests of Lord Colborne are now to be seen in the gallery; consisting of two pictures by Rembrandt, one by Vander Neer, a game picture by Weenix, one by Spagnoletto, one Teniers, and one Berghem; and the "Parish Beadle," by Wilkie. These works are all in excellent condition, and of a character likely to be serviceable to painters. In the "Parish Beadle," Wilkie is equal to himself in expression and descriptive power, but in its effect the picture has never been such a favourite as others in which the purposes of the darks are at once seen. The masses of shade are heavy, opaque, and overbearing; it wants the depth of the "Blind Fiddler," "Blind Man's Buff," the "Village Fair,"—in fact, the "Parish Beadle" is Wilkie's darkest picture: that is, it is a work in which the shades are overpoweringly felt; but the story is, as usual, pointed and circumstantial, and the characters are living realities. The collection will be rich in Rembrandts: those bequeathed by Lord Colborne are two portraits, one of a young woman, the other that of an old man. The female head has been carefully painted, and finished, apparently, without glazing; it is unusually fresh in colour: two hands are shown, but they are very carelessly drawn. The head of the old man contrasts in manner very strikingly with this, as affording another example of what is more particularly his own feeling. The colour is not that with which Rembrandt usually painted his aged heads—it is too youthful. The subject of the Teniers is a party playing at "tric-trac," or backgammon. The picture is in such excellent preservation that every passage is clearly distinguishable; it is full of light, and the middle and darker tints are very transparent, from having been painted at once, and not afterwards touched. It exemplifies the principle of colour rigidly and literally adhered to by Teniers, Ostade, and others of the Dutch painters: that is, the assemblage of a few principal colours in the nearest part of the composition, with a subdued repetition of the same in the background. The Vander Neer is one of the finest small landscapes of the Dutch school; by a curious coincidence there is at present in the British Institution a picture, also by Vander Neer, very like it in subject and treatment. It shows a Dutch town on the banks of a river, of which the stream is broken by islets. The whole of the ground lies low; and rarely do we see a more captivating arrangement of dark and

light. It is a dark picture, but every object is distinct; the distant perspective, and all the nearer material, as houses, trees, boats, and water, are made out with perfect distinctness. The sky is that of a clouded moonlight effect, full of dark and light masses, alternated with masterly power. The Berghem is a landscape with figures: consisting, like so many of the works by the same painter, of a breadth of middle-toned foreground, with well-drawn and spirited figures and cattle—the colour of the latter, in the present case, moderating the warmth of the foreground by exceeding it. The Weenix is a large picture—a composition of game, a dog, and other material—by no means so interesting as the pictures we have described, nor is it equal to them in condition. These pictures have been long well-known; they have all, we believe, been seen in the British Institution.

DR. WAAGEN.—As we supposed, there was no truth whatever in the rumour which gave to this accomplished critic the appointment of Director of the British National Gallery. His visit to London is entirely private: to enjoy intercourse with old friends, and to continue his inquiries concerning pictures in this country, probably with the view to a supplementary volume of his "Art Treasures in Great Britain."

LOCAL MUSEUMS OF ART.—The following minute on aiding the formation of Local Museums of Art has been recently issued by the Board of Trade: "The Lords of the Committee of Council for Trade are desirous that local Schools of Art should derive all possible advantages from the Central Museum of Ornamental Art, and are prepared to afford assistance in enabling them to do so. Their lordships are of opinion that if articles belonging to the central museum were circulated among the schools of art and publicly exhibited, the instruction given in the schools would be aided; the formation of local Museums encouraged; the funds of the local schools assisted, and the public knowledge of taste generally improved. With these views my lords have directed that collections should be made of articles from each of the divisions of the central museum, namely—glass, lace, metals, ivory carvings, &c.; pottery, paper hangings, and woven fabrics: and, that they should be sent in rotation to local schools making due application, and expressing their willingness to conform to the following conditions. 1. That adequate provision be made by the committees of the local schools for exhibiting—during a limited period—the collections to the students and the public, both in the day time and the evening. 2. That the committee of the school endeavour to add to the exhibition by obtaining loans of specimens from the collections of private individuals in the neighbourhood. 3. That the students of the schools be admitted free; but that all other persons, not students, pay a moderate fee for admission, which should be higher in the morning than the evening. To enable artisans and others employed in the day-time to share in the benefits to be derived from the collection, the fee on three evenings in the week should not exceed one penny each person. 4. That any funds so raised should be applied—1st, to the payment of the transport of the collection to the school and other expenses of the exhibition; and, 2nd, that the balance be appropriated in the following proportions, namely, one quarter to the masters' fee-fund; one half to the purchase of examples for a permanent museum, &c.; and, one quarter to the general fund of the school. Committees of schools desiring to receive the collections are requested to make application in a form which will be supplied if asked for."

THE SELECT COMMITTEE OF THE HOUSE OF COMMONS, appointed to examine into the system under which public-houses, &c., are sanctioned and regulated, have reported concerning the project of opening the Crystal Palace at Sydenham on the Sabbath. Without expressly advocating the principle, their report leads to the supposition that such opening is advisable; but their opinion is based upon the fact that there is inconsistency in closing this place of public amusement while "Cremorne" and "the Eagle Tavern" are open; but these are open by an evasion of the law; and it would be easy to pass a law which might effectually prevent the

evil. For ourselves, we believe that so long as intoxicating drinks are permitted to be sold within the building, so long it will be expedient to forbid Sabbath-day assemblages within it. One privilege or the other the Crystal Palace must give up. It is all very well for "a working man," whose testimony is quoted in the report, to say that "much drunkenness prevails on Sundays in the neighbourhood of the Palace." In this case the vice has not the solemn sanction of a legislative enactment, which it would have if it took place within the gates. Originally, the Company took this view of the matter, and in such a spirit they put forth an impressive document, assuring the world that they would, under no circumstances, sell intoxicating drinks, *because* they desired to prove that men could be amused, instructed, and *excited* without them. Nothing more is asked of the directors than that they keep this pledge.*

ARISTOCRATIC ART-REUNION.—Amid the fashionable assemblages which congregate during the season we may notice one—and we do so with exceeding pleasure—held at the mansion of the Viscountess Combermere, in Belgrave Square, early in the last month. On this occasion the visitors met for the purpose of inspecting a large collection of paintings and drawings by amateur artists among the nobility and gentry: the exhibition was got up under the auspices of her ladyship. In our notices of the amateur exhibitions which for two or three years past have been held in Pall Mall, and which we regret to find discontinued this year, it has been our agreeable duty to speak in eulogistic terms of the productions seen there; from these we are inclined to argue most favourably of the knowledge, no less than the love of art, that now prevails among a large body of our aristocracy. We understand the saloons of Lady Combermere showed no diminution of talent, or of practical zeal in the cause of art. She has in this "move" set a notable example alike honourable to her intellectual taste and her discernment of what the age requires even in the highest ranks of society.

THE NELSON MONUMENT.—We remember that when the commissions were issued to the four

* **THE SCOTCH PUBLIC HOUSES ACT.**—The Lord Provost of Edinburgh has addressed a letter to the *Courant*, in which he states that since the act for closing the public-houses on Sunday, there has been so great a decrease in the number of commitments for crime that he thinks it probable that the 12,000^l. recently demanded by the prison board for the enlargement of the prison will not be required.

In 1852 the following letter was addressed by the Crystal Palace Company to Mr. George Cruikshank. It requires neither note nor comment in 1854:—

THE CRYSTAL PALACE COMPANY,
3, Adelaide Place, London Bridge,
Dec. 14th, 1852.

SIR,—I have the honour to acknowledge the receipt of your favour of the 13th inst., which, as chairman of a temperance meeting to be held to-morrow at Exeter Hall, you ask me whether the Crystal Palace Company ever did, or do now, contemplate supplying the public at their refreshment rooms with any intoxicating liquors or strong drinks whatever at any time or under any circumstances? I have great pleasure in being able to give the most distinct reply to your question. The Directors of the Crystal Palace will not allow, and have never intended to allow, the sale of intoxicating liquors or strong drinks at any time or under any circumstances in their grounds. The Directors of the Crystal Palace Company feel that they would have failed in duty to the public as well as in duty to themselves and to the objects they profess, had they not from the outset acted upon this determination. It has been held as a reproach that the people of England are incapable of employing their leisure hours without having recourse to the bottle. The Directors are of opinion that the people would never have been subjected to the reproach had care been taken to have furnished them with a higher and more ennobling recreation. The masses have invariably shown that they prefer the highest enjoyments to the lowest, and when the Directors had established their plans for securing the former at the Crystal Palace, they took care effectually to exclude the latter by asking the Prime Minister when he granted a charter to insert a clause forbidding for ever the sale of stimulating drinks within the park and building of the Crystal Palace Company. That clause has been duly inserted, and runs as follows:—"And we do hereby declare that this our royal charter is granted on the condition following, that is to say, that no spirituous or other fermented or intoxicating liquors shall be furnished to the persons visiting the said building or ground of the said company."

I am, Sir, your obedient servant,
GEORGE GROVE, Secretary.

GEORGE CRUIKSHANK, Esq.,
48, Mornington Place.

sculptors who were charged with the execution of the bas-reliefs of the Nelson monument, there was no standard named for the figures; it was, we believe, vaguely prescribed that they should not be "less than" a certain stature. Now that the four faces of the base are completed, the different scales upon which the compositions have been modelled are more than ever apparent. This may seem a trifling discrepancy; but it is by no means so—it is of importance enough to destroy the uniformity of the narrative. We know of no other public monument in Europe presenting the like anomaly. The figures in the frescoes of the Poet's Hall vary in size; but in these a difference is not so objectionable, because each picture is perfect in itself. If these four compositions formed four panels upon the same face the effect would be purely absurd. If a standard were overlooked by the committee, it ought not to have been forgotten by the sculptors; but the artists of our school are too much accustomed to work independently,—thus the uniformity of any public work left to discretion, where several artists are employed, is sure to be sacrificed to caprice. When Baily exhibited his sketch of the statue of Nelson, the same that is on the column, to a committee of old officers whose remembrance of the hero was yet fresh, nothing would satisfy them but the identical hat, the ill-fitting coat, and every line of the cordage of his face. This was not necessary for a work that was to be removed so far from the eye. Even in the small figures which represent Nelson, this precision is not observed: had there been more of this spirit in the bas-reliefs, they had been in so far improved. The west face, which has been so long wanting, is now in its place; the subject is the battle of St. Vincent, and the particular incident is Nelson receiving the swords of the officers of the enemy's ship, which he hands to his coxswain Fearnby, who very unceremoniously puts them under his arm. The figure of Nelson is so bold in relief as to be all but a statue, and there is a breadth and grandeur in the treatment which elevate the work far above the level of the others, from all of which it differs in the entire absence of useless detail; but the incident is not very clear—if it were not known that the officer was surrendering his sword, the relation between the figures would not be very easily made out. It is also a mistake to enwrap the surrendering officer in drapery,—he was a seaman, and should wear a seaman's costume; this treatment gives breadth and assists composition, but it is not sufficiently understood. In this work the figures are few, but they are large; one, if it were erect, would be colossal. In the others they are smaller, but various in stature. The cause of this work having been so long in course of completion, arose from some difficulty with respect to the casting, but at length the four faces are complete; in the meantime two of the artists by whom they were executed have been borne to the grave. There are yet the four lions to come on the spurs of the base; but before these appear it will be forgotten that it was ever intended to place them there.

PRE-RAPHAELITISM.—Dr. Waagen has recently addressed a letter to the *Times* on this subject, which, from the pen of so eminent an Art-critic, is worthy of all attention. In this communication he utterly and entirely deprecates the introduction of such a style of painting into modern Art, as altogether unadapted to the age in which we live, and as, therefore, in some degree, a recurrence to the comparatively unenlightened taste, and to the absence of technical knowledge, which existed in the mediæval times. And yet he can "sympathise entirely with the painters (*modern*) of this class, both German and English, in the exceeding attractiveness of that pure and earnest religious feeling which pervades the works of Fiesole, and other masters of the fifteenth century. I also comprehend the liability in their minds to identify the expression of that feeling with the forms peculiar to their expression. At the same time, it is no less true that this identification, and the efforts, however well meant, to which it has led, are totally mistaken, and can only frustrate that end for which these painters are so zealously labouring." After some few further observations

to bear out this part of his argument, Dr. Waagen thus proceeds to point out the unsuitableness of "Pre-Raphaelitism" to our own times:—"It must also be borne in mind that the whole style of feeling proper to the early masters, deeply rooted as it was in the religious enthusiasm of their times—of which it may be considered as the highest and most refined fruit—cannot possibly be voluntarily recalled in a period of such totally different tendencies as the present. It stands to reason, therefore, that the pictures even of the most gifted modern artists, produced by such a process, can at most be considered but as able reminiscences of the middle ages, but by no means as the healthy expositors of the religious feeling, now, thank God, greatly revived, and proper to our age, or of the resources of Art so plentifully within their reach; while those of the less gifted, able only to counterfeit the defects, but not to emulate the spirit of the olden time, present a scene of misplaced labour, the most painful a true lover of Art can well behold." There are few, we believe, even among the ardent admirers of the system, who will be disposed to question the truth of these remarks, or who could successfully argue against them. They are confirmatory of what we have ourselves frequently written and said. Dr. Waagen next proceeds to show how the great modern painters of Germany—Cornelius, Schnorr, Overbeck and others—who first started this new movement, were forced ultimately to give up their extreme theories, and to bring their practice within the scope of modern understanding and of naturalism; although, he adds, Overbeck "alone, of all the higher artists, has never entirely thrown off the erroneous theories he started with, and has thus deprived many of his finely-conceived pictures of their full powers of expression as works of Art." From generalities the writer refers to a single particular, selecting Mr. Hunt's picture of the "Light of the World" as an example of errors of conception and treatment; Dr. Waagen analyses this picture at considerable length; we need scarcely say his opinions do not agree with those of Mr. Ruskin, recently communicated through the same channel as the doctor's letter, namely, in the *Times*. We can scarcely expect Dr. Waagen's remonstrance will much influence those to whom it is more especially addressed, though we trust it will be effectual in enabling them to perceive some of the "errors of their ways."

THE STATUE OF KING CHARLES THE FIRST at Charing Cross, has received some attention lately at the hands of the government, and among estimates to be voted for the current expenses of the year, the sum of one thousand pounds is to be asked for restoring the pedestal and repairing the statue. The sword of the latter was abstracted a few years ago, and being a genuine work of the time of Charles, was tempting to the cupidity of some collector. This we suppose will be restored, as prints of the statue exist sufficiently clear to enable it to be remade. The pedestal, the work of Grieling Gibbons, will of course be entirely renewed. Still we hardly see how so large a sum as one thousand pounds can be requisite for this work; the statue requires little or nothing to be done to it.

ANCIENT TOPOGRAPHY is so rarely to be met with, particularly in connection with London, that we are glad to record the fact of a curious picture existing at Hatfield, which represents a public fête in the fields at Horsleydown, and which has received elucidation lately in the Society of Antiquaries by Mr. G. R. Corner of Eltham. The picture appears to be the work of a Flemish artist, and bears date 1605; it once had a long inscription of which little remains but the name Hoefnagel, being that of the artist who furnished the curious view of Nonsuch House for Braun's "*Civitatis orbis Terrarum*." The view is singularly curious, showing the Tower and surrounding buildings as seen across the Thames, a greensward being where Tooley Street now stands upon which is erected a Maypole, and many youths are practising archery in the fields beside it. An entertainment is preparing in the middle distance at an hostelry, the board being sumptuously laid out and decorated with flags and green boughs; the cooks busily

employed in close contiguity. A wedding-party is leaving the church, and the foreground is filled with figures in the costume of the day. It is altogether a valuable illustration of London life in the age of Elizabeth.

DEPARTMENT OF SCIENCE AND ART.—The following notice has within the last few days been issued from Marlborough House:—"Special Prizes for the Paris Universal Exhibition of 1855. Forty prizes of the value of £1. are to be awarded to those students who take medals in the greatest number of stages in each of the exhibitions. Twenty prizes to be awarded in the autumn examination of 1854, and twenty prizes in the spring exhibition of 1855. These prizes are to enable the most deserving students to visit the Paris Universal Exhibition of 1855, and each student will be required to make a written report of his observations on that exhibition. They will be awarded among the students of all the Schools of Art throughout the kingdom." This is a wise and liberal offer on the part of the heads of this department; one that must act as a stimulant to the students of every school; the provision attached to it has also been judiciously made: it will prevent a visit intended for useful and practical purposes being converted into one solely of pleasure.

THE HOSPITAL FOR CONSUMPTION.—The Fancy Bazaar recently held in the grounds of Gore House, Kensington, for the benefit of this most praiseworthy and well-conducted institution was attended by a very large number of visitors. The stalls were amply provided with the elegancies and "knicknackeries" usually contributed on such occasions—a supply which, by the end of the second day, was, to use a commercial expression, "cleared off" by the buyers. The immediate object of the sale was to assist in completing the new wing of the building at Brompton: we know not what amount was realised at Gore House, but we do know, whatever the sum may be, there will still be abundant room for the exercise of benevolence on behalf of this charity, one to which we have, from its foundation, felt bound to give our most zealous and hearty support.

PUBLIC GRANTS to be voted in the present year for the purchase of land at Kensington Gore, necessary as additions to that obtained for the New National Gallery and other institutions connected with science and art, are estimated at 27,500*l.*, being 122,500*l.* less than the original estimate made in 1852, which was then fixed at 150,000*l.* It is seldom that so great a decrease appears when money is asked of a government. The purchase of Burlington House, Piccadilly, of the trustees of the Hon. C. C. Cavendish, is to cost 140,000*l.*; it is a freehold, and is to be devoted to public use.

THE EDUCATIONAL EXHIBITION open at St. Martin's Hall, and in connection with the Society for the Encouragement of Arts, is replete with every novelty useful for those to know who have the training of the juvenile mind. The hall and ante-rooms are crowded to repletion with a series of models, prints, maps, books, &c., the produce of our own and other countries; bringing into one focus a general view of all that modern teachers at home and abroad have perfected, to assist in the great cause of education. It is a singular gathering of all kinds, converging to the one great end of juvenile instruction, and is suggestive of deep thought. So important and remarkable a series of educational helps cannot fail to be of the greatest advantage to teachers in general, who cannot possibly be aware of the large provision made for their use all over Europe. The bookselling department on the upper floor is an equally remarkable gathering of juvenile literature; its quantity will no doubt surprise many who reflect but little on the fecundity of the modern press. The exhibition was opened by his Royal Highness Prince Albert in person; and the inaugural lecture was delivered by Dr. Whewell, the Master of Trinity College, Cambridge. He was succeeded by other able lecturers throughout the month of July, and they will be followed by others during August. Among the names of the lecturers are many well known to science, and the subjects they have chosen are all intimately connected with the great educational scheme, which has been so

ably completed by the Society within these walls. The whole of the charges for admission to the exhibition and lectures are of the most moderate kind, and we have little doubt that the wise and liberal policy which characterises the whole, will be largely beneficial to the important class for whose advantage it has been established.

MONUMENT TO JAMES MONTGOMERY.—Mr. John Bell, the accomplished sculptor, who was chosen to execute the Guildhall monument to the Duke of Wellington, has been selected to execute the statue to the late poet of Sheffield. The compliment was gracefully conferred upon him: he was not called upon to compete, but owed the appointment solely to his established and merited fame.

THE SITES OF ROMAN TOWNS IN ENGLAND are in many instances obliterated by time and change, but though their absolute walls do not meet the eye, a little research may still develop their foundations. This is the case with that of Novio-magus, which modern research has proved to be in Holwood Hill, near Keston Heath, Kent. About thirty years ago, the late A. J. Kempe commenced researches on the spot, induced thereto by the reports of farm labourers, who had detected the *débris* of ancient buildings. He discovered various sarcophagi and other antiques, as well as the foundations of a circular temple. Within the park of Holwood are the remains of a fine camp with triple ramparts, and "Cæsar's Well," the source of the Ravensbourne, is in close contiguity. The interest of the discovery brought together some few antiquarians, and the pleasure of their friendly intercourse led to the formation of a club, bearing the name of the old Roman city; among the members of which may be noted many celebrated in art and literature, who still meet to discuss topics of interest, and promote that good feeling and social intercourse which Dr. Johnson so happily defined the word "club" to characterise. This society exists and flourishes under its name—"the Society of Novio-magus."

A MILLION AT THE CRYSTAL PALACE.—There is a rumour, to which we allude for no other reason than because it is a rumour—that the Directors of the Crystal Palace intend to issue a million life-tickets at one guinea each. There can be no truth whatever in this rumour, which is in reality a scandal; such an act would be suicidal. Purchasers would not be obtained to anything like the required amount, while all the evils of so unnatural a plan must infallibly be felt as an earthquake by the structure.

REJECTED PICTURES.—This is always a painful subject, but it presses this year unusually on the attention, since at nearly all the institutions the number of rejected works is, we believe, greater than on any antecedent occasion. It cannot be asserted that any considerable proportion of works usually rejected are worthy of exhibition, but it is well known that among these there are works worthy of any exhibition. To an artist there is nothing more prostrating, as well in reputation as in energy, than that his works should be at one time well received, and at another declined. Many labour earnestly for months upon a picture, in the hope of ultimate remuneration, but if it be refused exhibition, the hopes of the year are blighted. We know that every available inch of room is appropriated, but it is not always the best pictures that are hung. It would be hopeless to attempt to please everybody; yet if the best pictures were disposed in the best places, and all others were placed according to their respective merits, such an act of even-handed justice would silence all cavilling. There is no artist of acknowledged talent who would not coincide in any measure that would help men who are struggling against the monopoly of others who are fortunate rather by their position than their genius and power. It is clear that for the number of works worthy of exhibition there is an insufficiency of space; the profession is already divided into too many competing societies; it is by no means desirable that these be increased, but the points which any consideration of a remedy for the evil would involve, must be treated at a length that would here be inconvenient. We may be upon the eve of beneficial changes, but the mere prospect brings little consolation to the breaking hearts of those who are victims of the present state of things.

REVIEWS.

THE POETRY OF CHRISTIAN ART. Translated from the French of A. F. RIO. Published by T. BOSWORTH, London.

How is it we are indebted to female writers for many—we may almost add, most—of the best works relative to Art, which have appeared in modern times? Mrs. Jameson, Mrs. Merrifield, Mrs. J. Foster, and now another lady whose name is not indicated, are among the great artistic *litterati* of our day; to their laborious researches, pure taste, learning, and enthusiasm, the student of ancient Art must acknowledge the highest obligations. It may perhaps be said that the last two are only translators. Granted; yet still they have done good service by their translations, while Mrs. Foster's edition of Vasari is enriched with very many original and instructive notes of her own. Now let us see whom we have of the opposite sex. We can only call to mind at present Sir C. L. Eastlake, Lord Lyndsay, Mr. Ruskin, Mr. Stirling, and Roscoe, the translator of Lanzi, making almost an even balance of numbers. But admitting Art to be a theme in many respects peculiarly adapted to the female pen, is it natural to expect that the labours of the field should be almost equally shared by both sexes? Is it that man thinks them beneath his assumed more vigorous arm and more powerful intellect? or because he is deficient in that calm and patient industry which searches out, analyses, compares, and digests,—or he lacks the graceful emotions of the heart and softening influences a true feeling for Art must engender, and without which it is impossible to write of it, except coldly and unimpressively? We stop not to answer our queries, but leave them for the consideration of those to whom they may apply, and from whom we should rejoice to hear some reason that would satisfy us why their sickle is not yet thrust more frequently into the harvest. All honour to those, and especially to the ladies, who have reaped, and are continuing to reap, for the benefit of mankind.

Whatever opinion we may form as to the artistic merits of the restorers of the art of painting, the majority of whom confined their practice to sacred and legendary Art, it cannot be denied that they were instigated, generally, by high and holy principles, resulting from deeply seated religious feeling, blended, however, with much superstition and traditional lore. The church and the cloister were the great depositories of Christian Art, as it is called. The painters of that time worked less for fame, than as an exhibition of their faith; and if the pictures of Cimabue, Giotto, and others of the Romano-Christian school show only the glimmerings of the lamp of knowledge, they are brilliantly illuminated with the lights of enthusiasm and simple yet sacred earnestness,—qualities that may well be accepted by the lover of truth in lieu of the beauty and grandeur which mark the productions of later ages, when paganism and naturalism invaded the dominions of religious Art. There can be little doubt, as the translator of Rio observes in her preface, that it was the enthusiasm of these early painters, and their belief in their high vocation, which "animated and inspired them; and, notwithstanding the technical difficulties with which they were surrounded, gave that surpassing purity and unearthly character to their compositions, which are sought for in vain in the works of the later painters."

For such reasons, therefore, it is that we always look upon a picture by any of those primitive artists—notwithstanding its singularity of ideas to the eye of a modern, and the absence of those qualities which are now considered alone to constitute beauty—with feelings of respect almost akin to veneration. They were the men who cleared the way for the reception of, and taught the public mind fully to appreciate, Raffaele and Guido, Correggio, Da Vinci, the Caracci, and many more,—that great army of Christian artists of which their predecessors were the pioneers. And hence too we welcome any book which, like M. Rio's work, helps us to understand, and fosters our admiration of, what they laboured to achieve: but his writings do not stop with them; he takes a rapid review of the various Italian schools down to the decadence of the Venetian, the latest in existence, as it was the furthest removed from the primitive simplicity of the earliest, the Sienese, so soon followed by that of Florence. In all that he says concerning the painters and their pictures we recognise a just discrimination, a knowledge of what true Art is, and an ardent love of it; while he brings to the elucidation of his subject a freshness of imagination and a vividness of description which render his remarks peculiarly attractive. Our thanks are due to the translator for placing so

charming a volume before us,—though indeed it scarcely reads like a translation, so free is it from all foreign idioms and expressions; but we would take the liberty of asking her whether the quotation from the poem by Mr. Monckton Milnes, introduced into the last chapter, appears in M. Rio's work? We scarcely understand how it should come where we find it, especially with reference to the context.

HIDE AND SEEK. By W. WILKIE COLLINS. Published by R. BENTLEY, London.

In our notice last month of "Ambrose the Sculptor," we offered a suggestion that the life of an artist might furnish a good subject for the novelist who had the ability to work out the materials which such a history could afford him. One of the principal characters in Mr. Collins's "Hide and Seek" is an artist; but the writer has not sketched him as labouring in his vocation amid alternations of despair and hope. "The painter in this story," he says, "only assumes to be a homely study from nature, done by a student who has had more opportunities than most men, out of the profession, of observing what the novelties of artist-life, and the eccentricities of artist-character, are really like, when they are looked at close. It may be necessary to mention this, by way of warning, as I have ventured on the startling novelty, in fiction, of trying to make an artist interesting, without representing him as friendless, consumptive, and penniless, to say nothing of the more daring innovation of attempting to extract some amusement from his character, and yet not exhibiting him as a speaker of bad English, a reckless contractor of debts, and an utterly irreclaimable sot." Mr. Collins has perfectly succeeded in his attempt. Valentine Blyth, the painter, is an enthusiast in his art, but an amiable, rational, sensible, though not strong-minded, man; in fact, a "naturalist," in his art and out of it; a painter who loves his profession so dearly, and fancies himself so well able to grapple with it at all points, that he hesitates at nothing, whether it be the portrait of a horse, or of a baby in swaddling clothes, a "grand classical landscape with Bacchanalian nymphs," or "Columbus in sight of the New World." Mr. Blyth's exhibition of his pictures to his friends and—patrons! prior to sending them to the Royal Academy is capitally hit off.

"Antonina," and "Basil," have placed Mr. Collins among the most popular of our living novelists; his "Hide and Seek" will not lessen his reputation, but the contrary. The heroine of the story is a deaf and dumb orphan girl, of great beauty, picked up by Mr. Blyth, from a company of strolling players, taken home by him, and "hidden," lest she should be found by any chance relatives, as a companion to his invalid wife; in time, however, there comes one to "seek" her; hence the title of the story. The "Madonna" of Mr. Collins is a pure and lovely creation, reminding us of the "Nina" in Bulwer's "Last Days of Pompeii." The idea of making a young girl, bereft of the powers of speech and hearing, but exquisitely sensitive to that of sight, and able to appreciate all the sources of enjoyment which a true painter feels—to make such an one a helpmate in the studio, as well as the friend and companion of another woman, delicate in mind as feeble in body, was a new and most happy thought; these two characters are touchingly and charmingly described. There are others of a different description; Mr. Zachary Thorpe, who endeavours to force his son to "take kindly to religious teaching" by rendering it irksome and distasteful—how many Mr. Thorpes are there in the world!—and, in consequence, he breaks through all restraint and runs riot. Then there is a strange wild fellow, called Mat, who has travelled into savage regions, lost his scalp in a foray with wild Indians, and comes home from the diggings with his tomahawk, his tobacco-pouch, some bear skins, and his pockets lined with bank-notes. These are the chief personages of Mr. Collins's tale, we shall leave our readers to find out for themselves what they do, and what becomes of them all.

The writer's observation of nature, animate and inanimate, and his powers of description, are clear and vigorous; he can be humorous or pathetic, gentle or boisterous; can paint the tastefully ornamented chamber of the bed-ridden invalid and its inmates, or the noisy revelries of the dissipated frequenters of the "Temple of Harmony," or the peculiarities of a painter's studio, with the hand of a master. The portraits are all well-drawn, and truthful, but we would take the liberty of warning Mr. Collins, who is still comparatively a young author, against the use of coarse and even impious expletives; this is an age when vulgarisms, even in works of fiction, and in the representation of low-life characters, as they are termed, will not be tolerated; it is the absence of these which renders

the works of Dickens so acceptable to all classes; and inasmuch as the female sex constitutes by far the larger majority of novel readers, it is the more necessary to guard against such objections. Mr. Collins, who, by the way, is son of the late Royal Academician, we are sure will take our well-meant hint in good part; his writings are so good, we would have them unexceptionable.

COLUMBUS PROPOUNING TO THE PRIOR OF THE FRANCISCAN CONVENT OF SANTA MARIA DE RABIDA HIS THEORY OF A NEW WORLD. Executed in Chromo-lithography by C. RISON, from the Drawing by G. CATTERMOLÉ. Printed by V. BROOKS, London.

When Mr. Brooks submitted to us his chromo-lithographs of Shakespeare's head, and the "Highland Gillie," we thought the art had reached its utmost limits; but the appearance of this print has altogether upset our belief, so that now we know not what to expect for the future: we look at it, and recollecting it is the production of a comparatively mechanical process, can only exclaim—"wonderful." Here we have the handling, the texture, the brilliant colouring, and the "breadth" and harmony of Mr. Cattermole's original work, copied with a fidelity that must astonish every one: only in one or two small "bits" of the print can the strictest scrutiny detect the "imposture," so cleverly is the whole thing managed; and Cattermole is by no means the painter who can be most easily copied. Of the original drawing, thus marvellously reproduced, we need only say, that it exhibits the peculiar excellencies of the artist; it is fine in composition, broad and masterly in its execution. To Mr. Rison as the copyist, and to Mr. Brooks whose practical skill and knowledge of the art of printing in colours is here manifested, we cannot but award the highest praise. The council of the Art-Union of Glasgow have secured this charming print for their subscribers, having agreed with Mr. Brooks to work it for them only: the number to be printed will be issued as extra prizes to the subscribers of the present year; and they who are fortunate enough to secure one will get a cheap guinea's worth. We must say the Art-Union of Glasgow continue to get hold of some capital things. Is this owing to the "canniness"—we are not sure our Scottishism is what the natives would recognise as a legitimate term—of the council, or to their liberality? We suspect both.

PANORAMA OF CAPE TOWN AND SURROUNDING SCENERY. Lithographed by E. WALKER, from the Picture by T. W. BOWLER. Published by ACKERMANN & Co., London.

A most picturesque view of this important British colony, taken by Mr. Bowler, an artist who has been for many years resident at the Cape. The sketch is taken inland, at a considerable distance from the town, which is seen in the centre of the picture, washed by the bay: towards the foreground, on the right, is Table Mountain, and to the left, the "Lion;" the extreme distance between them is formed by a range of hills, through the passes of which a railroad is, we understand, to be carried from the town into the interior. The subject of the print is highly interesting; Mr. Bowler's treatment of it is very artistic, and shows him to have a perfect command of his pencil, and a true feeling for landscape painting: the sky is especially clever, in the free and natural motion of the clouds, and in its aerial tints. We have seen some of Mr. Bowler's original sketches of African scenery that induce us to think most favourably of his talent.

LITERATURE, ART, AND SCIENCE, CONSIDERED AS MEANS FOR ELEVATING THE POPULAR MIND. By the REV. G. E. BIBER, L.L.D., Ph.D. Published by RIVINGTONS, London.

Dr. Biber occupies the post of Director of the Literary and Scientific Department of the Royal Panopticon; to him was assigned the task of opening the lecture courses of that Institution by an inaugural address, which, at the solicitation of many who heard it, he has been induced to print. The lecturer has treated his subject simply and popularly, as it should be on such an occasion, and with a mixed audience; he briefly sketches out the influences which Literature, Art, and Science, have had on the nations of the world from the earliest period; and, especially, the effect which the introduction of Christianity had, viewing it only intellectually, by infusing a new life into man's existence, when, from the state of the world, there was every probability of a retrograde movement in civilisation, and that he would once more fall back into semi-barbarism. They—and there are many in the pre-

sent day—who can admire what mankind have done under the new development of the mind which the Christian religion wrought, and yet hold its creed and its laws in contempt, would do well to ponder over these facts, and ask how, on any rational grounds, they can separate the effect from the cause. Dr. Biber's lecture is eloquent in language, and full of plain, sound argument: we are glad to see it published.

THE PARADISE LOST OF MILTON. With Illustrations by JOHN MARTIN. Published by H. WASHBOURNE & Co., London.

We are accustomed to speak of the *eccentricities* of genius; but was genius, whether artistic or of any kind, otherwise than eccentric, when it aimed at what was truly original? Perhaps artists more than others are open to this charge. There are examples among the great men of past ages—Albert Durer and Rembrandt, for instance, and many more whom we could name had we time and space; while in our own school Turner and Martin were eccentric, but there are both beauty and poetry in their extravagancies. We have so recently "said our say" about Martin, and have also expressed our opinion of his illustrations to Milton's great work, when they first appeared some years since, that we have little or nothing to add by way of commendation: his designs for "Paradise Lost" are among his grandest conceptions, and are quite worthy of that noble poem. While, however, the typography may claim unqualified praise, so much can by no means be said of the plates, which certainly require "touching."

AN INTRODUCTION TO HERALDRY. By HUGH CLARK. Published by WASHBOURNE & Co., London.

Here is a little book, clearly beyond the pale of criticism. For proof of this we need but refer to the title-page, which tells that this is the fifteenth edition and the eighty-first year of its publication. We would ask all those who hold "the gentle science of Armorie" in light estimation, to what book they can as safely prophesy an equally long life, and continued rejuvenescence. The worthies of the bookselling trade would be right glad of the information also. It shows that, however abstruse a subject may be, there are students enough to make a grateful return to the bookseller who will supply their wants properly. The present volume has been revised and improved from time to time; and though its author has been long numbered with the departed, his labours continue to worthily instruct all who wish for information on a subject which mixes intimately with the usages of civilisation, as it did with the necessities of an age of chivalry.

CYCLOPÆDIA OF BIOGRAPHY. Edited by ELIHU RICH. Published by RICHARD GRIFFIN & Co., Glasgow.

Messrs Griffin and Company have commenced the publication of a series of highly useful cyclopædias. The Cyclopædia of Biography, now before us, in many respects is a remarkable book. The best authorities have been chosen, and the most eminent of our living writers in art, science, and literature, have been secured to write these biographies. The names of Alison, of Brewster, of Nichol, with numerous others of equal standing in the walks of history and of science, are a guarantee for the excellence of those biographies. We perceive nearly all the Art biographies are from the pen of our own correspondent, Mr. Wornum, and excellent they are. A more useful book than this cyclopædia we have rarely met with. It comprehends within a moderate compass notices of all the great men that ever lived, and as a work of reference we cannot too strongly recommend it.

THE THEORY AND PRACTICE OF LANDSCAPE PAINTING IN WATER COLOURS. Parts I. AND II. By G. BARNARD. Published by W. S. ORR & Co., London.

To judge from the commencing numbers of this projected serial work, it promises well, and cannot fail to be of essential service to the advanced student in water-colour painting. These parts treat of the nature of colours, both primitive and compound, their harmony and natural contrasts, the quality of pigments; and also the second part commences a chapter on "Composition." The respective subjects are illustrated by a number of brilliantly tinted diagrams, elucidating the theories laid down. We shall probably have more to say concerning the work as it proceeds: our present impression is decidedly favourable to its practical utility.

POETICAL WORKS OF GOLDSMITH, COLLINS, AND T. WARTON. Published by J. NICHOL, Edinburgh; J. NISBET & Co., London.

A goodly edition of these poets, printed on stout paper, in bold and clear type, forming a respectable volume of octavo size, which would do no dishonour to the library shelf. The "Lives, Critical Dissertations, and Explanatory Notes, by the Rev. G. Gilfillan," as announced on the title-page, add nothing, however, to what is already known of Goldsmith and his companions in this book. The "dissertations" and "notes" are few, and of little value. But we are not otherwise disposed to cavil at a publication otherwise well got up, and that is sold for some four or five shillings.

THE TEN CHIEF COURTS OF THE SYDENHAM PALACE. Published by ROUTLEDGE & Co., London.

This is at once a compact and comprehensive description and history, containing nearly 250 pages neatly and clearly printed, and prettily bound, for the sum of one shilling. It contains a large amount of information, conveyed in a very agreeable form. The book cannot fail to be a valuable companion to all who visit the Crystal Palace, but may be recommended also to those who desire to be instructed concerning matters of growing importance. It aims at no originality; but as a gathering together of knowledge from many sources, it is a useful companion.

MAPS OF THE SEAT OF WAR. Published by W. & A. K. JOHNSTON, Edinburgh.

The commencement of war with the Autocrat has called forth from most of the map-publishers in the United Kingdom a large variety of publications, to enable us who tarry at home to trace the progress of the hostile forces by land and by sea. Messrs. Johnston have issued three maps of a goodly size, well and clearly executed, of the Danubian Principalities and Turkey, the Baltic and the Black Seas respectively, with the circumjacent countries; they are as well adapted for reference as any maps we have seen, and are published at a cheap price.

THE ART OF CLEANING, DYEING, SCOURING, AND FINISHING. By THOMAS LOVE. Published by LONGMAN & Co., London.

There is a large amount of information conveyed in this volume from the pen of a working dyer and scourer; information which may be practically applied to every description of textile fabric, and to almost every article of dress for either sex. To a large manufacturing community like ours, such a book as this will be found of great service to a very large class; it is written in a plain, matter-of-fact style, without any attempts at ambitious authorship, and is therefore likely to be more useful than if clogged with learned phraseology.

RAILWAY READING. A YACHT VOYAGE TO ICELAND IN 1853. Published by A. HALL, VIRTUE, & Co., London.

An unpretentious little book of some seventy pages that may serve to wile away half-an-hour of a dull railway journey. Iceland is not a country the most abundant in material for interesting narrative, and the author, whatever he may be, adds little to the information we have respecting it; but as a slight sketch of its natural features, and of the habits and manners of the people, his descriptions are entertaining enough in their way.

A DICTIONARY OF TERMS IN ART. Edited and Illustrated by F. W. FAIRHOLT, F.S.A. Part VII. Published by VIRTUE, HALL, & VIRTUE, London.

This part brings the dictionary of Mr. Fairholt down to the word "Peplum;" so that there is no doubt of the work being completed in the twelve parts, as originally announced. It is conducted throughout with great care; and the mass of valuable information contained in it will, for all purposes of reference, be found comprehensive and most useful.

THE COMMERCIAL TRAVELLERS' SCHOOLS. Printed in Colours by W. DAY & SON, from a Drawing by W. SIMPSON.

A well-executed and sparkling chromo-lithographic print of a picturesque building, recently erected at Pinner, from the designs of Messrs. Lane & Ordish. The scene is altogether one well calculated to show forth the superiority of colour printing over engravings coloured by hand, as they used to be under the old system. There is a sharpness of touch and a brilliancy of tone which, somehow or other, hand-work never could produce.

THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1854.

THE PROGRESS OF PAINTING.

"THE AUTHOR OF ENGLISH PAINTERS,"
AND "PRE-RAFFAELLISM."

HOSE who may not, for the last twenty years, have attentively observed the rising tendency of British Art, must be deeply impressed with the reality which it has of late begun to assume. Twenty years ago, our

rating in the scale of European Art was low; even the stars that had risen and set among us, had left us but an insufficient reflection; whereby we were content to work, believing that we were labouring in the daylight. We must acknowledge that the more earnest of the continental schools, have had a method in the eccentricities to which they yielded; there has been a definite purpose in their devious progress; and this is shown by results, faultless as to mechanical quality. We have been voluptuaries in colour, and epicures in execution; while they have based their education upon the sobrieties and essentials of Art. We have been arrested by the fascinations of hue and touch, and our dream has persuaded us that the noblest virtues of Art were colour and sleight-of-hand; while in them were fulfilled the rarest aspirations of painting. In colour and touch we were far ahead of every other school; but after a rapturous dream of forty years, we awoke as from a delicious enchantment, like the sleepers of some Eastern tale; great changes had been going on around us, but we were still where we were, and nothing was done towards the achievement of form. Whatever Wilkie may say about our unconscious inheritance of the mantle of Diego Velasquez and the grandees of the Spanish school, we should be more proud of our relationship—however far removed—with the Venetian school. Titian was a painter of portraits as well as of poetry and sacred history; but, magnificent as are some of his male portraits, there are others by Reynolds fully equal to them. The young Germany of forty years ago condemned colour as meretricious; they adored only the severe virtues of the Art; and yet only one member of that school now survives, who has been able to adhere to the principle with which they began life, and Art; that is, Overbeck, who, the more positively to register his individuality, records his contempt of colour in his picture in the Städelsches Institut at Frankfurt—"Der Baum der Kirche mit der Kunst"—there colour is set down as of the earth, above which the leaden wings of the Venetians have never been able to raise them. The history of Art develops a singular system of contrarieties, than which

nothing shows more its mysterious subtlety. The laws of nature are always the same; yet such is the perversity of human nature, that there is no principle that has not been controverted. Frederick Overbeck remains the living monument of the German Art-movement of the early part of this century, and apostates are still living, who have long forsworn their early vows, taken with him to maintain what they signalled as the "purity" of Art. A slight review of the German Art-literature of the period of which we speak, is enough to show the utter vanity of elaborate essays, of which the precepts are not derived from practice. The master-minds of Germany have exhausted themselves, as far as painting is concerned, in impracticable disquisitions on the sublime and beautiful: Kant, Göthe, Wieland, Schlegel, and others, have written for Art; but the turn which painting took while they were doing their best to idealise it, is the very last thing of which they would have dreamt. Like much that is written on and for Art, their writings were uninterpretable on canvas: the limitation of expression, and the poverty of language in painting, denied terms to work up to these mystic aspirations. Some great change was imminent; it was not, however, effected on the side, as was proposed, of intense philosophy, but contrariwise on that of ardent religion. The Art-philosophy indicated a particular course for painters; but the new school pursued a path directly opposite. Cornelius was the soul of this movement; and it is not necessary to do more than mention Veit, Pferr, Overbeck, and Schnorr, as his associates and co-enthusiasts, to comprehend with them a more extensive list, and at the same time to indicate their new style, well known to all who have visited Germany, and which they themselves call "*purism*," and "*Vor-Raffaellismus*." While studying before the altars and shrines of Rome they invoked in hymns, and adoration of the Virgin and the saints, the spirit of their new idea, and some of those that were not Catholics entered the bosom of that church in order that nothing might be wanting to a mature fructification of their new faith. Many years have elapsed since the commencement of this movement; and we have already said that it is now represented according to its original impulse, by Overbeck alone: all the others have modified their manner in obedience to a conviction that the spiritual is best represented when in contrast with that, which, being intended to represent substance, is painted with solidity. Overbeck's slur upon colour has been most triumphantly answered by Kaulbach in his magnificent works "The Battle of the Huns," "The Destruction of Jerusalem," &c., on the staircase of the new Museum at Berlin, and the response is the more conclusive that it comes from a member of the German school who may be said to be the founder of a new order of things. That these works will exert a most powerful influence on the German school cannot be questioned, and that influence must tend to the extinction of pre-Raffaellism.

It is not however of the German school of painting that we would speak, save in so far as its influences have extended to our own—for we also have our revolutionary element—and to this we are now, on the one hand, indebted for a severity and accuracy of form which vies with anything that has emanated from any school; while, on the other, we deprecate a continuance of those extravagant and mechanical puerilities, which also in their excesses point to sources identical with those whence so much good is obtained when applied to judiciously. The

present state of our progressive school of Art places all its earliest members in the rank of mere sketchers. We speak in reference to a comparison of form, and of degrees of elaboration. If sketching means free and rapid delineation, what a lengthened series of sketches does our school show;—still distinguished by all qualities save that which would rescue them from the category of sketches. The Art-revolution in Germany with its *eclat*, temporary success, and the enthusiasm of its youthful promoters, some of whom had been expelled the School of Vienna because they insisted on working from the life when their masters determined that they should be working from the antique; these, and other circumstances either threw the old painters of the school into shade, or caused the institution of unfair comparisons between the new and the old schools. It is now the same with ourselves, there is a violent contrast between "Pre-Raffaellite" art and the works of the elder members of our school, inasmuch that on the opening of the Royal Academy, the first works selected for examination are the productions of the "Pre-Raffaellite" painters; and if during the season any pieces of accidental criticism appear in the public journals, they are apropos of the labours of the "Pre-Raffaellites." By those who can appreciate the valuable qualities which they do contain, they are praised to the extent that they merit; but by that section of the public to whom they are entirely unintelligible, they are indefatigably enlogised. All great changes in Art are effected by the young blood of the profession; if we look down the vista of Art-history the fact is recognisable at all epochs. When habits are confirmed there is necessarily superhuman exertion to keep pace with the changes of the time; but yet we are not without a signal example of this among the oldest living members of our school. We mean Mulready, who we all know will paint a "Pre-Raffaellite" landscape, if not with fifteen hundred different microscopic grasses, at least with the utmost delicacy of touch that paint is capable of affording; and those who have seen his recent Academy figure-drawings, see in them works which can never be surpassed even by the most enthusiastic devotee. Beyond a certain point men are accustomed to look down upon Nature; Mulready has for fifty years steadily looked up to her, hence the secret of his success—he has been a student all his life. It is from the advent of Maclise that the new class of Academicians may be said to date; he and the more distinguished artists since his accession to the Academy have earnestly laboured for advancement, and have sustained themselves in comparison with the productions of any times and any schools. The standard of all schools is determined by the power of their figure-painters, and assuming the Royal Academy as a large representative section of our school, it will be seen that with the admission of Maclise the institution began to be distinguished by a character, more than before, consistent with the progress of Art in other countries. Many and various are the gifts in painting; to one man it is given to draw correctly, but he is perhaps denied the power of colour; another is magnificent in colour, but he cannot draw; another is a master of effect, and can at will conjure up the most magical illusions, but he possesses no other power; another is gifted with that excellence which Reynolds attributes to Teniers in a degree beyond that distinguishing any other man; that is the effective proportion of soft and sharp outline. The cause of the retardation of

Art in England is unique in the history of painting. Every school has attained to its ultimate excellence by degrees, but painting with us broke out at once into dazzling colour and surprising effect, and so fascinating were these qualities that form and outline were considered beneath the attention of men who already equalled the Venetians in their most vaunted quality; who began, as it were, at that point to which only centuries of labour had enabled other schools to attain. Reynolds and his contemporaries were painters of large works,—the preference of all masters of colour and chiar'-oscuro. Pictures of large dimensions are enfeebled by detail and finish; these qualities are inconsistent with grandeur, but they are held in higher estimation than exalted character by a public of uneducated tastes. Such minute productions are the light and amusing literature of the Art; we are now deluged with them, but they are not without their beneficial influence. It is curious that elaboration should stand in an inverse ratio to magnitude, but so it is; small pictures are enriched by detail and multifarious composition, but large works are most effective in few parts; in short, large works require less, but small works require more. Although Fuseli, Opie, West, Copley, Barry, Reynolds (as a historical painter), and others, executed generally large pictures, yet it cannot be said that historical painting flourished at that time. These men painted large pictures because the nature of the education of the greater part of them, setting aside their tastes, denied them the power of executing small works; and such was the view of that day, that if Fuseli could revisit the Academy, with its walls as it now is, enriched by the best collection that has ever hung there, but one glance would suffice for him to pronounce, with more emphasis than elegance, the Art gone to that dread region whence the elder Hamlet described himself as having risen. We cannot afford here to speak of Gainsborough, Wilson, Hogarth, Morland, and other men of note; a volume would not suffice to speak of the influences which they exerted on our school, nor is it our purpose in anywise here to deal with such reputations as those of Stothard, Turner, and Flaxman, although, when it is remembered that the last-named artist, a worthy master of the "Rhodian art," and one who, had he lived in his day, had been the friend of Pericles,—when it is remembered, we say, that this man, who equaled or excelled the Greeks in their own art, obtained no encouragement in England, can we wonder that Hilton and Haydon should have failed? The exhibition of Wilkie's first picture created a new sensation; nothing more decidedly indicated the direction of public taste. Wilkie, with all his captivating power, was happy in being easily read, and that is nine points of success in Art. The first picture that Wilkie exhibited in the Academy was a magic mirror to the exhibition *habitués* of that day. It showed more clearly than a library of lectures what the artists of that time were doing, and were not doing,—what they could, and what they could not, do. It was a foreground object which put the surrounding material in its place; it reduced, in short, hundreds of works full of empty pretension to their real dimensions; they became, in comparison, ill-conditioned sketches. But Wilkie forsook his *dii minores*, and set up hero-worship, for which he was unsuited, and by the time that he had painted his series of full-length pictures, his reputation got very much out of drawing. But had he lived to paint a series of

works from his eastern sketches, we think he would have been as original in them as he was in his small works. He visited the East with a profoundly religious feeling, and with one idea, which would have given to his contemplated sacred works a greater distinctness of nationality, and a greater degree of ethnological accuracy, than had ever marked any antecedent works. We know that the personal characteristics which constitute national type are immutable as long as nationality remains; we mean that, as, for instance, the Jewish type is still the same as it was in the days of Abraham,—is still the same as we see it in sculptures executed thousands of years ago,—the personal characteristics of other races also remain the same. And again, certain casts of Oriental costume remain the same as they were two thousand years ago, and of any changes soever that may have taken place we are fully cognisant. We see Horace Vernet's convictions on this subject in his picture of "Rebecca at the Well," and it was with these impressions that Wilkie proposed to himself the execution of a series of sacred subjects which, in character and costume, should approach truth more nearly than anything that had as yet been done. The desire of that scrupulous truth which we find in "The Blind Fiddler," and "The Village Fair," led Wilkie to Jerusalem, and had he lived it is scarcely to be doubted that he had done something as worthy of himself in religious Art as he had done in subject-matter drawn from humble life. But we must come to the actual condition of our Art; we pass, therefore, over many signal names in our catalogues, to which it is impossible to do justice in a sketch so brief as this.

We have said that the latter changes in English art as far as the Royal Academy is concerned, may date from the advent of Maclise to that institution, and consistent with this fact is another, that no academician of standing antecedent to Maclise is occupied in the decoration of the Houses of Parliament. This more than all else draws the line between the junior and the senior sections of the Royal Academy. To the public it is a source of surprise that the direct results of the great Art-competitions at Westminster should have been so unimportant, but if those who may have visited Munich will endeavour to digest what they saw there, all surprise will cease, for it will then be understood that Art cannot be indefinitely improvised, its productions cannot be realised in given quantities at will; hence it may reasonably be supposed that if a quarter of a century were yet to be judiciously employed in the embellishment of the Houses of Parliament it would not be too much. With a more perfect knowledge of the condition and the antagonising elements of our school, the public would still express surprise, not that so little had been produced, but that even thus much had been extracted from a body so divided as is the profession of Art among us; and this without the suffrages of those claiming consideration as the magnates of their order. The pictures which have been gathered from those exhibitions are "The Death of Cœur de Lion," by Cross; "The Burial of Harold," by F. R. Pickersgill; "Alfred Inciting his Subjects to Maritime Enterprise against the Danes," by Watts; a maritime picture by Knell, and perhaps a few others. If the scientific and utilitarian experiments in the new palace at Westminster are to be concluded only with the unexceptionable perfection of all actually desiderated appliances, it may be hoped that the Fine Art may not be the feature the least

cared for. In such case there are certain of the works in the Poets' Hall that must eventually be replaced by others. In those works there is a vast disparity of quality. The series in the Poets' Hall is an instance in which uniformity of manner is best dispensed with. At Munich most probably these panels had been filled by one hand with the assistance of pupils and subordinates, notwithstanding the common-sense suggestion that the invocation of the spirit of each individual poet is sufficient to employ the powers of an individual painter. Much has been said about the mere mechanical difficulties of fresco execution. The works in question sufficiently show that facility in this is readily acquirable by any hand possessing certainty of touch. There is no reason why these works should not equal any similar productions of any of the existing schools of Europe; to such end it is only necessary to guard against every attempt at a wholesale creation.

One prominent feature in the Art of the present day is what is called "Pre-Raphaelism," a word borrowed by translation from the German, and applied to a manner of painting based on an imitation of that of the early masters who preceded Raffaele. Some years ago a few students and young painters associated themselves under the common name of "Pre-Raphaelite Brethren," in imitation of those eminent German students, who forty years ago with Cornelius at their head, declared themselves followers of the early masters. A few of the works of these artists appear yearly in the Royal Academy and in others of the metropolitan exhibitions, and they are certainly marvellous productions, as examples of patient manipulation, which alone is their distinctive qualification. The influence of the German school had been some time felt among us before the early manner was carried to its extremity as of late. Mulready, the most progressive of the elder section of the Academy, was considered sharp in outline, but he was occasionally far outdone by the severity of Maclise, and the latter again by the hardness of the works of younger men. But none of those painters who have signalled themselves by their works in the Houses of Parliament affect what is called "Pre-Raphaelism," as Maclise, Herbert, Dyce, and others,—we recognise only in their works a high degree of firmness of drawing. Perhaps the most successful realisation of true "Pre-Raphaelite" art according to the spirit in which it ought to be carried out, was Watts' composition, which was exhibited in Westminster Hall, "Alfred Inciting his Subjects against the Danes;" this was an imitation of the purest Florentine art. We are ready to allow to these artists of this transcendental school the full measure of praise to which they are entitled, but we cannot suffer to pass without a counter-protestation the notices in the *Times* by the author of "English Painters," which have induced upon the part of the public, erroneous conclusions with respect to these works. The pictures of Turner and the works of the "Pre-Raphaelites," are the very antipodes of each other; it is therefore impossible that one and the same individual can with any show of sincerity stand forth as the thick-and-thin enologist of both. With a certain knowledge of Art, such as may be possessed by the author of "English Painters," it is not difficult to praise any bad or mediocre picture that may be qualified with extravagance or mysticism. Proficiency in this may be acquired even from dealers; qualification for criticism such as this, does not

require graduation in any higher school. This author owes the public a heavy debt of explanation, which a life-time spent in ingenious reconciliations would not suffice to discharge. A fervent admiration of certain pictures by Turner, and at the same time of some of the severest productions of the "Pre-Raffaellites," presents an impossible problem to persons whose tastes in matters of Art are regulated by definite principles.

The subject of the first letter of the "Author of English Painters" is numbered in the catalogue 508, and entitled, "The Light of the World." We have spoken of the work briefly in our notice of the Academy exhibition, and we believe that the opinion therein expressed, is also generally held by painters. If it were the desire of the artist, Mr. Hunt, that it resemble the works of the Giottoeschi, and of some of those who followed them, it is easy to make him this allowance, but there is no effort on the part of Mr. Ruskin that can persuade the world that this is the period to which we should endeavour to retrograde and remain at. Men who will yet shine as leading stars in the galaxy of literature when Mr. Ruskin shall have been long forgotten, have essayed, in Germany, to write the hard and edgy manner into popularity, but have signally failed. On the works of Masaccio, and Fra Giovanni da Fiesole, and Gozzoli and Lippi and others of this time, that is towards and after the middle of the fifteenth century, on these works, we say, considered with regard to their progress, but one interpretation can be put, and that is that they were the results of vast efforts put forth towards that perfection which was afterwards attained only by Raffaele. There is nothing new in the "Light of the World," it is as obscure in narrative and as bad in colour as any work of the period to which it would revert, need be. We cannot again describe it, but we return to a revision of the other picture by Mr. Hunt, No. 377, "The Awakening Conscience," with a feeling approaching indignation after the public advocacy of such a work by Mr. Ruskin. We have in this picture the solemn mockery of a coarse and vulgar passage from the Rake's Progress, illustrated by a quotation from Ecclesiastes, and another from Bishop Lowth's translation of Isaiah. The subject is entered upon with a gusto which precludes its being a moral lesson. The Academy is not virtuous to the exclusion of "cakes and ale;" there are certainly qualities in the work worthy of exhibition, but the *morale* of the story does not entitle it to a prominent place. Every part of the canvas has been elaborately praised by Mr. Ruskin; especially the narrative of the properties and incidents,—there is the new piano and the old song, all the neat upholstery,—and even the hem of the woman's dress has its voice in the tale. In the manner in which these accessories are made available, there is nothing more than in any other picture in the exhibition; a hundred might be instanced in which common objects are used with less vulgarity. It is said by the "Author of English Painters" that the subject of the print on the wall is "The Woman taken in Adultery," it appears to us to be a print after one of Frank Stone's pictures; this is a point in favour of the artist but against Mr. Ruskin, and if the composition were yet more significant with such allusions, would they have a more refined interpretation here than they have in the coarsest works of Hogarth? The subject has been dictated by the very worst taste; in similar cases we sometimes see the point made out without vulgarity of sentiment. The head of the girl is too large

for the figure, and the features are without one redeeming trait of beauty; the contour is square and inelegant, and the drawing of the left side of the face is defective. The streaming hair is intended to typify sensuality, but its effect is lost because it is graceless and unattractive. By the distortion of the features we are not penetrated, we feel it only superficially. If the awakening be so violent the lullaby is not very sweetly sung. The tone and language of these features are not those of the broken heart; they describe rather the transports of Medea than the compunctious visitings of Margaret. If the light falls so as to afford such a definition of the features of the woman, supposing the picture painted with truth, the figure should cast a shade in the corner, but it does not. If there be sufficient light reflected from the glass to illumine the features of the man into minute definition, the same amount of light must fall upon the back of the woman as shown in the glass, and present it three or four shades lighter than it is; but this truth is lost sight of. The two figures are nearly at the same distance from the glass, but the reflection of the man is almost, as to size, a repetition of the substantial impersonation, while that of the woman is nearly formless, much reduced, and very opaque. Of this kind the errors are numerous, but we cannot detail them further. But for the title it would be impossible to determine the feeling proposed to be represented in the woman. When the profound emotions of the soul are painted, the body is passive, but here is the throes of an agonised frame accompanied by the vacant stare of insanity. The moral title, the scriptural quotations, and the proverbial legend on the frame, would prepare the mind for the contemplation of something beyond a picture which has not the merit of an ill-conceived satire.

In the two letters to which we have alluded, the "Author of English Painters" dictates to the public as "hopeless" in taste—the view which should be taken of these two pictures—in the same strain of affectation and egotism which pervades his book, the charlatanism of which succeeded in mystifying Turner to a certain extent; it is not, therefore, a matter of surprise that the public should be in some degree misled. When, years ago, Mr. Ruskin's book came under our notice, we devoted much time to the perusal of it, but we recorded our opinion of it in a very few lines. We know precisely the extent of Mr. Ruskin's acquirements in Art; we know the masters who have communicated to him the little he knows of its practice: and we recur to his book for his own conviction of himself in two diametrically opposite positions. In page 143, vol. I, the following passage occurs:—"Observe, I am not at present speaking of the beauty or desirableness of the system of the old masters; it may be sublime, and affecting, and ideal, and intellectual, and a great deal, but all I am concerned with at present is that it is not true; while Turner's is the closest and most studied approach to truth of which the materials of Art admit." If this means anything, it is damnable of the source whence the pre-Raffaellites draw their inspiration; how then can the writer laud those whom he here shows to be disciples of a false faith? How is this passage to be reconciled with others in which the ancients are lauded in extravagant and unintelligible verbiage? We have not space for copious extracts. Again, in page 158, speaking of sunsets:—"The whole sky, from the zenith to the horizon, becomes one molten, mantling sea of colour and fire; every black

bar turns into massy gold, every ripple and wave into unsullied, shadowless crimson, and purple, and scarlet, and colours for which there are no words in language, and no ideas in the mind: things which can only be conceived while they are visible; the intense hollow blue of the upper sky melting through it all,—showing here deep, and pure, and lightless, there modulated by the filmy, formless body of the transparent vapour, till it is lost, imperceptibly, in its crimson and gold. Now, there is no connection, no one link of association or resemblance between those skies and the work of any mortal hand but Turner's." This was one of the passages by which Turner admitted himself (to use his own phrase) "floored"; his pictures had been much praised, but he never before knew that they were distinguished by qualifications of such sublimity. In another place, Turner is said to use less positive colour than other artists. Certes a good deal of primitive colour must go to the formation of these divine hues. Of one of Turner's latter climacteric works—the "Napoleon"—it is said:—"In one of the most exquisite pieces of rock-truth ever put on canvas, the foreground of the 'Napoleon' in the Academy, 1842, this principle (a theory of weather-effects on rock) was beautifully exemplified in the complicated fractures of the upper angle just where it turned from the light, while the planes of the rock were varied only by the modulation they owed to the waves." Those who know Turner's method of working, know that such a picture as this "Napoleon" he would paint in its place in the Academy on a varnishing day; and the author of "English Painters" has the hardihood to accuse Claude of painting nature in his own studio. The above is another instance of that incomprehensible absurdity of description, which no human power could realise in painting, and no human intelligence can understand. The slave ship is pronounced as the noblest as to its sea that Turner ever painted. "Purple and blue, the lurid shadows of the hollow breakers, are cast upon the mist of the night, which gathers cold and low, advancing like the shadow of death upon the guilty ship, as it labours amid the lightning of the sea, its thin masts written upon the sky in lines of blood, girded with condemnation, in that fearful hue which signs the sky with horror, and mixes its flaming flood with the sunlight, and cast far along the desolate heave of the sepulchral waves, incarnadines the multitudinous sea." We remember perfectly this work; it was one of Turner's most successful extravagancies—unlike everything to which mortal eyes are accustomed, as well in form as in colour; one of those dim and unsatisfactory experiments on public taste, in which Turner indulged too much. The picture is, however, outdone by the "blood," "horror," and desolation of this description.

The author in handling our greatest painters, alternately chastises and coaxes, corrects and pats them on the back. Hunt (the water-colour painter) fails from over fidelity; Linnell, from over fulness; Creswick cannot draw a bough or a stone; Harding is, after Turner, the greatest master of foliage in Europe; Laudseer, Callcott, and a hundred others may be said, as is said of Roberts, to have "their reputation based upon their defects," and in the first edition of the work (we know not whether the note is continued in other editions); MacIse is most unworthily spoken of—a circumstance which shows the extreme short-sightedness of the writer, for long before his senseless observations were

penned Maclise had bidden for a high niche in the temple of Fame. We cannot extract at greater length from "English Painters," but we trust that enough has been quoted to show the value of that criticism which assumes *ex cathedra* to dictate taste (and such taste) to the public. We know the qualifications of the "Author of English Painters;" we know how little he has attempted in serious Art: had he done more he had written less; he has studied Art only enough to place him under unwholesome excitement. Had he gone far enough to know what could and what could not be done in painting, even such a limited knowledge might have made him intelligible, though perhaps not less egotistical. We continually hear men who have studied assiduously for thirty years deploring the limited measure of their power, but this writer, with an experience which has not yet taught him how far Nature is approachable by Art, vaunts himself the only exponent of the phenomena of nature.

One more extract and we have done. In page 199 of the first volume (if we go on to the second we may lengthen this article far beyond the necessities of the case) it is said, "A single *dusty roll* of Turner's brush is more truly expressive of the infinity of foliage than the niggling of Hobbima could have rendered his canvas, if he had worked on it till doomsday," &c. &c. And again, "The artist who falls into extreme detail in drawing the human form is apt to become disgusting rather than pleasing. It is more agreeable that the general outline and soft hues of flesh should alone be given, than its hairs and veins and lines of intersection." How are we to reconcile an advocacy of what is called the "*dusty roll* of Turner's brush" with a panegyric on the minute manipulation of those young men calling themselves "Pre-Raffaellites," when again the minute drawing of the figure is reprobated, and the "niggling" of Hobbima condemned. This manner of painting will have its day, as it has had in Germany, but there is nothing that can be written by the "Author of English Painters" that will ever damage the broad principles of Art. In Art-literature we have seen all kinds of eccentricities, but they are harmless as far as the profession is concerned. Painting is rapidly advancing among us, but we learn from every page of its history that perfection is not to be attained in the direction of "Pre-Raffaellism."

THE VERNON GALLERY.

THE COUNCIL OF WAR AT COURTRAY.

L. Haghe, Painter. J. Godfrey, Engraver.
Size of the Picture, 3 ft. 2 in. by 2 ft. 6 in.

THE collection bequeathed to the country by Mr. Vernon contains but one *drawing*; that one, Mr. Haghe's "Hall of Courtray," however, well merits the position it now occupies among our national Art-treasures. It was purchased out of the gallery of the New Society of Water-Colour Painters, and was the first picture of importance contributed by the artist; the acquisition of it by its late owner is another among the many proofs of his taste and judgment.

Mr. Haghe is a native of Belgium, but he has now been resident many years in England, so as to become naturalised among us; his fine water-colour drawings, and his numerous lithographic works, are too well known to the lovers of Art to demand comment; in his peculiar department he is unrivalled, and when we recollect that he works with his *left* hand only, we are surprised at the minuteness, delicacy, and correctness of his architectural details.

His native country supplies Mr. Haghe with the subjects of his principal pictures. Courtray,

the *Cortoriacum* of the Romans, is a town of some importance, situated about twenty-five miles south of Bruges; the modern town is of great antiquity, the castle and fortifications dating back nearly five hundred years. It was near Courtray that the Flemings, in 1302, led by John, Count of Namur, encountered and defeated the troops of France; the victors collected after the battle upwards of 4000 gilt spurs, from which circumstance the engagement was called the "Battle of Spurs." The town-hall, a portion of the interior of which is represented in the appended engraving, is a Gothic structure, and one of the finest buildings in the town.

Mr. Haghe's drawing exhibits one of two very elaborately carved chimney-pieces, of hard stone, which stand in the council room of the hall; they bear the date 1595, but are, in the artist's opinion, much older, and, as he informs us, "are almost the only perfect remains of the ancient edifice; if they did not share the general devastation during the revolutionary times of the last century, it was because some bookcases had been purposely placed before them, so as entirely to conceal them from observation."

Half the charm of this artist's pictures arises from the groups of figures he introduces; they thus become illustrations of historical facts, or, if not facts, what is closely allied to such. For example, the subject of this "Council of War" is a presumed meeting of the magistrates of the town, who, in the expectation of an attack, are discussing with the chiefs of the company of arquebusiers the best mode of defence. From the costumes, we should judge the period to be about the latter part of the sixteenth century, when the Netherlands threw off the yoke of Spain.

In composition and in execution this is a picture of very high merit.

SCHOOL OF SCULPTURE AT SYDENHAM.

EGYPTIAN COURT AND NORTH TRANSEPT.

A notice of the collection of sculpture at Sydenham of the same nature as that we take of the current exhibitions of the day, would not be appropriate. The stores of this art within the Crystal Palace are of a character so universal that a just dissertation on them wanders over the whole province of the art. They afford a theme so wide as to supply texts for each department of sculptural doctrine, and in most cases to add or suggest the associated features of the sister arts. Such a collection of examples and elucidation of results of this enduring art has never before been afforded. It remained for the active, keen men of the Crystal Palace first to gather so complete a collection of the most abstract of the tangible arts. Surely this is an unexpected example of the old adage of "extremes meeting," and one that points to the great changes taking place in civilisation, and to the mutual approach in these islands of Art and the business quality. It has been said, as respects scientific discovery, that France has ever "found out," and we improved on what she found. Among our immediate neighbours, France certainly has been before us in the general association of Art with her every-day life. She found out long before we did, the amount of daily pleasure that is to be afforded by the association with what is ingenious, novel, beautiful, and inspiring in Art. England had regarded this with little attention in her glance across the channel; deeming these distant, shining coruscations of Art as but manifestations of constitutional levity. She has suffered for the light in which she held her neighbour, by being far behindhand in the race when she commenced it. It is some years however, now, since she awoke from her slumbers,

and she has already advanced with great rapidity in the path of Art-civilisation.

As regards sculpture, we must look for the reasons of this noble collection of specimens being one of the first great feats of this advance, not so much to a high appreciation of this art especially, in regard to those of painting and architecture, but to the greater facilities afforded by the nature of the art of sculpture, which have smoothed the way towards such an aggregation and representation of its works. Architecture is frequently so vast in its finest proportions, that even the airy halls of the Sydenham edifice cannot contain in their full effect, features of sufficient magnitude to represent it effectually, although they contain most valuable illustration as far as parts are concerned. Nothing but a visit to the buildings themselves, can give full satisfaction to him who desires to drink, in full, the wonders of the great architectural works of ancient and modern times. In painting, repetition, even by the artist himself sometimes, comes short of accomplishing the success of his original work. How much more probable is the failure, when the copy is the work of another. And engraving, elegant and ingenious, and admirable art as it is, altogether is unable, from want of colour, to convey the original glowing and delicious effect of a "fine picture." It is only the original pictures themselves that can represent themselves. Painting is an art that allows of no proxy. Great as the energies of the Crystal Palace have been, it cannot have been expected of it that it should be able to cover its walls with original Raffaelles, Titians, Vandycks, or Murillos, or with Wilkies and Ettys. It wisely therefore did not attempt any "little go," which is all that could have been effected in so limited a time, although the subject has not been lost sight of. But, as regards sculpture, there were facilities at hand for reproduction, in the accurate copies made by means of that useful substance, plaster of Paris; to which material the sculptor is deeply indebted for the facile mode it affords him of perpetuating his clay model, and of repeating his works in many copies.* In consequence, nearly all the

* NOTE ON THE MAKING OF PLASTER OF PARIS REPRODUCTIONS OF STATUES.—As this material has assisted so greatly in forming the attractions of the Crystal Palace, especially as regards sculpture, we append this note for the sake of our amateur readers, describing its use in the forming of the extensive collection of statues. This substance is made of gypsum, a kind of coarse alabaster, a natural production. It is met with in large quantities in the neighbourhood of Paris, and thence its usual name. It is burnt, and then becomes a fine white powder. This, on being mixed with water, unites easily, and is used generally about the consistency of thick cream. It sets shortly (in about five or six minutes) into a firm, compact, even, white mass, about as firm as hard chalk, at the same time throwing out a slight heat, but neither expanding nor contracting to any great amount—in fact, in good plaster, properly mixed by an experienced hand, to so small a degree as to be inappreciable. It is the above qualities that give it its great value in Art, and make it so applicable to the reproduction, in any numbers, of works of formative Art. In reproducing a marble statue in this material, lumps of the plaster in its soft state are put on to the statue one at a time so as in hardening to take an exact impression of as large a portion of the surface as can be done without "keying," as it is called, or holding on to the surface, as would evidently be the case if too large a portion were attempted to be impressed at one time. Each piece, when it is quite set or firm, is taken off and cut smooth at the edges with a sharp knife. It is then replaced in its position on the statue, and the next piece is made to it, and so on—perhaps about a dozen are required in the mask of a face. It is evident, however, from this process that a much greater number of pieces are required in intricate parts, as in an open hand, where each finger has to be represented on all sides, or in elaborate hair or drapery, than in the plainer and simpler portions of the surface. When a number of these small pieces have been made, a large piece is provided, which is called the "matrix," or mother mould, to hold the small pieces together when the mould is completed, and is being arranged to cast the future plaster figures. This matrix or outer mould is usually in few pieces,



J. GODFREY, ENGRAVER

L. HAGHE, PAINTER

THE COUNCIL OF WAR AT COURTRAY

FROM THE PICTURE IN THE VERNON GALLERY

SIZE OF THE PICTURE
3 FT. 6 IN. BY 5 FT. 6 IN.

works in the interior of the Crystal Palace are of this substance, from the

and to better effect this purpose, it is strengthened with irons bent of a fitting shape, which are painted or rosined so as to prevent their rusting. In making all these pieces of the inner and outer mould, whether large or small, the surface against which it is placed, whether marble or sister piece of plaster, is first well oiled, greased, soaped, or clay-watered, so as to prevent its adhering so close as not to come away. This process of what is called "safe" or "piece moulding," is one of considerable ingenuity. It requires a neat and precise hand, and considerable tact so as to make the largest possible inner pieces without their "keying" or catching under, or grasping too much, so that they will not come away or be freed from the surface—for the fewer pieces there are the better—and to make them that they may hold together firmly and surely, so as to reproduce a perfect form when what is called the casting takes place. We suppose the whole original figure now to be covered over, all the inner small pieces having been made, and the outer larger ones to keep these together to have been made over them. There is the figure, inside, almost as it was in the original block of marble; it is, however, about to be relieved from its bed by a far more facile process. It looks like a mummy-case which, however, when we remove we hope to see a figure of a more engaging aspect. It has a dim and normal similitude to a figure, as if it were one of the stones thrown behind by Deucalion and Pyrrha, and in the process of transformation to the new race of human beings with which Ovid gives that lonely couple the credit of re-peopleing the earth. To get the statue out of its investient, it is evidently requisite to act in exactly an opposite manner to what was done when it was put in, viz., as the larger outer pieces were applied last, so in removing them it is necessary to take them off first. As these are successively removed, they are laid down with their insides up; the small pieces which were immediately beneath them, which they cover and grasp, are then removed separately and fitted with their backs into the outer mould, so that the now upper surface is the surface which fitted the surface of the statue. Each of these large pieces of mould, and all their little ones beneath them, are thus removed in succession, so as to wholly free the figure: which, if the moulding has been carefully done, has received no injury whatever, and only requires a little fair water to restore it and its primitive purity. Each little piece which has touched the surface of the statue is now in turn oiled with boiled linseed oil, so as to prevent the liquid plaster, afterwards to be poured in in casting, from adhering to it, and then each is put again into its place. At this time are put in practice a variety of little contrivances with pegs, bits of brass wire, and string, for the purpose of holding together more compactly, during the casting, these little groups or families of little pieces, and the larger portions of the outer mould to which they belong. It is usual and best now to let the whole mould in great measure dry before casting within it, so as to prevent any parts of it from warping and bending, and to tie the whole mould up together very firmly with rope as it comes off the statue. In this condition it is best to allow it to dry thoroughly, so that the inner surface on which the oil has been placed may have time to barden in union with the oil. Thus the whole mould becomes harder and much lighter. The amount of water which enters into composition with the plaster will dry off in a moderately warm temperature in a short space of time, being generally about equal in weight to that of plaster employed, so that a moderate drying will deprive a mould or cast of nearly half its weight. When there is much haste required, however, the mould is frequently used to cast in at once, or long before it is dry; the result of which is, that although the first two or three casts made out of it may be equally good with those made out of a thoroughly dried one, the mould itself is apt to gradually deteriorate by the breaking off or rubbing of the finer portions, losing thus the most delicate and close impressions of the features and form.

We have up to this spoken in relation to the making of the mould; we now proceed to show how casts are made by means of it. The mould originally was all over the figure, most accurately fitting it in all parts; therefore the vacancy or space contained within the hollow mould which has been removed from the figure, and put together by itself, is now exactly of the same size and form and proportions as the statue. If this space therefore be filled up by any substance as plaster, which is poured in liquid and afterwards solidifies in the same shape, you will have clearly another statue like the first, so far as form is concerned, when the mould is removed. The mould may be again put together at once, the inner surface having been carefully greased with a mixture of sweet oil and lard, its hollow again filled up with plaster, forms another statue, and so you may proceed to make as many copies as desired until the mould is worn out or too defaced for reproduction, which it will become in time—as moulds grow old as well as other things. Although the mould had to be placed altogether and complete on the statue on which it was made, yet in its process the joinings of the outer mould were so arranged as to provide for casting the new figure, that is, for making the cast in several pieces, the arms, trunk, legs, and perhaps other portions, being cast in separate pieces and afterwards put together. In the case of a bust, however, it is usually all done in one. The various portions of the mould being so prepared and ready for casting, it is put together and firmly bound with ropes, wedges being driven in and between the ropes and the outer case of the mould, to keep the pieces yet more securely and tightly together; the mould is now ready for casting in. Large basins of plaster are mixed of the consistency of cream, and poured in in gradual succession; the pouring and management of the first mixed portion being of the chief importance, for it should wholly run over and cover the inside surface of the

enormous twin colossi of the temple of Aboosimbel, which are in the north transept, to the most delicate copy of ancient or modern Art in statue or ornamental decoration. With attention and under cover, this material, though rather fragile, possesses very considerable durability; and, as far as the mere study of form is concerned, is capable of conveying as true instruction as the more beautiful marble, alabaster, or bronze, of which the originals may have been composed.

But we must not linger on the outside of the subject before us; but, with one or two remarks at the threshold, will pass on to the poetical and inspiring objects in the Art-halls, ancient and modern, Egyptian, Greek, Roman, Assyrian, Byzantine, Italian, &c., through which our duty and pleasure lead us. The arts of sculpture, architecture, and painting, and, we may add, of literature, were more closely united at their earlier, than they have been in later ages; as they often formed together

mould, and make a thin film over every portion of the intricacies of the inside, so as to form one even coat, which will be the surface of the cast and new figure when the mould is removed. For this the plaster, while liquid, is poured in and out several times, a thin layer adhering each time, and the mould itself is rolled about, each portion in turn being the lower, so as to use all means to cover the surface thoroughly. Before this first portion is thoroughly set, another portion is mixed and poured in so as to compact integrally with the first coat, and is poured in and out of the mould in the same manner, and the mould rolled about so as to make the thickness throughout pretty even: fresh portions are mixed and poured in until the coat of plaster in the inside becomes of a sufficient thickness to give the statue the requisite stability. In those parts which have to support the others, the coat of plaster is made thicker, as in the legs of an upright statue, which are generally made solid, and in them and the base are usually placed irons rosined or painted as an additional support, which are introduced while pouring the plaster, and which firmly adhere to them. A sufficient time, probably a quarter of an hour or twenty minutes, are allowed after the last portion of the plaster is poured, for it to set and compact, and then the ropes are untied, and the outer case removed, and then the inner pieces, bit by bit, which are again placed, as before, in the portions of the outer mould, as part preparation for the making of a second copy. Notwithstanding the oiling and greasing of the inner surfaces of the mould, the now compacted cast is apt to adhere pretty tightly to them, and some sharp raps with the handle of the plasterer's knife, and some prising with the points of it, and sometimes serious pulling with the pliers on the brass wire introduced into the little pieces, are necessary to remove them from their places; this done, however, you have the pleasure of seeing the statue gradually develop itself, under these proceedings, in a very pleasing manner, exposing by degrees an even and pure white surface to the eye, accurately following all the deviations of the original statue, and coming out of its bed more perfectly than ever did fossil organic remains of bone or shell under the eager hammer of the ardent and debigged geologist. The separate pieces of the cast, arms, mask, &c., are then put together, by their junctions being hollowed out there, and filled with liquid plaster, and pressed together and held in their appropriate positions until the plaster sets, and all is firm. These junctions are also often further strengthened with irons inside, as in the other portions of the cast. The fixing these separate portions in which the figures are cast justly, is a difficult portion of the work; it almost requires an artist to superintend this, and plastermen, if they have not taken careful precautions as to ascertaining and marking the measurements of the original position, not unfrequently fail. These junctions, too, may often be detected by the experienced eye, even when most carefully done, as the new added plaster generally leaves a different shade of colour from the first. The same cause shows the value of the first film, in making the cast, being carefully and evenly run over every part, so that no imperfections have to be filled up afterwards. The little seams or marks which are noticed on some of the plaster casts, either wholly remaining or inefficiently removed, result from the surface lines of junction of the little pieces inside, which regulate the surface. If not very carefully removed, they are better left, as they injure the work less in appearance than their removal by an inexperienced hand. We hope we shall not be thought puerile, or to have performed a work of supererogation, in thus applying a few sentences to the process of reproducing works of sculpture in plaster. But, seeing the great advantage resulting to sculpture from the apt nature of the material, and its process of treatment under the hand of the plasterman, and considering, also, that the whole important collection of the copies of the ancient and modern works of celebrity in the collection have been made by this peculiar yet simple process, with which but a small portion of the public are acquainted, we have thought it of sufficient general interest to insert it here, as answering a very natural question the unlearned visitor might ask on being introduced to these wonders of Art, "But how are they made?" We have only told him how they are reproduced,—complex are the mental processes by which the originals were originally developed.

but one expression of worship and record of history. It is of present advantage to regard with respect these examples of unity and combination especially among the ancient arts of the architect, painter, and sculptor. Some styles of national Art, however, afford greater facilities than others for this triad brotherhood; and nothing can better elucidate both this and the advantage of combination in as far as it can be effected, than a contemplation of the effects produced in the collection and association of the three arts within the glass-walls at Sydenham. We would fain be as little discursive as possible from the special subject-matter before us, viz., the art of sculpture as there displayed, but trust we shall be excused for digressing occasionally into the provinces of the sister-arts, when their efforts and effects are so entwined with sculpture, as to make it impossible to disentangle them with justice to the theme, or without losing its thread and direction.

We may indulge in various speculations, but we do not know where Art began. Olden opinions fathered the child on Old Egypt; but not long ago the far East was the favourite habitat for its mysterious birth, and the recesses of India and the plains of China, with their self claims of enormous antiquity, were held to have cradled civilisation and Art in their remotest infancy. Since then speculation has come farther West, and Egyptian art appears to have regained its early character of the "oldest inhabitant." It is said that the oldest existent languages have all some qualities in common, which though not appearing to be directly borrowed from each other, yet give signs of a common origin, and as if some elder tongue of all—of whose sound we have lost all token, except what remains in the voices of its children, existed first and sole, far away back in the lapse of ages. This is an ethnological speculation, beyond our scope or powers, but wherever and whenever this first expression of thought in regulated language existed, and the arts of civilisation were in action, then no doubt houses were built, edifices sacred to divinity were erected, and the tangible arts of expression arose, and architecture, painting, sculpture, and the wild notes of music arose. Then came hieroglyphic writing, and afterwards the simpler modes of recording sounds, which now form the literary storehouses and exponents of thought, and the great propelling agents of the world. The present collection at Sydenham affords us no section applied to Indian or Chinese art, nor indeed are there remains extant there which appear to have historical claims to equal antiquity with some afforded us by Egypt.

That there is considerable outward resemblance between the early Egyptian and the Indian statues, is evidenced by the following remarkable fact. At the time of the occupation of Egypt by the French, a considerable detachment of our Indian army, chiefly composed of native Indians, or Sepoys, landed on the Red Sea coast, to co-operate with our other troops in Lower Egypt. In the course of their march when they arrived before the Egyptian temples, they fell down and worshipped, appearing at once to recognise, at least, a strong relationship between their own idols and the sculptures before them. Following the steps suggested by the arrangement at Sydenham, we enter to the left of the centre transept, the Egyptian Court, from the nave by an avenue of lions. We shall hardly pass them without notice, especially as they are old friends with a new com-

plexion. They are cast from a pair in the British Museum, and are among the finest specimens of that powerful yet vague mystery, which is the character of Egyptian sculpture. The pose of these works and general arrangement of their masses are just and true, and are probably more imposing from their incompleteness. They are embodied *thoughts* of a lion, and not lions as they are seen. There is nothing in their art to divert the mind from the unity of this impression. There are no points of elaboration on which criticism can alight and discuss, simply because there is no elaboration. Their vagueness of execution, combined with their repose and character, hints at more than it performs, and leaves free play to the imagination. The impression of these lions is, however, much more powerful when we see them in one colour, in the simplicity of their own native material in the British Museum—in their mutilated granite—than when they are tricked out in colour as in the Crystal Palace. We doubt not that the bristles of the archaeological Sanhedrim will be raised at what we may say, and that we shall horrify the conceptions of Messrs. Owen Jones and Bonomi, in stating the view in which their labours of reproduction present themselves to us: namely, that it is our proper duty as critics to accept all that is good in them, but cast away unsparingly what is bad, without any regard to how old it is, or how much it is bound up in their ideas with the style. Indeed we consider the opportunity afforded in the Crystal Palace of comparing all styles, their effects, means of producing them, their triumphs and their shortcomings *on the same level*—and of having all that is good or bad in them put before us, in the mode in which the researches of the connoisseurs have impressed them as being that in which they were arranged and completed—as one of the chief, if not the chief advantage, as respects Art-progress, of their aggregation within easy distance of so many thousands of the people. As one example of our atrocity, we confess that the incomplete and broad masses of the original couchant lions in the British Museum, which arrest and feed the imagination by the very majesty of their vagueness, appear to us more complete in their incompleteness, than the bedecked copies in the Crystal Palace.

We care not what proofs are brought that the Egyptians so coloured these lions and the sphinxes in the North Transept; we hold to our motto, to select what is good, and to reject what appears bad in taste, and we think the paint on these works, if truly Egyptian, yet truly bad. An avenue of granite lions, each behind each across the desert, as irresistible guards of a royal approach, is a grand idea, and an avenue of mysterious monumental sphinxes perhaps not less impressive. But paint them, attempt to bring them more into the region of actuality, either as art or ornament, and their mysterious atmosphere is lost; they become barbaric monstrosities, and as out of harmony as Macbeth's visage painted with the colours of a clown in the circus! Moreover they are hardly (even without their holiday hues) suited for reproduction in this age and country except as illustrating the architectural and mental characteristics of by-gone ages; and of teaching the people and the artist what has been, and therefore advancing the question of what should and should not be done now. And in this point of view the restorers have acted faithfully as respects works of this nature. It is to be doubted, however, if though rudely just, their masses would be found sufficiently

correct to bear the test of perfect completion, or whether they would not then be found to fall behind the lions by modern artists as Canova or Thorwaldsen, to which the Egyptian Hand-book compares and prefers them. It must be remembered that it is a far easier thing to sketch than to complete.

Probably the Egyptian works were frequently coloured as here presented, indeed the paintings in the tombs point in many cases to the details adopted, but we will claim a somewhat similar credit for *time* in this case, to what we accord it in the case of a picture by an old master, only to a greater degree, when we say time has enhanced the work by toning it down. Thus has time we submit toned down the Egyptian works with the best effect, leaving intact most that was good in them, and sweeping away the gaudy embellishments that were probably, after all that may be said for their authenticity, not the result of the original artist's own taste and feelings, but the produce of the barbarous, and uneducated and vicious predilections of the people—for no doubt there were people of very bad taste as well as good in those far-off days, and that they were proportionately obstinate as they are now! The Art of the Egyptians, like all other styles, was founded on Nature. As it happened, Nature again took its productions in hand as left from the hand of the artificer, and toned them down to the most impressive level. Will anyone for a moment deny that the effect of the four vast seated colossi (in the Crystal Palace there are but two of these) which exist in the rock-hewn façade of an ancient temple in Nubia, called by the Arabs Abou-Simbel, must be infinitely grander in their native rock colour, mutilated as they are, than painted up into the hot and glowing monstrosities which they appear in the North Transept, where they sit glowering and roasting as it were in the consciousness of the gaudy figure they present; their incompleteness of form being brought out by their terrific colour into a twin personification of an universal gont—head and neck, limbs, hands, and feet! These colossi, like the originals in Nubia, are sixty feet high; revised by Nature, in the vastness of their dimensions, and the unity of their colour, their vast and serene presence would, perhaps, fill their beholder with an awe that would almost excuse the divine respect paid to them of old, and this in spite of their proportions being Ethiopic and inferior to the purer Egyptian style. Certainly we have not seen them in Nubia, but as to their superior effect in one colour to what they now are we can speak, as we saw the gigantic twins in the Crystal Palace in progress in the white of the plaster of which they are made. This colour is far from being the most accordant for such vast works, the gray or dull red of stone or granite being far better; yet, with all this disadvantage, in the one white tint in which we saw them being built up, they possessed a grandeur of which we see no sign in their present condition.

The Egyptian works of Art are divided between the North Transept and the Egyptian Court, and it occurs strongly to us that the colouring used is amply exemplified by those contained by the Court; and that the collection could well afford to dispense with these unabashed tints on the portion that occupies the North Transept. It is worth the consideration of the directors whether they might not with great advantage curb the sincerity of archaeological enthusiasm, to the degree of allowing the colossi and the avenue of sphinxes

that lead up to them to appear in that material that best harmonises with their proportions, in that granite which the Egyptians themselves preferred, although they so often disguised it: we will answer for the far superior impression that would be made by them. The necessary arrangement of them by themselves, in consequence of their vast size, apart from the other portions of Egyptian art, affords direct facilities for this difference of treatment without dereliction of principle; the unity of effect of both portions will be undisturbed; it will also be worthy of the Crystal Palace to afford the public an opportunity of judging for themselves; all the more so as the verdict may be against their own notions.

In viewing these, and many other examples of human Egyptian sculptures in connection with the buildings with which they are associated, we may perceive that they partake of the nature of architectural main features, and though not "caryatid" or directly supporting masses, that, either seated or standing, they are of forms to act as buttresses to the walls against which they are placed. Such statues are equally associated in Egyptian art with built and rock-hewn temples and tombs, and equally with the inside and outside of these works, comparatively rarely occurring in the midst of plains, unassociated with any structure.

It is worthy of remark that the rock-hewn and built works of Egypt appear to have been mutually imitative. The excavated halls of the rock-hewn temple have frequently forms of transverse beams left in ceilings where no beams are required; and on the other hand the pyramids appear, by their form and solidity, and directly by their name, to have for their type the mountains on which the forefathers of Egypt may have erected their temples and excavated their tombs: the desire to worship in high places, and to associate sites of sepulture with those of religious observance, appearing to be instinctive. The obelisk, also, presents itself to a fanciful eye as an Art-imitation of the needle pinnacle of some mountainous range, and the monolithic cells found in Egypt and the large masses used in construction, appear emulous of nature's handiwork and solidity. Strong is the impulse of Art to simulate, and subtle are the boundaries that divide, in architecture, painting, sculpture; ornamentation, and music, the legitimate imitation of nature from that which is unnecessary, false, and inexpedient.

Pliny saw nothing to admire in the sculpture of the Egyptians: the general feeling now is very wide of this. It is true that their works in this art appear but half reclaimed from the stone, but there is a placid and enduring dignity about them that is mighty in its expression; and their monotonous and fixed forms harmonise perfectly with the massive works with which they are associated. Their art was much contracted to that of record, for their deities were drawn from their own early history, and thus the edifices of which they were a part illustrate the Egyptian union of the four Arts—literature, architecture, sculpture, and painting—all in one. This stamped each with special characteristics, and doubtless acted so as to check the further development of each.

The Egyptian representation of the human being was restricted by religion and precedent, which exercised a less stringent influence on the other architectural features. Much therefore as the power and repose in the best statues of Egyptian art are to be appreciated, the various massive columns

are more perfect as works of Art. Not so imitative necessarily as a representation of a human being, the column arrives at perfection at a point of art far short of that which is requisite to the representation of a living being, and does not require in the spectator that allowance or perhaps half-blind belief to make him thoroughly relish their conventional adaptations. However involved the question may be by much that is put forward as to architectural and ornamental treatment of natural objects, and although it requires very considerable judgment, taste, attention, and experience to produce harmonious Art-conventionalisms, it is far less difficult to stop short at any such halfway house than to proceed to the end of the journey, and to produce a thorough and complete imitation of a living object, human or animal, *unconventionalised* and yet harmonious to its situation. The Egyptian himself would never have stopped where he did in Art had it not been for the priestcraft which had idolised certain forms so as to make it desecration to depart from the original types. This, and the hereditary restrictions of professions, that enacted that the son was to be of the same calling as his father, contracted the range of original thought and improvement. This is far more evident, however, in the representation of his deities and kings; in his human representations than in other subjects. No one can regard the varied collection of columns and capitals brought together in the Egyptian Court without being charmed with their extreme beauty; in most cases with their justness of general proportion, and the funds of suggestion their details have ever been held to afford. Even on the columns however the colours appear too light in treatment, and too bright to harmonise with the massive form. A polished granite surface would present their proportions with far more dignity: in their formative effects there is much to learn, and in their colour to reject.

Viewing their buildings as works of sacred record, beside the separate statues and highly relieved figures of their divinities and kings with which they are decorated, the Egyptians, both in the exterior and interior, commonly left large spaces to be chiselled in very low relief with pictorial illustrative groups, and hieroglyphic characters. The style of this relief is appropriate to their architecture. It is cut out of a flat surface, the highest relieved parts not projecting beyond the level of the wall on which it occurs. The degree of relief is obtained by cutting in and sinking the edge of the subject below the surrounding flat surface, like the impression on a surface of wax. This sinking of the subject, and flatness and consequent protection of the relief, accords well with the durability which was the aim of the Egyptian in all his works; who in the vastness and solidity of his temples and tombs, and in the careful embalming of the dead bodies, seems to have been engaged in a constant strife with death and change. This mode of sculpturing reliefs had also these advantages, that it was the simplest and least troublesome mode of treating it, as it allowed the enrichment of sculptured subjects or of hieroglyphics to be wholly an after-thought, without any previous special arrangement for their situation, size, or degree of projection; neither did it disturb the simple character of the architecture, which dealt in large masses. Such reliefs do not cut up the effect of the surface on which they are worked, as reliefs projecting beyond the surface would; and they left its

general lines and masses intact. This is especially observable in the obelisk, the lanceolate and precise form of which would have been disturbed by any projection, whereas the sunk reliefs of hieroglyphic figures and letters which appear on its surfaces, enrich them most fitly, without in the least affecting their sharp outline and primitive simplicity.

Egyptian art is justly pointed out by the hand-book as divided into the early Egyptian, the Ethiopic and the later Egyptian. The chief examples in the collection—many of them unavoidably much reduced in scale—are from Dendera, the Ramseion at Thebes, the remains at Karnak, the Rock temples of Nubia, from Philæ, the pillars of Amunotph III., and the tomb of Beni Hassan. Considering the necessary restrictions on the production of so vast a style of architecture within the space to be afforded for the section in the Crystal Palace, Messrs. Jones and Bonomi have adequately performed their tasks and selected their examples.

In considering them, we perceive in the reliefs no attempt at perspective: the faces are all in profile, though it is to be remarked that the eyes are all front eyes, laid sidelong to the face so as to produce a peculiarly animal appearance. Many of the compositions of groups, and chariots, and representations of birds and beasts, are beautiful, and in style remind the student of the drawings on Etruscan vases, or the designs of our own Flaxman. The large Egyptian statues in the round or boldly relieved, illustrate the great effect to be produced in Art by abstract and serene repose of design and character, and thus are worthy of careful consideration as works of Art, apart from all historical associations. The special Hand-book, by the official artists above-named, with the historical additions of Mr. Sharpe, offers to the public, in a small compass, much valuable information. It does not lessen our appreciation of the conscientious spirit in which they have addressed themselves to the task, and the success they have achieved in the reproduction of ancient Egyptian art, and in placing their *resumé* before the public, that we cannot go with them in their unqualified admiration of all the conventionalities of figures and forms, and crude, garish colouring, in our ideas often ungraceful, inharmonious, and undignified. We quit the Egyptian department with the suggestion that an obelisk should be added to the collection, and also a small model of a pyramid (perhaps that of Cheops or Nef-Chofo), with an illustration of the mode of construction, as described by Herodotus, and examined by Belzoni and others.*

EXHIBITION OF THE ART-UNION PRIZES.

THE collection of Art-Union prizes was exhibited privately on Saturday, the 5th of August, and on the Monday following the doors were opened to the public. The place of exhibition is, as usual, the rooms of the Society of British Artists. The number of prizes is one hundred and ninety-one—all pictures and drawings. There is no sculptural essay among them; a circumstance arising, of course, from the fact that our sculptors do not execute cabinet works. There is an extensive patronage in this country of small bronzes, and in order to supply the demand these are imported. We have no artists who devote themselves to this department: if there were, and they were gifted with any talent,

they would reap their reward. The number of water-colour drawings is thirty-four; all the others are pictures, and among the latter are a few works on possessing which we may congratulate the Art-Union prize-holders, for they are pictures which to be overlooked amid the many sales of this season is most extraordinary. The highest prize, 250*l.*, made acquisition of T. S. Cooper's picture from the Royal Academy, entitled "Common Fare." The subject, it may be remembered, is a doukey on a knoll, with an accompaniment of sheep. The price of the work was 350 guineas, the difference therefore was paid by the prizeholder. The prize of 200*l.* is "A Cabin in the Vineyard," by Uwins, selected from the Royal Academy; these two prizes were the only ones of their respective classes. The prizes of 150*l.* are entitled "Fishing Village on the Coast of Normandy," by J. Wilson, Jun., selected from the Royal Academy; and "Cader Idris, from a pool on the Mawddach," by Alfred W. Williams, selected from the National Institution. The prizes of 100*l.* are six in number, and they are "The Valley of the Usk, Crickhowell, the Penmyarth and Dharvole Mountains in the Distance," by J. Tennant; "A Pleasant Nook in North Wales," by H. Brittan Willis; "Game and Fruit," W. Duffield; "Effect of a Thunderstorm, Jersey Coast," J. Tennant; "On the Trent, near Castle Donnington, Leicestershire," J. C. Ward; and "Chiavara, on the Rivière di Levante," G. E. Hering. The highest prize selected from the Water-Colour exhibitions is of the value of 80*l.*, being "Mein Voglein," by Henry Warren; but a drawing of higher price was chosen in right of a prize of 25*l.*, it is "Val St. Nicolia, on the range of Mount Rosa," by T. M. Richardson, the price of which was 110*l.* In looking over these pictures we have to observe that many of them present an appearance very different from that they presented in the rooms from which they have been selected; some are much improved, others are scarcely so well shown. The catalogue commences with "The Entrance of Dover Harbour," 60*l.*, by J. Wilson, Jun.; to which next in order is a highly meritorious work by Hulme, "River Scene, North Wales," 50*l.*; a "Landscape," by H. W. B. Davis; "The Road through the Park," G. Chester, 50*l.*; "Jetty on the Dutch Coast," 80*l.* by A. Montague; "A Bridge on the Camban," 40*l.*, H. J. Boddington; a charming section of tree scenery by Stark, "In Sussex," 25*l.*; works by Montague, Richards, and Bates; "A Rest by the Way," 80*l.*, Fred. Underhill; "Gipsies Leaving the Common," 60*l.*, E. Williams, Sen.; and others by Witherington, R.A., E. C. Williams; "Cattle Fording a Stream," 60*l.*, by A. W. Williams; and Lauder's charming picture from Tennyson, "The Lady of Shalott," which we are much surprised had not been sold at the private view of the National Institution; "The Decline of Day," 60*l.*, by A. Gilbert; "The Rosstrappe, Hartz Mountains," 80*l.*, J. Zeitter; "The Siesta," 80*l.*, C. Landseer, R.A.; "The Rocky Path of a Mountain Burn," by H. Jutsum, the price of which was 100*l.*, becoming by the addition of 20*l.* the property of an 80*l.* prizeholder; "Newark Abbey," F. W. Hulme, and others by J. Mogford, E. C. Williams, J. T. Peele, &c.; "Juliet," 60*l.*, E. Collins; "Isola dei Pescatori," 40*l.*, G. E. Hering; "A Blowing Day in the Downs," 60*l.*, W. A. Knell; "Muslin Worker," 40*l.*, E. J. Cobbett; "On the Sands at Barmouth, the mountains of Merionethshire in the distance," 60*l.*, Alfred Clint; "The Fall of the Sallenches in the Valais," 50*l.*, G. Stanfield; "Harvesting near Derwentwater, Cumberland," W. F. Witherington, R.A.; the price of this work was 70*l.*, but by the addition of 30*l.* it was acquired by a 40*l.* prizeholder: other works by G. Shalders, Harwood, Dearle, Vickers, Henley, Melby, G. Wells, W. J. Ferguson, Alexander Fussell, W. S. Rose, Bouvier, J. J. Hill, J. Noble, Thorpe, Hardy, Rolt, Clint, Egley, Auld, W. A. Smith, A. W. Cooper, and "Brecknock Beacons from the Craig," J. Tennant, price of the picture 50*l.*, amount of prize 40*l.*; "Fishing Boats off Shakspeare's Cliff, Dover," 60*l.*, J. Wilson, Jun.; "The Angler's favourite haunt," 40*l.*, G. A. Williams; "A Corner of the Studio," 50*l.*, J. D.

* To be continued.

Wingfield; "Llyn Givernen, looking towards Cader Idris, North Wales," 50*l.*; H. J. Boddington; "The Thames, near Pangbourne," 80*l.*; Sidney H. Percy; "Dr. Johnson at Cave's, the publisher's, Johnson too ragged to appear at Cave's Table has a plate of victuals sent him behind the screen," 42*l.*; H. Wallis, the amount of the prize was 50*l.*; "The Old Coach Road—Market Morning," 60*l.*; E. C. Williams; "The Brunette and the Blonde," 60*l.*; R. S. Lauder, R.S.A.; "Autumn in the Highlands—Gathering the Flocks," 60*l.*; H. Jentsch; "Subject from Florentine History," 80*l.*; George Wells; "Calm Evening on the Coast of North Wales," 60*l.*; A. Clint; "A Day out of Town," 40*l.*; J. D. Wingfield, and others by Hardwick, Gray, G. A. Williams, L. Dickinson, A. Montague, E. J. Cobbett, C. Dukes, J. Stark, F. W. Watts, J. Stirling, F. Underhill, J. Wilson, Jun., A. J. Lewis, J. Morgan, E. Coekburn, J. Stewart, W. S. Rose, S. Campbell, G. Cole, E. C. Williams, W. Shayer, J. T. Peele, C. Lieste, A. F. Rolfe, J. Hardy, Jun., J. Henshall, J. V. De Fleury, J. O'Connor, G. Shalders, C. Richards, John Bell, W. Havell, W. Williams, Barbara Nasmyth; "The Lazy Herd—A Scene on the Conway," F. W. Hulme and H. B. Willis, the amount of the prize was 60*l.*, the price of the picture 100*l.*—we congratulate the possessor on his acquisition; "Greenwich Reach—Moonlight," 60*l.*; H. Pether; "Scene on the Dart, looking towards Dartmoor," 60*l.*; S. Hodges; "The Trosachs, Loch Katrine—Autumnal Evening," 80*l.*; G. F. Buchanan; "Scene on the Hereford Road, near Breeon, after the overflow of the Honddu, 1853," 40*l.*; J. Tennant; "Crickeath, Moel Gnest, and other mountains," 40*l.*; Alfred Clint; "Market Folk," 60*l.*; James Peel; "Fruit, &c.," 50*l.*; W. Duffield; "The Thames, from the Green Meadows near Sonning," 40*l.*; H. J. Boddington; "Cottage Children Blowing Bubbles," 50*l.*; B. Williams; "Gnasta Field, Maana dal, Norway," 40*l.*; W. West; "The New Suit," 60*l.*; H. H. Emerson.

Of drawings selected from the Water-Colour Exhibitions, there are "Bridge of St. Maurice—Valley of the Rhone, Switzerland," 60*l.*; George Frapp; "Mein Voglein," 80*l.*; H. Warren; "In Glen Bain, near Inchnadamph, Sutherlandshire," 60*l.*; J. H. Mole; "The Mountains at the End of Loch Etive," 15*l.*; Copley Fielding; "Stirling Castle—Morning," 50*l.*; D. H. Mae Kewan; "The Decline of Day—Italy," 50*l.*; Charles Vacher; "Jedburgh Abbey, Roxburghshire," W. Bennett, amount of prize, 80*l.*, price of picture, 90*l.*; "Hastings from the Sea," 40*l.*; C. Bentley; "View over Monteith to the Highlands, near Stirling, &c.," 60*l.*; Copley Fielding; "A Roman Monk—Study of a Head," 50*l.*; Carl Haag; "Antwerp Cathedral," 40*l.*; S. Read; and other drawings by Stephanoff, Rowbotham, Woolnoth, Hicks, C. Varley, Lindsay, Pidgeon, Hardwick, Smith, Hartmann, Knight, Fahey, Miss M. Murray, T. S. Robins, T. M. Richardson, &c.

The prizes for the current year will be an impression of the plate of "A Water Party," besides a copy of a volume illustrative of "Childe Harold." The "Water Party" is a composition by J. J. Chalon, R.A., and is the best work we have ever seen by this artist: it is engraved by J. T. Willmore, A.R.A., in a manner to support the high reputation of this engraver. The illustrations of "Childe Harold" will be thirty in number; nine of them are exhibited in one frame, the designs being by Ducean, James Godwin, Gilbert, Wehnert, Holland, and Andsell, and engraved by Lintou, Dalziel, and Meeson: the nine exhibited are works of the highest class. A copy of "Clytië," in the Townley Collection in the British Museum, was also exhibited: it is intended for reproduction in porcelain, as prizes in the next distribution; also an equestrian bronze statuette of the Queen, as Her Majesty appeared at the Camp at Chobham. It is the work of J. Thorneroyoff, and five were allotted as prizes.

In this exhibition there are many excellent works, of which we have already spoken as they merit, but we are surprised that, considering the extensive purchases of this year, certain of them should have been suffered to hang so long unsold.

COLOSSAL MONUMENT TO SHAKSPEARE.

SCALE FOR PORTRAITURE IN SCULPTURE.

WE saw first in the "Journal of the Society of Arts" that Signor Chardigni proposes the erection of a colossal statue, a hundred feet high, of Shakspeare. The Journal adds, "it is a subject of frequent remark by foreigners, that there is in this country no monument to Shakspeare." The idea of such a tribute has often been started among ourselves, and has as often fallen through, which indeed is no honour to us! It seems as if we did not really care so much about our great bard—the world's great bard—as we pretend to do; or is it that he stands so high that he needs no further memento? and that Sir Christopher Wren's memorial inscription in St. Paul's will apply to him in a broader sense, "Si monumentum queris, cireumspecte,"—that is, in the hearts of all who have read his works. But this were not just, for why should Art alone be debarred from raising her voice in the general hymn of praise? It were appropriate that an artistic tribute should accompany the mental tributes that we are so constantly paying him. In the frequent engravings of his features,—in pictorial illustrations of his works,—and even here and there in sculptural tributes, we certainly see the desire to do him honour expressed, but we should not, and we hope, will not long, remain satisfied without an Art-tribute to our great bard on a scale and of a nature commensurate with the respect we bear him. Glad as we are ever to lay our small offering of praise before the shrine of our great poet, our present object is chiefly an artistic one, in alluding to the suggestion of Signor Chardigni. We take the opportunity of his proposal, to express our strong objection to such very colossal dimensions for *portrait* statues as those he suggests for the representation of Shakspeare. The class of statue to which such a scale is applicable, in strict taste, is that of *Symbolic* representation alone. We thus have no objection to the dimensions of the "Bavaria," nor should we to a statue of France, or of Britannia, a hundred feet high. Indeed, our own Flaxman proposed the erection of a statue of Britannia, two hundred feet high, on Greenwich hill. It was an appropriate idea. She would have been visible far away down the river; may be, on a clear day, as far as the "Nore," and would have justly seemed the protective Genius of the approach to London. To fill out this idea a dilated scale was requisite. Bavaria has her "Bavaria," the vast dimensions of which are also appropriate for the same reason: it represents a country, and is *emblematic*. This is agreeable to poetical justness and balance of ideas; as, if such creatures could exist, we suppose them of vast size. The hugest project on record is that of the sculptor of old, who proposed to Alexander to hew him a recumbent effigy out of Mount Athos, in whose right hand was to be a lake, and in whose left a city. But the proposal was not carried into effect. The proposer in the present case instances, besides the "Bavaria," the colossal statue of Peter the Great at St. Petersburg, which is more to the purpose, as it is a *portrait*-statue. This, however, is not so large as our own Wellington on the arch at Hyde Park Corner, and the result there is not encouraging. The only situation in which a very large statue of a mortal is allowable, is when some special reasons have caused its being chosen to afford an architectural or landscape feature at a great distance from the eye; and this is the sole excuse that can be made for the great dimensions of the equestrian statue of George III. at the end of the "Long Walk" at Windsor.

Nothing can be more expansive to our animal spirits, or perhaps to our finer appreciations of Nature and Art, than on a free, shiny, hlowy April day, from the eminence on which the statue rests, to watch the big shadows from the "conrsing clouds" dive down from the statue into the valley, and chase up the opposite eminence, throwing for an instant their great mantles of shadow far way over the great

castle, and leaving it anou with its tnrrets standing out again in the clear sunshine.

As respects the statue of George, as seen in approaching it from the Castle, it is an important feature in the landscape, and forms a terminating point to the vista. To effect this at the distance required, large dimensions were necessary. Its special position is an excuse for its size, but a different subject would have evinced a better taste in selection. It should not have been a *portrait*-statue at all.

The best size for a *portrait*-statue is by no means the most colossal: it is rather *that which, without appearing to outrage the possible human scale, dilates the impression*. The appropriate scale, therefore, much depends on the situation in which it is to be placed, and its associated features of architecture: or of rocks, trees, and distance, if apart from buildings. If it is to be placed close to the eye, and especially in an interior, it should not much exceed seven feet, which in a statue only looks large life-size, and is the scale known as the ancient "heroic size." Accordingly as the work is placed higher and farther away from the eye, and in association with larger forms, the dimensions may be increased, in so far that the first and general impression upon the eye may not be that of enormous dimensions.

When a *portrait*-statue of a mortal is increased in any vast proportion, it leaves our sympathies behind! It is a monster instead of a man: instead of a great man, it becomes a small hill! and, in our opinion, *loses* grandeur. Good taste does not accept such a scale as appropriate for the portraiture of any mortal whatever. There is a natural feeling against such giants; the giant of the fairy tales and chivalric romances and poems, is a great monster, only created to be run through daintily under the fifth rib by some *preux* ladies' love of a knight!—from our childhood upwards, we have delighted to fancy the clang with which he came down at his own castle door, without one pitying thought on his fate!

As regards effort of the imagination, the idea of great size appears to us rather puerile than grand. It is as easy also to suppose a mile of altitude as a hundred or two hundred feet. That size is an element of grandeur there is no doubt, for what would the pyramids be a foot high? but it is only good and effective as other qualities are, when it is rightly applied; and too vast a scale is not appropriate to obtain a just or even the grandest effect in a portraiture.

The proposal suggests in addition the fitting up the inside of Shakspeare with various attractions, and the getting up withinside him, and the rising into his head, and the seeing all London through orifices which are to form the pupils of his eyes! This will be allowed to savour somewhat of the absurd. Is the tide of visitors to imitate in their movements the circulation of the tide of life. Are they to be accommodated with a circulating staircase and ascend by the carotid artery, and descend by the jugular vein? This scale and treatment has been already effected in the "Carlo Borromeo" in Italy. Signor Chardigni purposes to erect the statue in cast-iron. This material for very colossal statues is not now suggested for the first time; and more than one way has been proposed by which it might be protected from oxidation. Cast-iron was early proposed for a statue of great dimensions of "Industry" or "Civilisation;" both which subjects—as *symbolic*—are appropriate for treatment on a great scale, to be erected on the grounds at Sydenham, either as a centre of the great fountain, or in some other conspicuous situation in the grounds. We acknowledge the graceful compliment of a proposal from one not of our country to do honour to our bard; and we regret that it does not lie within our duty to approve of some of the features of the present one. We should be happy to add our small aid towards the execution of a worthy tribute to Shakspeare, whether of painting, sculpture, or architecture, or what would be better, perhaps—of all combined, but we should refrain from giving any weight we may possess towards the creation of a *portrait*-statue of such vast dimensions—a man mountain, or to speak in the vernacular of Lilliput, a "Quibus Flestrin!"

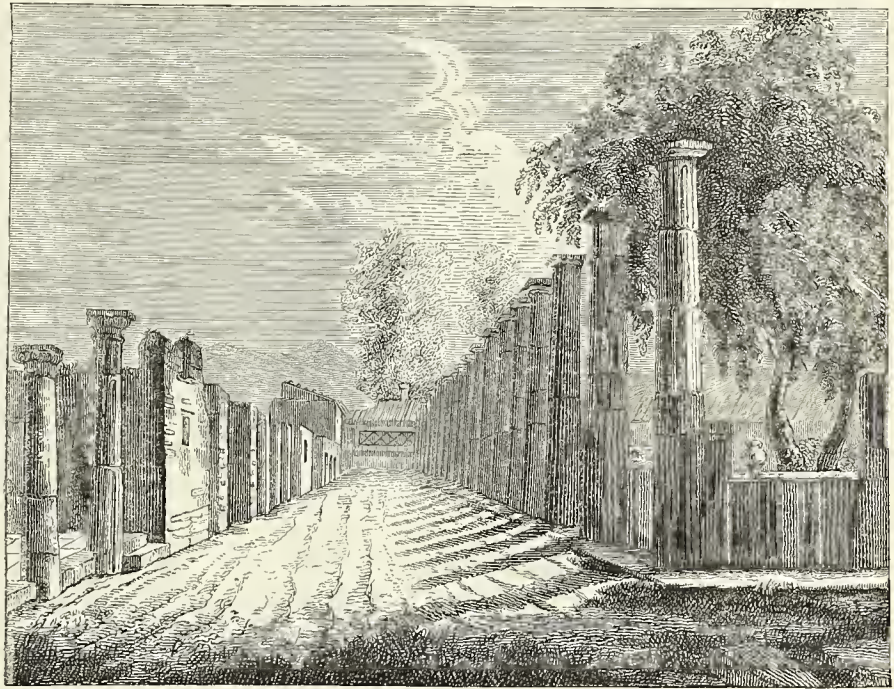
ART IN POMPEII.

PHILOSOPHERS have said that no individual can exist without exerting some palpable influence on the world of which he is a member; if this be true of individual action merely, how much more true is it of the mental action with which some minds are most powerfully imbued, and which leave a lasting impression through all earthly time? We still have the Art-workmanship of the whole world present before us as our guide, to which constant new discoveries add their portion of interest, until the leading principles, the germ of action, the *thought* which formed the *motive power* of the Art of antiquity, is visible to our mental vision, and the master-spirit of the old world "being dead, yet speaks" in the creations of the men who lived in it. There is probably no more striking instance of the indestructibility of Art and its inborn power, than is offered to our view by the resuscitation of the long-buried cities of Herculaneum and Pompeii. They are one day crowded with inhabitants engaged in the busy scenes of life, or surrounded by the luxuries of home; their temples are filled with exquisite statues, their dwellings with paintings and all the luxuries of a refined life; a few hours pass, and the gay cities and joyous inhabitants are buried by an eruption of lava from Vesuvius, and the last record of their actions dies away in the pages of the younger Pliny. For more than sixteen hundred years the city of Pompeii was thus inhumed, and though after that time slightly noticed, it was really not properly excavated before the last century. Now, its ruined temples, theatres, houses and streets, see again the light of day, and the Art so long buried with its unfortunate inhabitants, again appeals to cultivated taste and asserts a high position. In reviewing the works of painting and sculpture discovered at Pompeii, we must always bear in mind the fact that this was but a second-rate city, and that we cannot here expect to find the luxuries or elevation of Art then visible in the capital; still, enough remains favourably to show the general taste in private and public life displayed by the Romans; and the resuscitation of these antique works have great and marked influence on modern art, which, in its decorative adjuncts, has often sought for inspiration of a refined kind in the relics of the long-buried city. Thus indestructible are the great imaginings of the artist, and thus, like the Egyptian grain, may they again fructify and replenish the world after ages have past; moulding the thought and guiding the hand of the workman of the present time, as they did that of the artisan of antiquity.

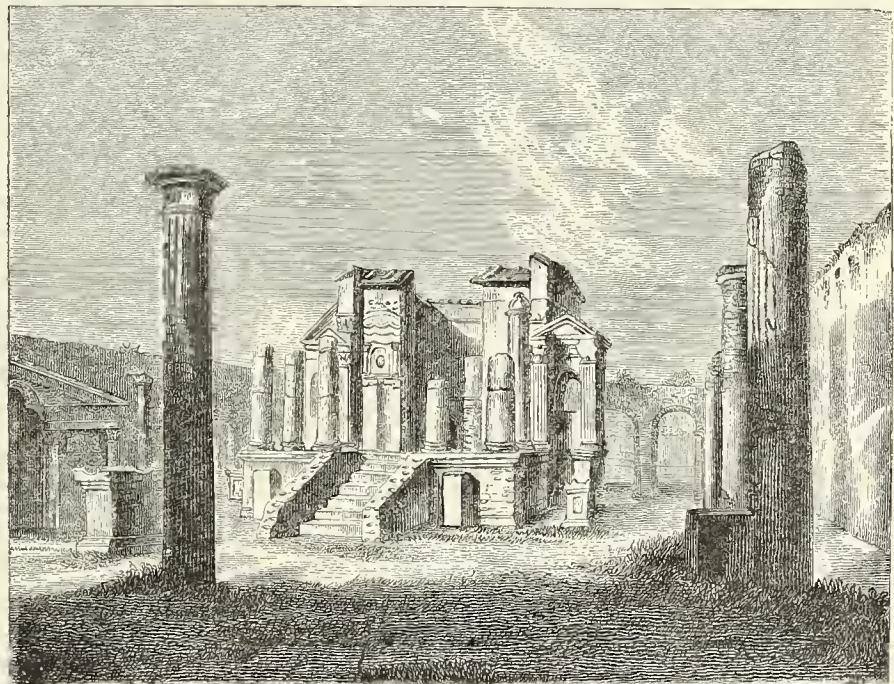
The preservation of Pompeii was more complete beneath the shower of stones and cinders of which Pliny speaks, than its fellow city, Herculaneum, which was buried in liquid lava; hence, the difficulty of clearing its ruins has been less, and, as this gradually goes on, we may ultimately hope to uncover the whole. Of the general aspect of its streets and buildings, our first engraving will give a very clear idea; it depicts the roadway of the great square in conjunction with the theatre near the modern road leading to the Torre dell' Annunziata. Our second engraving depicts the inner court of the Temple of Isis, which was one of the public buildings first exhumed. It is a small edifice; the Corinthian columns, where perfect, do not measure more than 10 feet in height. A very elegant marble figure of the goddess was found upon its pedestal, and the walls were richly decorated with painting and figures in raised stucco. To the left will be perceived the *Adicula* or shrine, shaped like the front of a temple, that covered the sacred well, to which worshippers descended by a flight of stone steps. The entire *façade* is decorated with paintings and figures in relief; in the centre is a vase, and on each side kneeling figures. This beautiful little temple is one of the most perfect of the Poin-

peian fanes, and is altogether a favourable example of the excavation carried on there. It

is situated in close contiguity to the theatres. The fresco paintings which so richly and



abundantly decorate the walls of Pompeii, | naturally suffer by exposure to the open air,



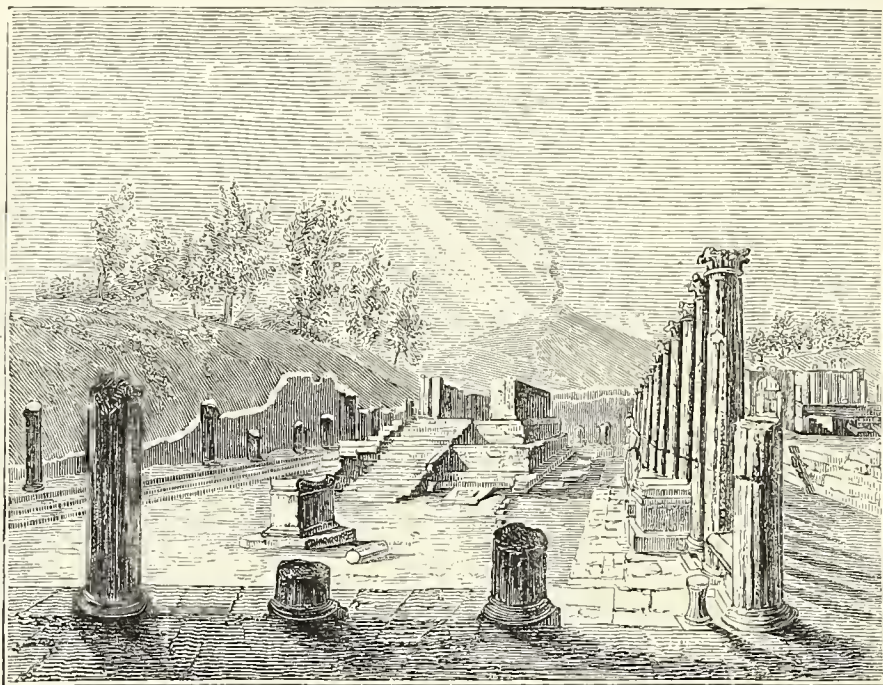
with its dews, rains, and frosts. Many have consequently been destroyed in this unfortunate way that were preserved beneath the ashes intact for so many centuries. This has induced the



removal of numbers to a place of greater safety, | they will long be preserved to instruct the student and delight the Archæologist. Our

third engraving is copied from a fresco thus removed, and is one of those hunting scenes not unfrequently adopted for mural decorations, and rendered poetic by the hunters being depicted as youthful genii, or *Cupidons*, actively engaged in the chase, or joining in the *mêlée* of wild beasts in semi-gladiatorial fashion.

The third of our views exhibits the present appearance of the Temple of Venus. It is placed close beside the Forum, and stands in an open area measuring 150 feet by 75. The columns of the temple are of the Corinthian order, fluted, and partly tinted with blue; those of the colonnade were originally Doric, and afterwards altered to the other style by the addition of tiles and stucco. The ascent to the *cella* of the temple was made by a flight of sixteen steps, which still vividly display the violent character of the natural phenomena that rendered terrible the last days of Pompeii. They are broken and dislocated by the earthquake which pre-



ceded the eruption of Vesuvius (which is seen in the background of our view), and this has also thrown the altar out of the proper level; its summit is however still black with the fire of the sacrifices which were offered to the goddess, and some of the ashes of the victim were upon it when it was first exhumed. The names of the *Quartumviri*, who erected it at their own expense, are engraved on its sides. The walls were covered with paintings in vivid colours, principally on black grounds: some, illustrated passages and incidents in Homer's immortal poems; others, scenes connected with the worship of Venus, as well as *grotesques*, landscapes, and what we should now term *genre* pictures.

The ability and spirit with which many of these grotesque paintings are conceived and executed may be well imagined by our copy of the "Satyr and Fawn," who are dancing *vis-à-vis* with a fervour peculiar

to the Bacchanalian orgies so glowingly described by the classic authors. The original is now preserved in the Museum at Naples.

In the edifice distinguished as the "House of Castor and Pollux," was discovered, in 1828, the painting of a chariot-race of Cupids, from which



we select two groups representing them driving *bigæ* drawn by goats | they may appear to us, and superior to modern ornamental wall-painting, and fawns. The race consists of three such *bigæ*; the *meta*, or starting and winning posts, being two groups of three poplars each; two other Cupidons acting as "clerks of the course." This subject forms the lower line of decoration under the remarkable picture of Achilles, at the court of Lyeomedes, King of Scyros, seizing the sword, and again asserting the manhood he had thrown aside by the enervating influence of his sojourn there.

In reviewing these and other paintings at Pompeii, we must bear in mind the fact, that, however elegant and tasteful



we do not by any means see the best works of the artists of antiquity, who devoted themselves to this particular branch of Art; indeed, we have the testimony of contemporary writers to say that such is the case. Pompeii and Herculaneum were secondary cities in the great dominion of Rome, and though their relics exhibit so much to instruct and surprise us, these are but minor examples of the greatness of ancient Art among the nations of antiquity. Sculpture — the stone, the marble, and the brass — has, alone, survived the general wreck, and asserted its true greatness.

The engravings on our present page are the most remarkable of the artistic works of Pompeii, exhibiting as they do the power of delineating



ancient mythology and history. The story of one: Alexander's victory over Darius the other. with astonishment at Alexander, who transfixes Hercules and Telephus forms the subject of The Persian is seen in his *quadriga*, looking one of his satraps. This scene is executed in



mosaic, and formed part of the flooring of the "House of the Faun," and was discovered in October, 1841. It is a most remarkable work.

THE GREAT MASTERS OF ART.

No. XXX.—ALEXANDER FRANCIS DESPORTES.*

DESPORTES returned from his travels in Poland to resume the tasks more consonant with his taste than portrait-painting, and he once again occupied himself with subjects of the chase; Louis XIV. appointed him painter of the royal hunting establishment, and gave him apartments in the Louvre, with a pension. Whatever animals or birds of a rare or curious kind reached Versailles from foreign countries, Desportes was solicited to make pictures of them: he attended all the royal hunts on horseback for the purpose of observing the incidents that might occur during the chase, and of sketching the attitudes of the dogs and their movements, and whatever else he thought necessary for his object. After having thoroughly determined his composition he would repair to the royal kennel, sketch some of the handsomest

hounds of the pack, and then show the studies to the king, who would point out to the artist the animals by their respective names: these studies were principally drawn on tinted paper, the high lights being produced by white chalk, a style frequently adopted by artists of our own day; occasionally, however, they were made with a pen, and tinted with Indian ink. But inasmuch as very many of those sketches contained the elements of his pictures, he coloured them afterwards with great care.

The artist who has the honour of being patronised by royalty is, in France, considered to be eligible for academic honours; and, accordingly, Desportes was admitted into the Royal Academy of the Fine Arts in Paris, in 1699, at the age of thirty-one; at least, so says M. Charles Blanc, in the work to which we have previously referred, and from which we extract this memoir. But there is evidently an error either of date or age, for if Desportes was born in 1661, and elected into the Academy in 1699, he must then have

been thirty-eight years old. His "reception picture," on his election, was a very fine one; it represents the artist himself as a hunter,—a character ingeniously selected to exhibit the versatility of his talents. Near him is a noble pointer with his head upturned to his master, as if to reciprocate his attention: at the feet of the hunter lie a quantity of game, hares, partridges, and mallards, painted with much delicacy and truth, but in subordination to the principal figure, who, with one hand resting on his fowling-piece, is caressing his dog with the other.

The life of this painter, like that of most other artists, offers but little for the biographer to narrate; neither does the department of the arts which he practised afford much room for criticism and comment. Yet the number of his works was immense, for during a period of sixty years he laboured incessantly at the easel, on walls, doors, and panels. In conjunction with Claude Aubran, he decorated the château of



Anet, the menagerie of Versailles, and the palaces of Fontainebleau, Meudon, Marly, and la Muette. He was commissioned in 1735 to execute eight large pictures for the tapestry works of the Gobelins, and he also executed about the same time five important paintings for Compiègne, among which may be reckoned one of his *chefs-d'œuvre*, "The Stag at Bay." Nor was it, according to D'Argenville, in France only that he laboured so industriously and successfully, for that writer tells us, although the information is not seconded by any authority, nor are we aware of the existence of any of Desportes' pictures in England, that he came over to this country in the suite of the Duke d'Aumont, ambassador from the Court of France, and that while here he painted several pictures, among them a series representing "The Seasons." M. Charles Blanc repeats the statement of M. d'Argenville, but, we suspect, only from what the latter writer asserts, and says that his paintings were seen everywhere, in London, in

Poland, at Munich, Vienna, Turin, and that very recently M. Viardot discovered some in the imperial palace of the Hermitage at St. Petersburg. That they exist in all these places but the first, there is little doubt; there may be some possibly in England, but if so, they cannot be in any gallery of repute. Dr. Waagen in his comprehensive work, "The Art Treasures of Great Britain," noticed in the last number of the *Art-Journal*, and in which is a complete index to every collection of importance, does not even mention the name of this artist.

Desportes died in 1743, at the advanced age of eighty-two years, working almost to the end of his life with the ardour of his younger days; thus presenting a similar example of faculties unimpaired by age and laborious exertion, to that furnished in the present day by the venerable James Ward, R.A., and the coincidence is rather singular that both of these octogenarian artists are animal painters. De Fontaine called Desportes the "Nestor" of painting.

It might not unnaturally be presumed, from

the character of the period in which he lived, and more especially from the courtly influences of those with whom the art he loved and practised brought him into connection, that the private life of Desportes would have been more or less tainted with the unwholesome social atmosphere which surrounded him: but this was far from the case. Married at the age of thirty, he always bore the character of a man of strict and irreproachable conduct; his disposition was amiable, his temper lively, his habits simple. The expression of his face is that of a good-humoured person, with the air of one who has mingled in the best society, and caught its easy and affable manners. But he was lofty and repellent when occasion required it, and knew how to resent folly and impertinence when obtrusive. A man of more wealth than of wit and wisdom was once boasting of his riches in a way that greatly offended the artist, who replied to his observations,—“Sir, I could be what you are whenever I please, yet you could never be what I am.”

There was another French artist, John Baptist

* Continued from p. 243.

Oudry, who painted the same class of subjects as Desportes, and was cotemporary with him during the latter days of his life. Oudry died in 1755, and as his pictures have not unfrequently been set up in rivalry with those of Desportes, a few words respecting them will not be out of place. It is not easy at first to distinguish the works of these two painters; not however because they both represented similar subjects, for you may set two or half-a-dozen artists down to the same model or landscape, and each will produce a different work, varying according to the view each takes of it, to his feeling, his taste, and the style he has adopted for his own; but Oudry and Desportes had been educated in one school, though not under one master; the former acquired the principles of his art from a fellow-countryman, Nicholas de Largillière, settled in Antwerp, and the latter, as we have seen, from a pupil of Snyder; thus both had imbibed the

principles of the Flemish school, and carried them into their own practice. Still, a close examination of their works will enable the student to discover a difference between them; the style of Desportes is free and unconventional; he studied nature, and painted it as if by instinct; he exhibits more of grace than of deep knowledge and thought; that of Oudry, on the contrary, is the style of an able and well-taught artist, of one who thoroughly knows all the resources of his art, the effect to be produced by a skilful management of *chiar-oscuro*, and the power of grouping his figures to create unity and harmony, according to the academical rules which he had learned. Desportes is a *dashing* painter, as we sometimes call the artist who aims at producing striking effects with comparatively little labour, and as a colourist, he preserved in a far greater degree than Oudry the traces of his Flemish teaching; he is fresher, more

brilliant and transparent; it is this last-mentioned quality that causes his pictures to seem more highly-finished than they really are. The colouring of Oudry is often dull, leaden, and monotonous.

Perhaps, also, Oudry possessed those general qualities of a good painter in which Desportes was deficient; he knew, better than his predecessor, how to arrange an imposing scene, or in technical language, was more skilful in composition, and understood how to elevate the character—like our own Landseer, only in a far inferior degree—of the object he represented. But then again, the pictures of Desportes have a charm peculiar to themselves, in the elegant, graceful, and *elastic* forms of his dogs, and in the delicacy and liveliness of his birds. There are in the Louvre two pictures of fighting cocks, by these artists respectively. Oudry has placed the combatants with more skill than the other:



one of the birds has been thrown on its back by its rival, but he is yet endeavouring to tear him with his strong talons; the plumage of this bird is most brilliantly painted, and the motion of its wings, of which one is elevated in a pyramidal form, is really grand. These qualities are wanting in the picture by Desportes, who seems to have been unable to give to his combatants an equal degree of fierce courage both in the victor and the vanquished; as a compensation, however, for what his work lacks in this respect, he has introduced a number of fowls as spectators of his *passage des armes* by their feathered companions, which add greatly to the interest of the scene. These two pictures may be adapted as examples of the styles of these respective painters.

Art, such as Desportes and his compeers practised, could scarcely be expected to survive the popularity of what it represented; it is not an Art for all time; the works of Snyder, and

of other distinguished masters of the schools of the Low Countries, are now, except those of Rubens, held in comparatively small estimation; moreover, the chase is not the favourite amusement in France that it was when Louis Quatorze sat on the throne, and threw off the cares of government while he followed the hounds; Desportes, therefore, is now little thought of or cared for, and his pictures, clever as they are, have little pecuniary value. But if we go back to the period when he lived, we can readily conceive what importance was attached to such productions as his—works which, exhibited as they were on the walls at the entrance of the château of Muette, on the staircase of Meudon, and in the vestibule of Compiègne, recalled those pleasant scenes in which king and courtiers, lords and ladies, the flower of the ancient noblesse of France, joined with equal spirit and pleasure. But in the present day what exercise of the imagination

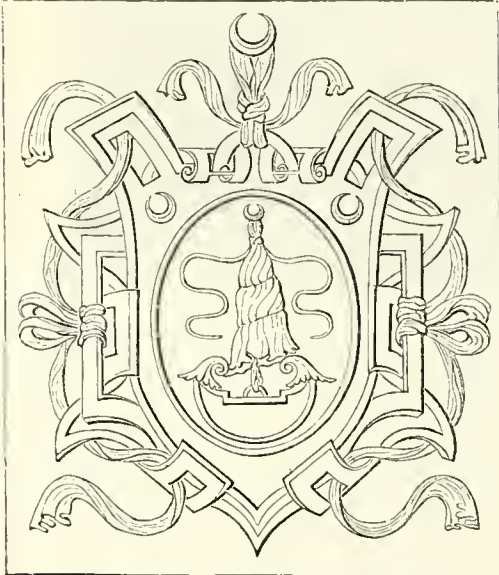
does it not require to see the wild boars, the deer, and the dogs with the same eyes that Louis and his attendant hunters saw them. In contemplating the works of Desportes, we are at once carried back to the period when he lived; and yet how much of the *prestige* of such a painter is lost, when his pictures are detached from the walls which they first decorated, and from the manners and habits of the people they reflect. "Ranged as they are in vast galleries," says M. Blanc, "where they are preserved on account of their excellence, or for our pleasure, the paintings of some of our masters resemble those heathen deities to whom the Pantheon of Rome was opened, and who, having once entered the temple, sacrificed then their own especial altars, their worship, and their immediate followers, and become only a portion of the multitude of divinities whom the people knew not, or worshipped with comparative indifference, because they did not understand them."

RENAISSANCE ORNAMENT.*

EVERY visitor to the Museum of Practical Art, whose taste would lead him to notice such objects, must have been attracted by the series



of ancient, mediæval, and Renaissance ornamental casts, in plaster, collected by, and arranged on the walls of Marlborough House under the



superintendence of, Mr. R. N. Wornum, keeper of the museum. The series of Renaissance casts have been copied from the best examples to be

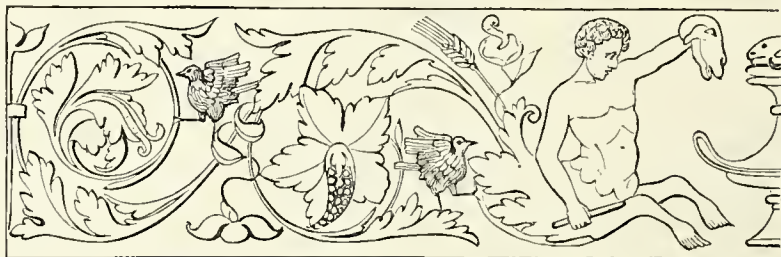
* CATALOGUE OF ORNAMENTAL CASTS OF THE RENAISSANCE STYLES; BEING PART OF THE COLLECTIONS OF THE DEPARTMENT OF SCIENCE AND ART. By R. N. WORNUM, Keeper. With Illustrations on Wood, Engraved by the Female Students of the Wood-Engraving Class. Published by Authority. LONGMAN & Co., London.

found in Italy, chiefly from Brescia and Venice; but, in order to render them matters of instruc-

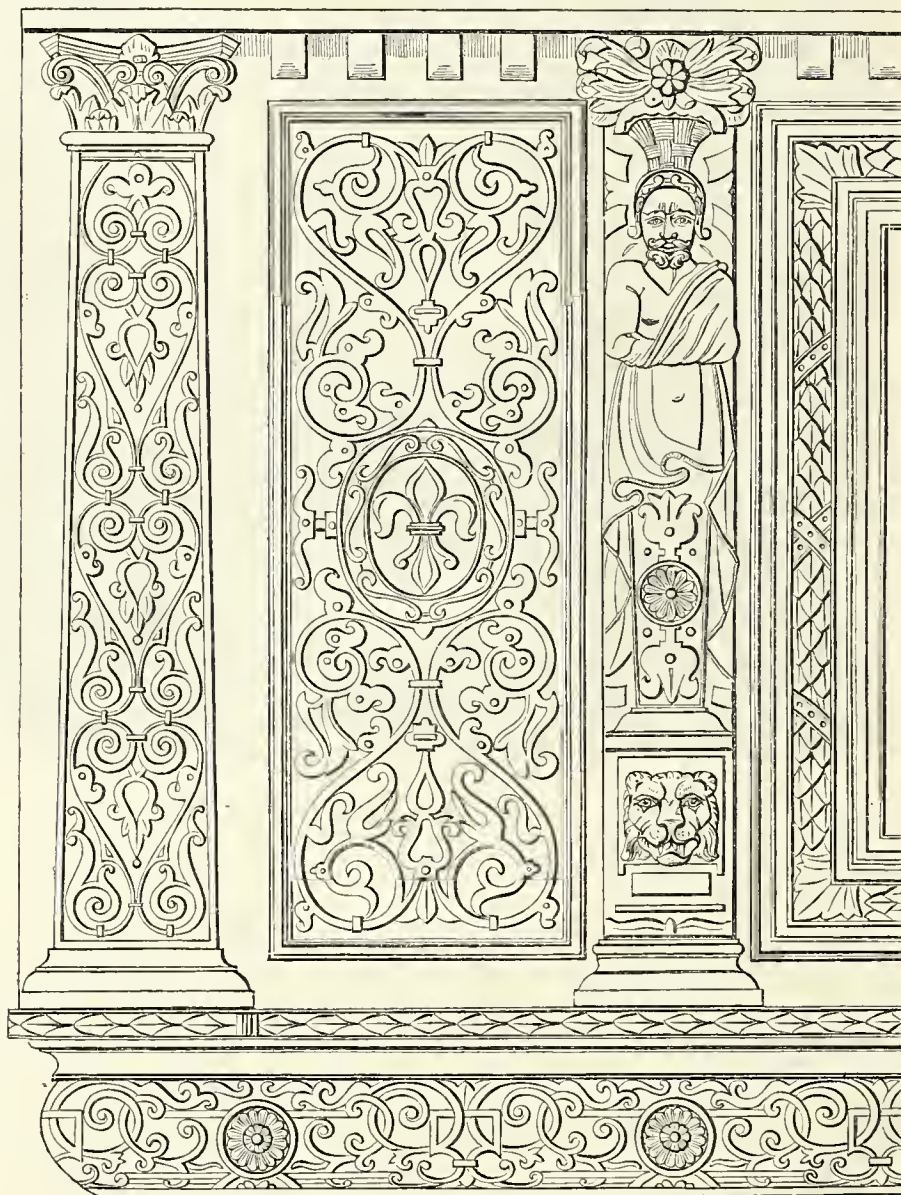
tion to the student, as well as objects of interest, Mr. Wornum has prepared a catalogue, contain-



ing a vast amount of descriptive information, relating to the edifices from which they are



taken, and the artists engaged upon them; and the catalogue is enriched with a large number



of well-executed engravings of the objects. In our inability to do more than give a few examples of the illustrations, having had permission to

make a selection from the wood-blocks used in the work. The characteristics of these Renaissance styles, ranging



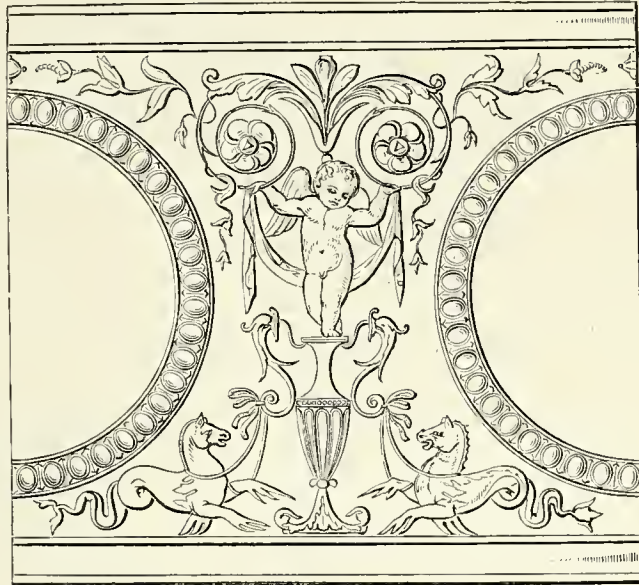
H. M. SPARLING, DEL. SC

between the fourteenth and sixteenth centuries, and, with some varieties, to the seventeenth century, are brought



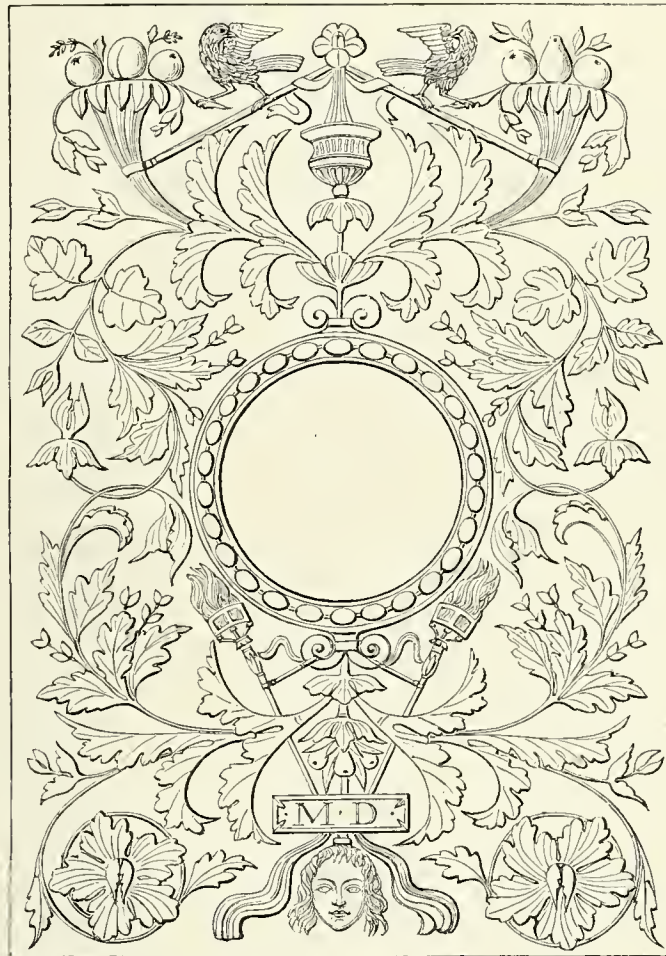
forward in all their diversity, for Mr. Wornum, as well as every other student of ornamental Art, divides the Renais-

sance, properly a general term, into the several periods of the *Tre-cento*, the *Quatre-*

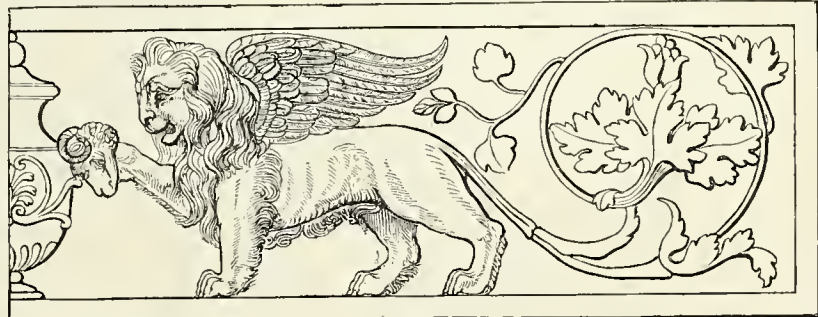


Stour.

cento, the *Henri-Quatre*, the Elizabethan, the *Cinque-cento*—its perfect form—and the



Louis Quatorze. The ornamentist will find Mr. Wornum's catalogue a most useful



book of reference to advance his studies, and the visitor an instructive guide.

THE MADRAS SCHOOL OF ARTS.

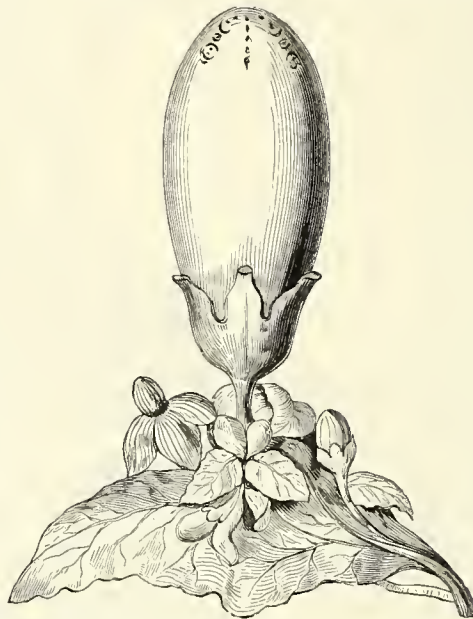
THE School of Industrial Arts at Madras, established by Dr. Hunter, has on several occasions been referred to in the pages of the *Art-Journal*; during the last year we noticed it at considerable length in two separate papers, giving its history from its infancy, showing how it has flourished under the energetic and laborious exertions of its founder, and his able coadjutors, and stating what means are now being used for educating the natives of that distant part of our colonial possessions in the various branches. We have in this history a notable example of what may be accomplished by the earnest endeavours of a single individual to work out a system of instruction amid difficulties that seemed almost insuperable; for, as was observed in one of our former papers, in the Indian schools "the masters and pupils are of different races, and speak different languages. Instead of possessing the best apparatus and materials, the great object of the teacher has been to develop the resources of the country, and to find substitutes in indigenous productions for the expensive machinery and materials used in Europe. The difficulties of such an undertaking will be readily understood by those accustomed to study with all the aids afforded by European skill and science."

It has often occurred to us when examining the beautiful fabrics of eastern workmanship, so rich, glowing, and harmonious in colour, or the delicate carvings of the Hindoo and Chinese sculptor in ivory, sandal-wood, and other materials, or the beautiful inlaid manufactures of Japan, how much more valuable such works would be, had the producers the advantage of a sound education in things pertaining to Art; an education imparting a knowledge of the principles which have for centuries guided, and which still guide, the most skilled Art-workmen of Europe, less as manipulators than as designers: a union of European science and taste with the patience, ingenuity, and natural aptitude for learning that distinguish the Asiatic, could not fail to produce the most satisfactory results.

The school at Madras is not, however, limited to mere initiatory teaching; many of the pupils are instructed in modelling, and manufacturing articles of utility and of ornament, so as to exhibit practical evidence of the system adopted in the establishment. But we must refer those of our readers who desire further information on the subject to the papers in our last year's volume.

Dr. Hunter has recently forwarded to us a few sketches of objects designed and drawn by some of these pupils; from which we have selected four to engrave as examples, in every way creditable, of native taste in adapting the natural forms of Indian produce to manufacturing purposes. Accompanying the sketches was a communication from Dr. Hunter relative to the present state of the school, in which he says:—"Considerable progress has been made by the pupils during the past year in designing from plants and objects of natural history. The system of making the pupils draw from casts of actual plants, fruit, and flowers in the school, and design from their drawings at their own homes, has led to very satisfactory results. On the first Monday of each month a subject has been proposed for competition, and prizes have been awarded for the best designs executed during the previous month. Each pupil has paid four annas (or 6d.) a month for the privilege of competing for the prizes. This sum, with twenty rupees from private contribution, has been set aside to pay the masters, and to divide into prizes of three, five, seven, and ten rupees. The number of designs has varied from 60 to 140 in a month, a few of the pupils having forwarded six or seven different designs at a time. In this way a very large collection of good workable patterns has been formed, and will shortly be forwarded to government for submission to the honourable the court of directors, who have expressed a desire to be kept informed of the progress made by the pupils in this school. The different subjects which have been proposed for competition have been ornamental bells, bronze

paper-weights, silver or porcelain muffineers, for salt or pepper, paterus for ladies' collars and cuffs, carved picture-frames (some of these have been executed in the school), native patterns for weaving, basket-work, inlaying, and carving; of these the most original and successful have been the designs for bells, carved picture-frames, and native patterns. About 2000 patterns have been



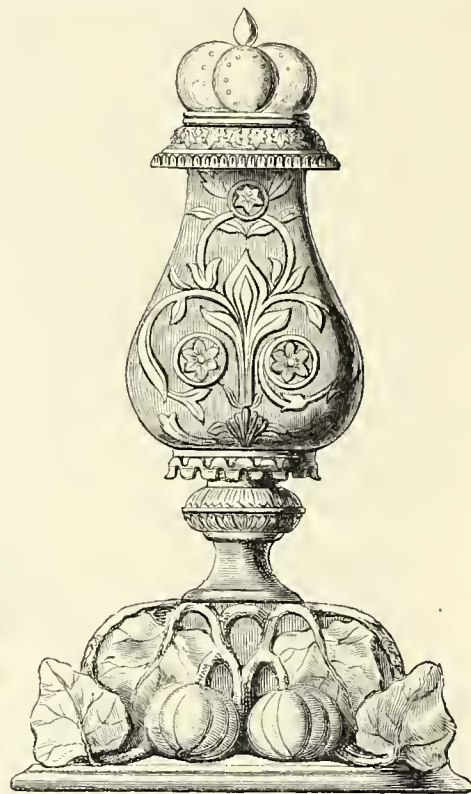
executed during the year, and copies of the best have been kept for use in the school. The purely native patterns are remarkable for clear precision of outline, and harmonious arrangement of colours."

The first of our engravings is a design for a MUFFINEER; the original drawing has the name A. Rajahgopaul written on it; it is quite evident

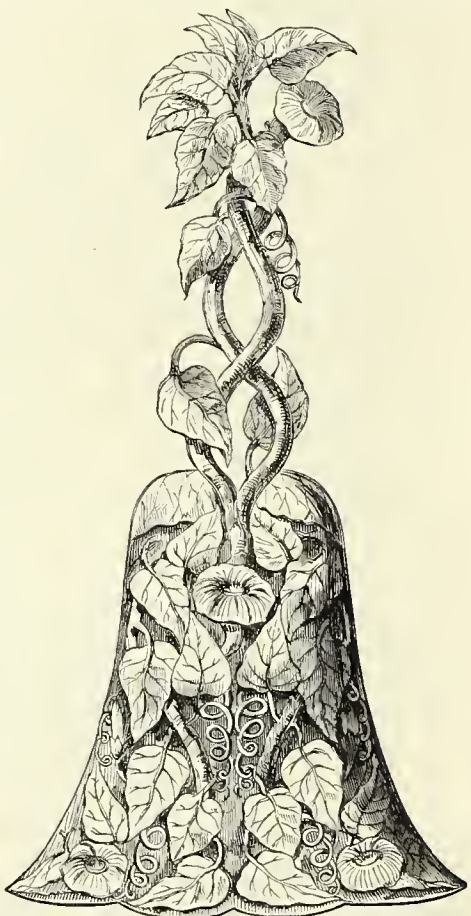


that in this, no less than in the other designs, the artists have had their eyes upon European models, possibly some of the subjects which have appeared in the pages of the *Art-Journal*; they have, however, applied their observation to a profitable purpose; the group of leaves and

flowers that form the base of the muffineer is most artistically arranged. The second engraving represents a HANDBELL, drawn by T. Chengulvarsy; the lower part of this seems to have



been suggested by the leaves of the primrose, the handle by the leaves and flowers of the convolvulus. The third design, for a MUFFINEER,



by A. Rajahgopaul, has more of an Asiatic character, and is consequently more novel; it is fanciful, but not deficient in taste. The last subject, a HANDBELL, designed by T. Chengulvarsy, and drawn by B. Soobramanyum, is an elaborate arrangement of floriated ornament.

CHEMISTRY AS APPLIED TO THE FINE ARTS.

BY DR. SCOFFERN.

LATE PROFESSOR OF CHEMISTRY AT THE ALDERSGATE SCHOOL OF MEDICINE.

NO. II.—ON THE PIGMENTARY AND TINCTORIAL MATTERS OF THE ANCIENTS.*

HAVING in my last communication taken leave of the tinctorial arts, as prosecuted by the ancient Greeks and Romans, I shall now furnish the reader with a slight sketch of the same amongst certain Oriental nations by whom they were far more elaborated; but, as a preliminary to this, it will be well to indicate that the progress arrived at by any race of people in the tinctorial arts does not admit of being justly estimated without making simultaneous reference to the tissues employed. Now the only tissues submitted by the ancient Greeks and Romans to the operation of dyeing were of wool; cotton was altogether unknown to them; silk almost unknown before the era of Augustus. As concerns linen, an ungracious recipient of dye-stuffs under the best of circumstances, the Greeks and Romans do not seem at any time to have attempted the problem of dyeing or printing it. Not so in China, Persia, and Hindostan, amongst the races of which the various operations of calico-printing seem to have been prosecuted from times of very remote antiquity. On this occasion it would be out of place to lay before the reader an accumulation of evidence confirmatory of this point. Suffice it to say there can be no doubt that the manufacture of figured chintzes was known to the Persians and Hindoos so early at least as the conquests of Alexander. An interesting question now arises: how, by what variety of the calico-printing operation, were these ancient figured chintzes made? Were the figures merely stamped on after the manner of printing types, or woodcut blocks, each having been previously charged with its own specific colour; or were the ingenious Persians and Hindoos of antiquity acquainted with the use of mordants, by aid of which a piece of calico dyed with one preliminary colour, or mordanted with various agents, is made to assume other local tints through the operation of chemical baths? Concerning this interesting subject there would seem to be no direct testimony, but collateral circumstances lead to the belief that the processes followed in generating these patterns were analogous with those at present followed under the denomination of *printing* and *resisting*. Such was the condition of this art amongst the Persians and Hindoos. The ancient Egyptians would seem to have made a still greater advance, if we rightly understand a certain passage in Pliny. They seem to have been aware of the use of mordants.

Here, at this point, it will be necessary to diverge for a time from the subject of ancient tinctorial art, in order to render the important statement of Pliny just adverted to intelligible. I will, then, with all due brevity, enumerate the various classes of operations on which the modern art of calico printing depends, which, being considered, the reader will be in the condition to appreciate the remarks of Pliny. The term *calico-printing*, then, as the process is commonly denominated, conveys but a very inadequate idea of the means by which the ultimate result is gained, although sufficiently indicative of the nature of the art during the earlier periods of its history. *Printing* is still one of the methods by means of which the figured results are ob-

tained, but there are others quite as important, and infinitely more ingenious. They may be summed up as *discharging*, *resisting*, and *mordanting*. These three together, with the direct operation of printing, include the resources which the modern calico-printer has at his command. To begin with printing, it is the operation which would naturally have presented itself to the mind of a workman. In its simplest form, namely, block printing, it probably differs very little, if at all, from the process adopted in Persia, China, and Hindostan, from periods beyond all historical record. Block-printing is as follows:—The figured patterns to be impressed are carved on pear, cherry, or some other soft wood; they are then charged with pigmentary matter by contact with a pad, just as printing types are charged with their ink, and now, being firmly pressed against the blank tissue, a coloured impress, corresponding with the carved block, necessarily results. By repetition of the process on consecutive portions of white texture, a series of patterns will result over any desired length of surface, the operator taking care that no white interstices remain, and that no two consecutive patterns overlap each other, either of which contingencies would mar the intended effect. Whether the coloured pattern thus impressed shall be permanent, or otherwise, will depend entirely on the question, whether the colouring-matter employed be positive or adjective; if the former, then the imprint is permanently fixed; if the latter, then the concomitant agency of a mordant, a "*fixative*" mordant, will be necessary. In the preceding article I have described to such an extent the nature of substantive and of adjective colours, that all remaining to be stated here, in connection with that subject, is to the effect, that printings being only topical dyeings, the circumstances relative to mordants possessing an agency on them, also hold good as concerns the other. Although the final result of calico-printing is usually a pattern indelibly fixed, nevertheless this is not invariably the case. There are certain colours so intractable in their nature, that not all the resources of chemistry and mechanics have been able to achieve their permanent fixation. Ultramarine is of this kind. No sooner was the process discovered of making ultramarine artificially than tissue painters longed to add this beautiful material to their repertoire. A pigment so beautiful could not be allowed to exist without contributing its aid to the ornamentation of ladies' dresses; but how to use it was the question. Neither by agency of mordant (using the term in its common acceptation), nor by its own inherent powers, could it be made to attach; hence the experiment was suggested, of *sticking* it to the tissue by means of an adhesive substance, in such manner as to constitute a pattern. Gum-water was at first employed, but certain disadvantages attended its use. Neither was the material found to be inexpensive, nor very easily applied; consequently, a substitute had to be thought of. This substitute the reader would scarcely guess, let him think as long as he might please. It is no less than cheese dissolved in harts-horn. Thus, for once, has this very useful, but not very æsthetic body, contributed to advance a section of the Fine Arts. As concerns the mechanical appliances now and formerly employed in the operation of calico-printing, this is scarcely the fitting opportunity to specify them in detail. It may be well to remark, however, that the operation just described, in which wooden blocks are the medium of transfer, is techni-

cally denominated *block-printing*, as contradistinguished to the process of imparting patterns by the pressure of metallic cylinders, worked by machinery, and therefore denominated *machine-printing*. Those persons who are familiar with the process of typographical printing and its immediate accessories, will recognise in the calico block-printing operation, the exact analogies to woodcut impressions on paper; that is to say, the pattern is developed by those portions of the block which stand out in relief. The cylinders used in machine-printing may either be constructed on this principle, or on the exact reverse; in which latter case they present an exact analogy to copper, or steel-plate impressions on paper. It needs scarcely be indicated that one block can only correspond to one colour; hence, when several tints appear on one pattern, these must severally have been produced by a corresponding number of blocks, or by some of the indirect processes presently to be described. The chromatic powers of that wonderful combination of cylinders and accessories, commonly known as the calico-printing machine, are far greater. By means of certain contrivances, this is frequently complex in form; although simple in action, several colours admit of being printed at the same time. I believe the greatest number of colours that any one machine has ever succeeded in imparting simultaneously is eight; but though this feat has been accomplished, the result is altogether exceptional: when colours in greater number than two or three are required, they are usually developed not by means of impressions, but through the indirect agency of resists, discharges, and alterative mordants. Of these, I shall first describe what is meant by a resist. The theory of resists is exceedingly simple, and admits of ready illustration as follows. Let us assume the presence of some self-fixative (substantive) colour, such for example as indigo, reduced to the necessary degree of solubility. If a cotton tissue be dipped and soaked in an indigo bath, and then removed, it becomes dyed—dyed uniformly, that is to say in such manner that the appellation *calico printing* would be ill applied. But now suppose that the same tissue before immersion had been partly covered with gum or other body of equivalent character through which the dyeing fluid could not penetrate; then, under these altered conditions it follows clearly enough that instead of complete homogenous colouring of the tissue, all those portions of it which might have been smeared with wax would have remained white, and thus under the circumstances mentioned, wax would have justly merited the appellation of a *resist*. This operation of printing by resist was known to Asiatic nations at periods of very remote antiquity, and the resisting material we are told was wax. At the present time wax is no longer used, being somewhat expensive, and not easy in application. Gummy and amylaceous bodies have taken its place, but nevertheless the general principles on which the application is founded remains the same. The process of discharge has now to be cursorily described. As block printing may be described as the operation of *local dyeing*, so the discharge process may be said to be an operation of local bleaching; the desired localisation being effected by various means. In order to illustrate the nature of printing (falsely so called) by discharge, let the reader picture to himself a tissue dyed of some uniform colour, that colour being removable by direct contact with some bleaching agent. Now it follows from a consideration of these premises that

* Continued from page 217.

if by any contrivance the bleaching agent can be made to come in contact with some portion of the tissue, only leaving others untouched, a pattern will ensue. This is the principle of the discharge operation, and it only remains to find some means of accomplishing the desired localisation. One of the simplest is that employed in the manufacture of bandanna handkerchiefs. The bandanna pattern consists of a series of white spots, ornamentally arranged upon a coloured (usually red) ground. In Hindostan, handkerchiefs of this kind had long been made, the pattern in this case being the result most probably of resist work. When British cotton-printers turned their attention to this variety of goods, it became an object with them to produce a similar effect by some more expeditious and less expensive manipulation. Accordingly recourse was had to the principle of discharge, every white spot being the result of a localised bleaching operation. The contrivance had recourse to for accomplishing this end is exceedingly ingenious. Numerous layers of the tissue to be discharged are first laid horizontally and subjected to pressure between two plates or leaves of sheet lead. These plates are furnished with perforations corresponding in every respect with the patterns intended to be developed. Now the whole series of layers having been thus arranged as described is subjected to enormous pressure, from which it follows that such portions of the tissue as correspond with the apertures are less impacted than the rest. This indeed was the intention. Solution of chlorine in water is now poured on, and atmospheric pressure applied. The result is as follows:—The solution enters the lids of the upper leaden plate, and traverses the whole thickness of the layers, neither deviating to the right nor to the left, because of the increased pressure in all the portions of tissue not corresponding with the perforations in the leaden plates. This is the most direct, though by no means the most simple method of performing the discharge operation. It is well adapted to the manufacture of bandanna handkerchiefs, but not to the generality of printed tissues. Localisation of bleaching operation is, in the majority of cases, far more simply effected by a combination of the operations of resist and discharge. Thus, for example, supposing a tissue to be dyed of some uniform colour—say Turkey red, or indigo blue, that colour being removable by chlorine—and supposing the dyed tissue in question to be covered with resist in such a manner as to leave spaces untouched, it follows that, upon the application of dye-stuff to the whole tissue, only those portions will be affected upon which the resist has not been super-imposed. Although solution of chlorine is employed in the manufacture of bandanna handkerchiefs, yet the usual agent employed for the purpose of effecting discharge is bleaching powder, ordinarily known as *chloride of lime*: a substance possessing numerous advantages in the majority of cases. Bleaching powder is by no means so powerful an agent as chlorine itself, or its aqueous solution, but it is more manageable, and for this reason is more generally employed. By means of it several beautiful discharge effects result, all of which could scarcely have been effected by any other means. Chloride of lime, I have already remarked, exercises a less powerful bleaching agency than chlorine. On this property its vast superiority as a calico-printing agent depends. Owing to its inferior degree of bleaching power, a solution of chloride of lime may be diluted to such a point that

the bleaching effect ceases altogether, although that effect admits of ready development by the contact of almost any acid. Hence, if certain portions of the tissue be first printed with some acid, say the citric, and the whole fabric be now dipped into a properly diluted bleaching solution, discharge will only take place in those parts to which the acid had been previously applied. This is a very beautiful process, and much employed in the modern practice of calico-printing. Bleaching-powder is not the only discharge agent besides chlorine employed by the calico-printer. Certain chromates, or combinations of chromic acid with a base, are also employed occasionally for the purpose: the chromic acid being set free locally by the decomposition resulting from contact with a stronger acid.

It lastly remains for me to advert to the operation of mordants as local modifiers of colour. These are exceedingly numerous, and their application involves an acquaintance with some of the most refined chemical re-agencies. As an example, I may refer the reader to the previous article, in which the existence of an iron-mould was cited as conveying an illustration of this kind of mordant. Now the reader will be at no loss to imagine that the iron-moulding of cloth, to use a familiar phrase, might be imparted in definite forms—in patterns, that is to say; nothing more being requisite in order to effect this than to render the iron solution tenacious by admixture of gum-water, or some equivalent material, under which conditions the pattern might be impressed by means of a block. The mordant being thus laid on, the resulting colour will depend upon the bath or dye-stuff employed. Prussiate of potash will develop a blue colour, as we have already seen in connection with the process of dyeing; infusion of galls a black colour, and by varying the nature of the bath numerous tints may be developed. This is a simple instance of the operation of an alternative mordant in its simplest form of application, but far more elaborate effects admit of being produced. Several mordants, for example, may be impressed upon the same piece of tissue, each mordant corresponding with a certain tint producible by one and the same bath. This constitutes one of the refinements of our modern calico-printing operation—a refinement that we are in the habit of taking for granted as being exclusively the discovery of us moderns. Nevertheless, there is a strong presumption that the ancient Egyptians were conversant with the use of mordants, although they might not, and most probably were not, conversant with the chemical principles upon which the use of these agents depended. However extraordinary this statement may appear, and very extraordinary I must confess it to be, a certain passage in the writings of Pliny is only comprehensible on its assumption. I adverted to the existence of this passage some time ago, and I have given a slight outline of the various processes of generating patterns known to modern calico-printers, in order to assist the reader in a comprehension of its tenor. That passage I shall now quote—it is as follows: "There exists in Egypt a wonderful method of dyeing. The white cloth is stained in various places, not with dye-stuffs, but with substances that have the property of absorbing (*fixing*) colours. These applications are not visible upon the cloth, but when they are dipped into a hot cauldron of the dye, they are drawn out, an instant after, dyed. The remarkable circumstance is that, though there be only one dye in the vat, yet different colours

appear on the cloth, nor can the colour be afterwards removed."

Such is a literal translation of a passage which seems so clearly to refer to the process of mordanting that we have no alternative but to credit the ancient Egyptians with a knowledge of this beautiful art: an empirical knowledge no doubt; the chemical principles on which this mordanting depended not being understood. It may be as well here finally to mention that the chief mordants known to ourselves are alumina and several oxides of the calcigenous metals, especially the oxides of tin, iron, lead, and manganese.

Such then is a general summary of the condition of dyeing and calico-printing, as practised by the ancients. From a consideration of statements made, it will be seen that whatever of these arts was known had arrived at its maximum development at periods of highest antiquity. Nothing like progressiveness is recognisable. That restless striving after new combination of colour and design, which is such a feature of this epoch, was formerly unknown; on the contrary, instead of developing themselves and approaching perfection, a considerable decadence is recognisable. About the fourth or fifth century of the Christian era the art of topical dyeing seems to have been lost, and the art of general dyeing was for the most part restricted to a few substantive colours. Throughout the mediæval ages—understanding by which period the chronological interval between the fifth and the fifteenth centuries—it is in vain to seek for any improvement in these arts; nor was it until the discovery of America had furnished Europe with cochineal and numerous brilliant vegetable dye-stuffs, and the resources of mechanism and chemistry began to be explored, that the application of dye-stuffs to textile fabrics was placed upon a scientific basis, and engrossed the attention of liberal minds.

THE VERNON GALLERY.

THE AUTUMN GIFT.

G. Lance, Painter. J. C. Armytage, Engraver.
Size of the Picture, 1 ft. 8½ in. by 1 ft. 6½ in.

PICTURES, such as those which Mr. Lance paints, depending almost entirely upon colour, for the interest they excite, place the labours of the engraver in a comparatively unfavourable view when put in competition with works of history, or with landscapes. And yet the art of imitating the loveliest and the choicest of nature's productions, the flowers of our gardens, and the fruits of our orchards and hothouses, is not unworthy of the painter's pencil, and when carried out with the beauty and the faithfulness that are recognised on the canvasses of many of the old Dutch, Flemish, and French painters, and by some of the modern artists of those countries, as well as by our own Lance, who, in oil pictures almost monopolises the renown of the English school as a delineator of horticultural productions, it cannot fail to gratify the eye, if it leads to no higher enjoyment.

The picture here engraved is a comparatively early one by the artist, being painted as far back as 1832; it is however an excellent example of his pencil, vigorous in handling, and most truthful in colour. The purple and white grapes, the apples, pears, and plums, ripe and luscious as they look, are not, we should presume, from the carefully tended hothouse, but more probably from trellised cottage and

"From orchard wide, laden with juicy stores."

But surely the painter has committed an anachronism in his composition; a bird's nest with eggs in it, is a kind of *lusus naturæ*, when autumn fruits are ripe.



G. LANCE. PAINTER

J. C. ARMYTAGE. ENGRAVER

THE AUTUMN GIFT

THE ARTISTS' FESTA: ROME.

I AM in a kind of despair—I feel inclined to fling away my pen, conceiving myself unable to wield the mighty weapon. And all this *furor* is caused because I want to do justice to *yesterday*—that “white-marked” day in my memory—and it seems as if no words would come. Well, I will try, but oh, gentle reader, if you could but see with my eyes, and view in imagination each phase of that singular scene, what an interest would these faint lines assume! But we are parted, irrevocably parted, all Europe stretched between us, and I much fear that my narrative will, like good wine crossing the vast ocean, lose all its flavour before reaching you.

One day, and another day, had been fixed for the artists' festa, annually celebrated at Rome, unless wars, or rumours of wars, or bloody red republicanism scare the old walls of the Cæsars' from their propriety. This year, although the north is arrayed against the east, and the west against the north, the delicious south lies basking in its bright sunshine, calm and tranquil as the bosom of its pellucid lakes. So the festa was to come off uncommonly grand—when the rain permitted. Monday was fixed, and we set forth, a merry circle, chiefly of American friends, determined like the charity children sent down by the railway for an excursion in the country, “to make a day of it.” Eight o'clock saw us emerging from the Porta Salara with its *entourage* of beautiful villas each enshrouded in woods of laurel, box, and ilex traversed by long vista-walks of clipped yew and cypress heavy in unbroken shade, and terraces with statues bordered by balustrades leading down long flights of majestic steps to the sparkling fountains below—abodes such as no other land but Italy can boast, art in nature, and nature in art, the fair sisters amicably combining to form a perfect whole. Just now the gardens are redolent of roses, flowering everywhere in luxuriant masses, specially the white and yellow Banksian roses, which fling themselves over the high walls, and festoon the very trees with rich sprays of clustered blossoms sending forth a perfume as we passed positively oppressive. Honeysuckles, tulips, and bright ranunculuses caught our passing sight in the gay parterres; specially too did I admire the groves of Judas trees, real mountains of purple blossoms without a single green leaf to break the gorgeous masses. They are generally planted near the marble basins of the fountains in advance of the deeper woods which serve as an admirable background. How much have those to learn who never beheld the glorious burst of spring in this luxuriant land! that idyllic season realising all the glowing descriptions of the poets. The process of renewed and opening life, occupying long months in the cold north, mysterious nature here accomplishes in a few days—then the land, radiant with new life, puts on its vernal mantle of the freshest green, the brightest flowers; even the sullen rocks and frowning ruins are embroidered with garlands of snowy May, and the flowering grasses stream in the soft breeze. The turf becomes a perfect garden;—cyclamens, anemones, crocuses, violets, poppies, and hyacinths, growing in such profusion, that the sweet blossoms are wantonly trodden under foot. The woods too, those primæval fortresses of ancient trees, are painted with every tint and shade of green, and vocal with innumerable nightingales, whose soft songs invite one to wander along under

the chequered shade, beside cool bubbling brooks, and splashing fountains, all over-arched by the heavens, serenely, beautifully blue. But to return. At length we bid adieu to the zone of villas, clasping like an enchanted circlet those grim walls, the almond-trees with their delicate blossoms, and the hedges of lilacs, and the tangling chains of the sweeping laburnum; and we entered the Campagna—a sea of fresh emerald-green. In the direction of the Porta Salara, it is beautifully varied by accidents of wood and dale; high waving headlands, and broad moory valleys, through which old Tiber flows majestically down from the fat lands of Tuscany. After descending a rocky ravine, we drove along a spacious level plateau, through which the river sweeps in many windings, bordered by hills of that peculiar, square, pointless aspect, remarkable in eminences, owing their existence to volcanic action:—a region of wild craggy delis, and far-stretching chains of fells and mountains, some black, rocky, and dreary, the redstone bare and uncovered, others clothed with low woods and stunted shrubs, crowned here and there with a ruined tower, or an old tomb standing out sharply against the sky. We were reminded of the object of our drive by meeting now and then a masquer gaily dressed, on horseback, a ponsuivant, all crimson and quarterings, or Stenterello, the southern brother of “Punch,” dressed in white, or a Chinaman in flowered drapery of chintz, most incongruous apparitions in that primæval wilderness. Behind, between the parting hills, uprose the great dome of St. Peter's, sole evidence of the neighbouring city before us; purple lines, marked as it seemed, in the fleecy clouds, like another and a spiritual world, indicated the Alban hills, and the Sabine mountains still tipped with snow. After an hour's space we crossed the Ponte Salara, a fine old Roman bridge, built by Belisarius, and drew up at the Torre, close by an ancient tomb, surmounted by a mediæval tower, in whose foundations an “Osteria” shelters itself—ruin upon ruin, all desolate and decayed. Here a most comical scene burst upon us; a dense crowd of masquers were assembled, awaiting the arrival of the president of the sports. There they stood, grouped in and about the little Osteria, occupying the base of the old tomb; such a medley; *diamine! par impossible!* Austrian generals mounted on donkeys, wearing great stars and orders of painted pasteboard, fighting imaginary duels with wooden swords bearing the motto, “*Non amazzo*” (I don't kill); there were hunters with guns, yards long, quite suitable to Glumdalelitch in a sporting mood. There was Mercury, fat and rosy, in a tin helmet, fringed chlamys, and boots and pantaloons; and a negro; and Hercules with his club, in Turkish trousers and worsted slippers; and Don Quixote with a real brass barber's basin on his head, riding a mule; and Ganymede, painted all over with bacchanalian devices, such as decorate wayside public-houses in this land of the vine; his shoulder-knots the bottoms of rush wine-flasks, and ivy and grapes painted all over his clothes—a walking “Spaccio di Vino.” He had no sinecure, by the way, Ganymede, pouring out the wine to the thirsty throng all that livelong day. There were soldiers and gendarmes magnificent on donkeys, who kicked, and now and then rolled in the road; and Venetians, in red velvet and pointed hats (recalling the dark gondolas, shooting through the bridges, and love, and intrigue, and mystery, and cloudless skies, and snowy churches, and tinkling ginitars in dear

Venice); and a male Pomona, embroidered all over with amber satin apples and green leaves; and the great sea-serpent on horseback, much incumbered by the wind continually catching his tail; and a priest of Jupiter with a patched eye, and Chinamen with long plaited tails of tow; and Chancer in a red mantle, with gold bells, and a close blue hood with a tail, and pointed shoes, wearing spectacles too; and a Bedonin Arab, who drove out in a small gig made of basket-work, and invested himself with appropriate drapery of black and white in a quite off-handed manner, holding the horses' reins in his mouth, after which done, he offered us coffee out of a large pot; and two old women driving about in an easy calesh, getting in everyone's way, and causing those gallant souls, the donkeys, to kick; and Paul Pry, with an eyeglass as big as his head, and unfortunate gentlemen in black, of the melancholy time of our own first Charles; others in ruff and donblet, and hat and feathers, of the Spanish or Raleigh school. Many characters were quite indescribable, fluttering all over with oceans of variegated ribbon, others nearly buried in flowers, and some crowned with ivy and with bay—the only wreath, possibly, they may ever win, so let them enjoy them, *pro tempore*, poor souls! Harlequins and Shyllocks—quite correct from the traditions of the Ghetto, a schoolboy with his satchel, and tight-fitting “whites,” a Greek with red cap and mantle looking die-away and romantic, a mediæval page, pretty enough to please “a fair lady's eye,” and the Postillion de Longumeau in pink and white, a dapper little fellow bestriding a huge horse, and a *vetturino* in long boots and a laced coat, imagining the creatures always asking, like Oliver, for “more” at the end of a stage. But I have done; how can I describe one half, or give the faintest idea of that motley *charivari*, moving, merry, noisy, many-coloured; the troops of donkeys, some laden with splendid mediæval heroes in a red stocking, perhaps two, the negro mounting occasionally behind; the horses bearing gentlemen in mufti—steady married men, who would not condescend, could not think, &c., of such tomfoolery; the waving banners, the trumpets, the braying of the innumerable donkeys (who evidently felt themselves specially ill-used and victimised on this occasion, and with reason), the laughter, the cursing of the cabmen (to speak nationally) who had come out from Rome, and were indignant at any interference with their wretched horses (one little man in particular got so violent, and gave utterance to such a volley of Italian oaths, I thought he would have had a fit; indeed he was only stopped by the Austrian general labouring him with his wooden sword), the Babel of languages talking all around, English, American, (with its twang), German, French, Italian, each louder than the other, but the Teutonic guttural decidedly predominating, as did the artists of that nation. In the midst of this universal hubbub, all eyes were suddenly directed to the bridge over which appeared so singular an apparition—for the space of half-a-minute it positively caused a lull—a red Indian in full costume, crowned with waving ostrich's feathers, red, blue, and white, clad in skins embroidered and edged with rich fringes, wearing a necklace of coral and great shells; a noble manly-looking fellow, his face painted and streaked with black and crimson and brown, came galloping forward on a big horse covered with leopard skins, bearing his quiver and arrows slung at his back, and a rifle in his hand; riding in a wild reckless way peculiar to

savages, and looking altogether quite terrific as he emerged out of the great prairie ground around. We all knew it was R—g—rs the American sculptor, perhaps in point of genius one of the most promising artists in Rome. Never did I behold such a happy masquerade; he was received with shouts of applause as he dashed over the bridge, and he had not been on the ground five minutes before three different artists implored him to sit to them for his portrait. Next went forth the cry that the president was coming, and the Germans cried "Platz!" and the Italians "Largo!" and the English "Make way," and a passage was cleared through the crowd, when a huge triumphal car appeared slowly passing over the bridge, wreathed and enveloped with laurel and olive and bay, containing a knight of portly and noble bearing clad in cloth of gold, wearing a helmet. This was the president, a well-known German artist, a fine Bacchanalian-looking fellow, whose broad, smiling countenance told of merry nights spent with boon companions over the rich wine, more than of days of study. His helmet was garlanded with vine and ivy leaves, and he looked the very representative of the jolly god: the very condensation of mirth, frolic, good-humour, and universal cosmopolite jest and merriment of the festa. Yes, he was well-chosen, that president; and there was a large and genial soul under that massive, manly form, and it looked out from his pleasant blue eyes, dancing with glee as he bowed and waved his helmet, when the thrilling shouts arose of "Hoch lebe der President!" "Evviva!" "Hurrah!" joined to the firing of mimic cannons, the inarticulate shouts and cries of many dialects, the braying of the donkeys, and the imprecations with which the two old ladies driving in the easy calesh were loaded for eternally getting in everybody's way. The president then, sitting royally on his car, distributed medals to all the artists present, quite appropriate to the occasion, being half *bajocchi* (the very smallest copper coin) strung with blue ribbon; these were fastened in the button-hole, and worn along with the tin drinking-cups everybody—the married dignitaries, as also the melancholy Charles I. character—had slung over their shoulders. The ambassadors were then presented; the Chinaman and his attendant, bearing an umbrella over him of brown holland, covered with dragons and monsters of coloured paper; and the Turkish minister, and the Grand Llama, and the red Indian. Speeches were made—the deep, manly voice of the president often audible—and then songs were sung, and after that all the cavalry, next the gens-d'armes and distinguished military authorities on donkeys, and lastly, the foot, were marshalled on the grass of the surrounding *campagna*. One unfortunate little donkey, bearing a heavy cavalier, out of sheer desperation positively lay down and rolled at the gate, overcome by the prospect of its manifold misfortunes. But it wouldn't do: he was dragged up, and forced to join in the muster, and then the procession was formed; first, the president in his quite pagan car, drawn by great white oxen with scarlet housings, leading the way; followed by the banners, and the horse and donkey-men; the Bedouin in his basket-gig; a cart loaded with barrels of wine, wreathed with laurel and bay, which poor Ganymede will have to distribute, running about on those fat legs all day: and the carriages fall in, and we all go driving further out into the green wilderness so desolate and fair, along by Tiber's banks, whose murmuring waters are rarely drowned by such strange

sounds of holiday. The solitary road along which we pass is overshadowed by the past; the merry present finds there no sympathy: hills rise around, and beyond, on the opposite bank of the river, wooded heights stretch far away into infinite space—sweeping over the plain towards the far distant, just visible Monte Soraete, and near by are rocks of a sun-burnt, ruddy tint, protruding through the grass in the fissures of the hills, giving a wild, characteristic look to an otherwise monotonous prospect. We reach an opening opposite the river, flowing away with full majestic stream to the left; a broad valley here opens, broken by a stream, cleaving the low, rounded heights, and winding away through the red-looking rocks, with nothing but a few ragged shrubs clinging to the sides of the deep fissures, and tufted grass and brambles to cover the nakedness of the long, dreary lines. It is a sad and lonely place, like some old battle-ground heavy with the curses of the slain. There are deep grottos too in the rocky sides, and on one side a precipitate mound of black stones and broken earth difficult of access. On the summit of this mound the artists' banner is planted, and flutters gaily in the wind; for it is a fresh and breezy day, divided between delicious wafts of sea breezes and a southern sun. Under the rocky mount a tent is erected for the dinner, beneath whose shade the ponderous wine-barrels are piled, followed by Ganymede ever in close attendance; and the president now, descending from the triumphal car, assembles his motley court on the hill-side: the whole valley is peopled with incongruous groups of the masquers scattered here and there, and hundreds of spectators bivouac among the rocks and crevices and chasms, and recline on improvised divans on the fresh grass, forming a vast human amphitheatre, to witness the games below on the level ground. Loud laughter and sounds of mirth soon arouse the echoes of the hills, especially when Ganymede emerges from the tent, and rushes frantically about, bearing the wine-cup. The games are announced,—

"Brown Exercise rejoiced to hear,
And Sport leaped forth and seized his broken spear."

First came a donkey-race—those unhappy victims of the artists' rejoicing—with piteous brayings, being forced to carry large men, who urged them across the stream, which they positively refused. Few would go at all: utterly regardless of the feelings of the mailed knights, and ambassadors, and nobles of high degree they bore, and the whole race ended in a grand *melée* and confusion. Then there was a horse-race—a degree better. Duke C—, a young Italian, mounted on a noble animal, literally scorned the plain, beating all competitors, although the wild Indian strove hard to overtake him, riding like a very son of the desert, streaming along in his bright feathers and uncouth garments. A thing very like a gibbet was then erected for riding at the ring, the riders being arranged on one side all bearing lances, with which, dashing forward, they were to carry off the ring from the hook; Chaucer, with his cap and bells, nearly got a fall, Pomona rolled on the grass, and the Chinese ambassador, whose long plaits of tow he evidently considered a masterpiece, tumbled on the top of both, the red Indian carrying off the ring amid shouts of laughter echoing from hill to hill, prolonged by the little artillery planted on the hill. This game was repeated many times with various success, and the winebowl passed round, and the deep bass voice of the president was heard

encouraging the sports; and horsemen galloped over the plain and into the recesses of the lonely valley, appearing and disappearing, and the indignant donkeys brayed louder, waking the whole *campagna* to fresh fun and frolic. The Chinaman walked solemnly under his umbrella; donkeymen would ride among the crowd, and got pelted and abused; and at last, when the sun had become intolerably hot, and the Bedouin had long settled himself down in the shade drinking coffee out of his large pot, the dinner was announced, and the president and his court, and the masquerade company generally adjourned to the tent, where for the space of two hours they were lost to mortal ken under the shadows of the great wine-casks: knots formed too among the spectators for eating and drinking, but there was no shade, not even a bush, to temper the sun's rays on the burning *campagna* that mocked one with its fresh mantle of emerald green. I ate an excellent dinner, with the happiest, merriest party of Americans and Italians; we were perched on the summit of a rise, full in the sun, which neither umbrellas nor parasols could render invincible, but we were so starving we didn't mind it. Another party of Americans had bivouacked near the mouth of one of the grottos; among them was one fair girl, so exquisitely lovely, her mild face lit up by such celestial eyes of blue, one might have deemed her some heavenly visitant dropped from the skies to bless the meal of sinful mortals. As she leaned against the dark mass of rock I thought of some lines I had somewhere read that seemed written for her:—

"She is a maid of artless grace,
Gentle in form and fair of face;
Tell me, thou ancient mariner,
That sailest on the sea,
If ship, or sail, or evening star,
Be half so fair as she?
Tell me, thou gallant cavalier,
Whose shining arms I see,
If steed, or sword, or battle-field,
Be half so fair as she?"

Many a bright eye and pretty face was there flushed with pleasure among the al-fresco circles now formed in all directions. It was a regular Decamerone scene, every accessory was there, and the glowing Italian sun bathing the hills with its golden shadows.

At the conclusion of dinner, the pour-suivants blew their trumpets, the cannon sounded, the gens-d'armes scoured about, making believe to take people prisoners; the games were recommenced, and the valley and the hill-side again dotted over with the motley groups of masquers; crowds had come out from Rome in carriages and on horseback; there were but few English to spoil everything by their pretension, and all save the grim rocks, and the sternly frowning hills, and old Tibur rolling rapidly below, joined in the universal jubilee. Last of all, when the day was waning, came the distribution of the prizes. The president glittering in his golden armour, took his stand in the centre of the masquers, one by one the victors approached him—humbly kneeling, as he presented to each crockery vases of various sizes; treasures which were received with delight and reverence, as also a draught of wine out of his own peculiar flagon, which Ganymede had to replenish very often that sultry day—I promise you. As each successive victor retired, bearing on high his earthen vessel, he was received with loud and vociferous acclamations: deified Cæsar, passing up the Forum greeted by the assembled Quirites was not more enthusiastically cheered. There was a mock solemnity about the

whole that reminded one of an enacted tableau-vivant out of Cervantes; it was the heroic age of knight-errantry admirably travestied and run mad. The grave and majestic demeanour of the president, his eyes alone twinkling with suppressed merriment, as he presented a crockery scaldino to Shylock, victor in the donkey-race, and addressed him in a speech of dignified eulogy on his gallant achievement; the gibberish conversation between himself and the red Indian, the majestic and solemn salutations exchanged with the ambassadors who advanced to take their leave; all was admirably, perfectly inkeeping—the sublime of the burlesque. An old man was now suddenly dragged as it were from the crowd, and his health tumultuously drunk with a quite frantic enthusiasm. It was the celebrated Cornelius, the compere of Overbeek, and the only man who disputes with him the supremacy of the German schools, now employed on a great fresco at Rome. At the cheering hearty welcome of the young artists around him, the old man's cheek blanched, and his lips quivered with emotion; for a moment he was overcome, and could find no words to express his feelings. The beautiful "Lebewohl" was then sung in parts, as none but Germans and enthusiasts can sing it, the rock and hills of the Roman campagna echoing each long-drawn note of the rich northern melody, greeting as it were the south in a strain deep, expressive, and sympathetic as the souls of that noble Teutonic nation whose generous nature speaks in the grand but melancholy harmony. Many an eye moistened, many a cheek paled, as those touching cadences full of solemn sweetness were wafted around; again and again swelled that chaut, deep and thrilling as the feelings it expresses. It still lingers in my ear, I think I hear again the rise and fall of those many manly voices, and see their upturned enthusiastic faces beaming with life, and light, and energy, and genius, now deepened into one overwhelming sentiment of national remembrance. When it was all over the excitable Italians cried "bravo" like perfect demoniacs, and rent the very air with their wild applause. The president, his broad honest face flushed with emotion, advanced into the centre of the throng, and with outstretched arms, like a very pagan patriarch, closed the rejoicings of the day by drinking one long, grand, universal *lebe-hoch* (health) to all languages, nations, people—"the entire world," exclaimed he, "I greet in this last loving cup!" There was something catholic in this grand convivial salute to the universe, and it reminded me (not, as Hamlet says, "to speak it profanely") of that thrilling scene by which the Roman church winds up its Easter rejoicings, when the venerable pope, from the central balcony of St. Peter's, with outstretched arms includes all the nations of the earth in one solemn benediction.

After such a soul-stirring finale as this to a happy day, I returned home rejoicing to the eloquent city that now, as before, speaks with living tongues of fire to all hearts and sympathies, moving the soul, inflaming the fancy, and nourishing in her large bosom, the arts, genius, learning, and religion, spite of the heavy dews of ages resting on her brow, and the iron hand of war and destruction that has strewn her palaces with dust, scattered ashes on her basilicas, broken down her bulwarks and strong towers, leaving her but an idealised symbol, an unclothed skeleton, of her once imperial self.

FLORENTIA.

ART IN THE PROVINCES.

EDINBURGH.—Scotland had, we believe, the honour of first introducing into Great Britain those institutions which, under the title of "Art-Union Societies," have done so much towards inculcating a love of Art, and a consequent desire for the acquisition of what it produces; and every year furnishes us with proof that Scotland still cherishes and nurtures her early love. We have before us the report of the last annual meeting of "The Royal Association for the Promotion of the Fine Arts in Scotland," held on the 22nd of July; we learn from this document that the society is in a flourishing condition, since, notwithstanding all the existing drawbacks to its progress, the present list of subscriptions is greater than that of any preceding year by several hundred pounds. The committee have purchased from the late exhibition of the Royal Scottish Academy thirty-seven works of Art, at a cost of 1208*l.*; these were distributed as prizes at the meeting, together with a number of the engraved publications, "Gray's Elegy," and Milton's "L'Allegro," the works of the London Etching Club, and proof impressions from Willmore's plate of "The Temple of Minerva Sunias," after Turner. Each subscriber of the current year is entitled to an ordinary print from this plate. Another valuable prize, which we find fell to the lot of Sir William Johnston, of Kirkhill, was a series of drawings, by Mr. John Faed, illustrative of "Tam O'Shanter," with a view by the same artist of the town of Ayr, the opening scene of the poem; it is intended that engraved or photographed copies of this series shall be presented to each subscriber of the next year, for whom also Mr. W. H. Egleton is engraving a plate from Mr. R. Scott Lauder's picture of "Christ teaching Humility," the first great work acquired by the Association for the Scottish National Gallery. We notice in the report an allusion to the progress made with this edifice; it is now fast approaching completion; a portion of the funds of the Association goes, in conformity with the regulations of the Board of Trade, towards liquidating the cost of erecting the gallery.

BIRMINGHAM.—The annual report of the Birmingham School of Arts and Government School of Art, read at a meeting of the patrons and subscribers, on the 4th of July, is in our hands; from it we gather the following information as to the progress and present state of these institutions. In their previous report the committee announced their intention of opening an Elementary School in some convenient locality, for the reception of 150 or 200 students, and that this resolution had been come to in consequence of the large number of candidates waiting for admission to the evening classes, amounting at the time of that report to 250. This intention the committee was enabled to carry out in April last, an additional master was appointed, and 204 pupils at once were admitted, and organised in two divisions, (each having three classes) attending alternately two evenings in each week. The number of students under instruction now is as follows:—

In the Central School (New Street)	550
Branch School (Dale End)	204
	754

In addition to the above, the Institution provides instruction for the following:—
A class of Schoolmasters and Mistresses, numbering 28
Students at the Worcester Diocesan Training School 34
Children in various Schools in connection with the Church of England and Dissenting bodies 313

Making a grand total of 1129
under systematic instruction by Masters of this Institution. Of this number, 918 are males, and 211 female students. Last year there were 417 males and 148 females under instruction. When the school was first established, in 1843, the number of pupils during the year amounted to 84 only.

As the Birmingham School of Design may be considered one of the most important, if not the most important, in the kingdom, it will not be amiss to extract from the Report the opinions entertained by the committee, upon the alterations made, at the instance of government, in the conduct of the provincial schools throughout the kingdom. The Report, after allowing that these changes have in no degree checked the demands for admission into the various classes, states:—

"The principle upon which the Board of Trade has acted appears to be that originally adopted by the Committee of Council on Education in the case of the ordinary Elementary Schools, namely, that of apportioning the amount of the grant to the work carried on in the particular schools.

"The method by which this principle is carried out is as follows:—

1. By gratuities and certificated teachers, whom the Board recommends or approves, but does not appoint.
2. By the payment of Pupil Teachers.
3. By the reduction of the price of examples, instruments, &c. &c.

"Provincial Schools are therefore thrown in a much greater degree than formerly upon local resources. The treasurer has no longer a quarterly or half-yearly payment from Government to carry to the account of the School, and therefore all local expenses have to be met by the payments of the Students and voluntary subscriptions on the part of the friends of Art-Education. On the other hand, the Masters appointed by the Local Committee, instead of the Government, are more amenable to its control, and being generally dependent for the larger proportion of their salaries upon the fees of the students, have a wholesome stimulus to exertion.

"The system appears at first to bear somewhat hardly upon the Student, not only requiring on his part a payment at least fully equal to his means, but necessitating also the payment of his fee in advance of the Session of half a year.

"In justice to themselves, the Committee feel bound to state that the latter regulation was much insisted upon by the Secretary of the Department of Art as essential to the successful working out of the system; and though they felt reluctant to adopt it, they became convinced that it was not only necessary to the safety of the Institution, but that much benefit would really accrue to the student himself from a rule which, while it makes regular attendance the true interest of the diligently inclined, will, it is hoped, effectually keep the School clear of a class of idlers who might otherwise injure it by allowing their names to remain on the books, and would certainly not keep out of it those really anxious to enter it for the sake of study.

"On the whole, the Committee are hopeful that the present method of distributing Government aid may prove a safe mode of stimulating the cultivation of Art in connection with practical science and manufactures; and there seems to be little doubt that while trade is generally good the present rate of fees may be maintained. Should, however, less prosperous times arrive, recourse must be had to the difficult and distasteful task of soliciting increased subscriptions, or the operations of the School must be materially contracted to diminish its expenses; unless, indeed, the Board of Trade should see fit, in such an emergency, to renew the system of grants under which the School certainly flourished and increased for many years.

"The Committee consider the present system, however, as a somewhat doubtful experiment, but they have no alternative but to work it out; and they desire to do so in a frank and loyal spirit, throwing no unnecessary or captious impediments in the way of those who have the government in these matters, but at the same time studying to preserve the Institution from debt, and in a state of efficiency creditable to Birmingham."

CHELTEMHAM.—The School of Design established in this town is of very recent origin; but, as we learn from the proceedings that took place at the annual meeting towards the end of July, it is progressing favourably. The average number of pupils attending during the past sessional year was 150, exclusive of the classes in the training and other schools, to whom instruction is given at their respective school-rooms. The inhabitants of Cheltenham, a populous and wealthy town, should bestir themselves to aid this institution, for it is not yet in a condition to support itself; and, where means are close at hand, extraneous assistance ought not to be looked for nor needed.

WOLVERHAMPTON.—A new, extensive, and well-arranged building having recently been erected in this town for the pupils of the School of Design, it was opened, with considerable ceremony, on the 1st of August, in the presence of a large number of ladies and gentlemen resident in the locality, among whom were the Earls of Granville and Dartmouth, Lord and Lady Hatherton, the Hon. E. R. Littleton, M.P., the Hon. A. Wrottesley, the Mayor of Wolverhampton, &c. &c. Mr. Cole, C.B., of the Department of Science and Art, addressed the meeting at some length, especially urging those present who knew not how to draw, to join the classes for the higher grades of society, and by thus paying their quarterly subscription of one guinea, to assist in supporting the institution. Lord Granville also delivered an address, congratulating the inhabitants of the district upon what had already been achieved, and enforcing the claims of the school upon their future consideration. A festival took place after the business of the meeting had concluded, and a rather long day passed very agreeably.

THE DOMESTIC MANNERS OF THE ENGLISH

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

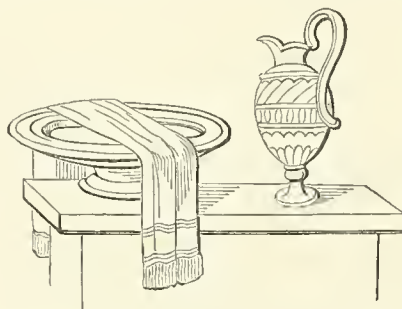
XVI.—USUAL HOURS FOR MEALS.—BREAKFAST.—DINNER, AND ITS FORMS AND CUSTOMS.—THE BANQUET.—CUSTOM OF DRINKING HEALTHS.

DURING the period of which we are now speaking, almost everything connected with the table underwent great change. This was least the case with regard to the hours of meals. The usual hour of breakfast was seven o'clock in the morning, and seems scarcely to have varied. During the sixteenth century, the hour of dinner was eleven o'clock, or just four hours after breakfast. "With us," says Harris in his description of England, prefixed to Holinshed's Chronicle, "the nobilitie, gentrie, and students (he means the Universities), doo ordinarilie go to dinner at eleven before noone, and to supper at five, or between five and six, at afternoone." Before the end of the century, however, the dinner hour appears to have been varying between eleven and twelve. In a book entitled the "Haven of Health," written by a physician named Cogan, and printed in 1581, we are told: "When foure houres be past after breakefast, a man may safely take his dinner, and the most convenient time for dinner is about cleven of the clocke before noone. The usual time for dinner in the universities is at eleven, or elsewhere about noon." In Beaumont and Fletcher, the hour of dinner was still eleven; "I never come into my dining-room," says Merrythought, in the "Knight of the Burning Pestle," "but at eleven and six o'clock." "What hour is't, Lollis?" asks a character in the "Changeling," by their contemporary Middleton. "Towards eating-hour, sir." "Dinner time? thou mean'st twelve o'clock." And other writers at the beginning of the seventeenth century speak of twelve o'clock and seven as the hours of dinner and supper. This continued to be the usual hour of dinner at the close of the same century.

The breakfast of the sixteenth century was a differently arranged meal from that of the present day, when it is specially characterised by several articles which were not then known. The best notion we can give of it is by quoting the directions for the household of the Duke of Northumberland, in 1512, which show the substantial manner in which our forefathers lived. On flesh-days, the breakfast "for my lord and my lady" was, "a loaf of bread in trenchers, two manchets (*loaves of fine bread*), one quart of beer, a quart of wine, half a chine of mutton, elles (*or*) a chine of beef boiled." "My Lord Percy and Thomas Percy" were to have for their breakfasts, "half a loaf of household bread, a manchet, one pottle of beer, a chicken, or else three mutton bones boiled;" while the allowance for "my lady Margaret and Mr. Ingeram Percy," who were doubtless very young, as they took their breakfast in the "nursery," was, "a manchet, one quart of beer, and three mutton bones boiled." In the latter instance, the proportion of beer seems rather large. On fish days, "my lord and my lady" had for their breakfast, "a loaf of bread in trenchers, two manchets, a quart of beer, a quart of wine, two pieces of salt-fish, and six bacon'd herrings, (i.e. red herrings), or a dish of sprats;" and the two children in the "nursery" had, "a manchet, a quart of beer, a dish of butter, a piece of salt-fish, a dish of sprats, or three white herrings!" During the reign of Elizabeth, and afterwards, persons of both sexes appear to have broken their fast in this substantial manner; yet, though generally but four hours interposed between this and the hour of dinner, people seem to have thought it necessary to take a small luncheon in the interval, which, no doubt from its consisting chiefly in drinking, was called a *bever*. "At ten," says a character in one of Middleton's plays, "we drink, that's mouth-hour; at eleven, lay about us for victuals, that's hand-hour; at twelve, go to dinner, that's eating-hour." "Your gallants," says Appetitus,

in the old play of "Lingua," "never sup, breakfast, nor bever without me."

The dinner was the largest and most ceremonious meal of the day. The hearty character of this meal is remarked by a foreign traveller in England, who published his *Mémoires et Observations* in French in 1698. "Les Anglois," he tells us, "mangent beaucoup à diner; ils mangent à reprises, et remplissent le sac. Leur souper est léger. Gloutons à midi, fort sobres au soir." In the sixteenth century, dinner still began with the same ceremonious washing of hands as formerly; and there was considerable ostentation in the ewers and basins used for this purpose. Our cut No. 1 represents



NO. 1.—A BASIN AND EWER, SIXTEENTH CENTURY.

ornamental articles of this description of the sixteenth century, from an engraving in Whitney's Emblems, printed in 1586. This custom was rendered more necessary by the circumstance that at table people of all ranks used their fingers for the purposes to which we now apply a fork. This article was not used in England for the purpose to which it is now applied, until the reign of James I. It is true that we have instances of forks even so far back as the pagan Anglo-Saxon period, but they are often found coupled with spoons, and on considering all the circumstances, I am inclined to believe that they were in no instance used for feeding, but merely for serving, as we still serve salad and other articles, taking them out of basin or dish with a fork and spoon. In fact, to those who have not been taught the use of it, a fork must necessarily be a very awkward and inconvenient instrument. We know that the use of forks came from Italy, the country to which England owed many of the new fashions of the beginning of the seventeenth century. It is curious to read Coryat's account of the usage of forks at table as he first saw it in that country in the course of his travels. "I observed," says he, "a custome in all those Italian cities and townes through which I passed, that is not used in any other country that I saw in my travels, neither doe I thinke that any other nation of Christendome doth use it, but only Italy. The Italian, and also most strangers that are commorant in Italy, doe alwaies at their meales use a little forke, when they cut their meate. For while with their knife which they hold in one hande they cut the meat out of the dish, they fasten their forke, which they hold in their other hande, upon the same dish, so that whatsoever he be that sitting in the company of any others at meale, should unadvisedly touch the dish of meate with his fingers, from which all at the table do cut, he will give occasion of offence unto the company, as having transgressed the lawes of good manner, insomuch that for his error he shall be at the least brow-beaten, if not reprehended in wordes. This forme of feeding I understand is generally used in all places of Italy, their forkes being for the most part made of yron or Steele, and some of silver, but those are used only by gentlemen. The reason of this their curiosity is, because the Italian cannot by any means indure to have his dish touched with fingers, seeing all men's fingers are not alike cleane. Hereupon I myself thought good to imitate the Italian fashion by this forked cutting of meate, not only while I was in Italy, but also

in Germany, and oftentimes in England since I came homo; being once quipped for that frequent using of my forke by a certain learned gentleman, a familiar friend of mine, one Mr. Lawrence Whittaker, who in his merry humour doubted not to call me at table *furcifer*, only for using a forke at feeding, but for no other cause." *Furcifer*, in Latin, it need hardly be observed, meant literally one who carries a fork, but its proper signification was, a villain who deserves the gallows.

The usage of forks thus introduced into England, appears soon to have become common. It is alluded to more than once in Beaumont and Fletcher, and in Ben Jonson, but always as a foreign fashion. In Jonson's comedy of "The Devil is an Ass," we have the following dialogue:

Merc. Have I deserv'd this from you two, for all My pains at court to get you each a patent?

Gilt. For what?

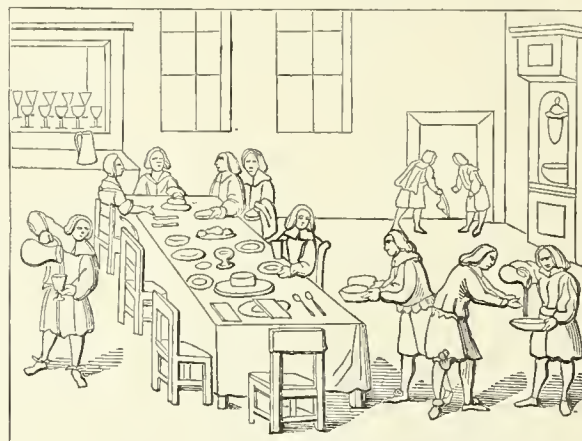
Merc. Upon my project o' the forks.

Ste. Forks? what be they?

Merc. The laudable use of forks, Brought into custome here, as they are in Italy, To th' sparing o' napkins.

In fact the new invention rendered the washing of hands no longer so necessary as before, and though it was still continued as a polite form before sitting down to dinner, the practice of washing the hands after dinner appears to have been discontinued.

Our cut No. 2, taken from the English edition of the *Janua Linguarum* of Comenius, represents the forms of dining in England under the Protectorate. It will be best described by the text which accompanys it in the book, and in which



NO. 2.—A DINNER PARTY IN THE SEVENTEENTH CENTURY.

each particular object is mentioned. "When a feast is made ready," we are told, "the table is covered with a carpet and a table-cloth by the waiters, who besides lay the trenchers, spoons, knives, with little forks, table napkins, bread, with a saltsellar. Messes are brought in platters, a pie in a plate. The guests being brought in by the host, wash their hands, out of a laver or ewer, over a hand-basin, or bowl, and wipe them with a hand-towel; then they sit at the table on chairs. The carver breaketh up the good cheer, and divideth it. Sauces are set amongst roste-meat in sawsers. The butler filleth strong wine out of a cruse, or wine-pot, or flagon, into cups, or glasses, which stand on a cup-board, and he reacheth them to the master of the feast, who drinketh to his guests." It will be observed here that one salt-cellar is here placed in the middle of the table. This was the usual custom; and, as one long table had been substituted for the several tables formerly standing in the hall, the salt-cellar was considered to divide the table into two distinct parts, guests of more distinction being placed above the salt, while the places below the salt were assigned to inferiors and dependents. This usage is often alluded to in the old dramatists. Thus, in Ben Jonson, it is said of a man who treats his inferiors with scorn, "he never drinks *below the salt*," i. e., he never exchanges civilities with those who sit at the lower end of the table. And in a contemporary writer, it is described as a mark of presumption in an inferior member of the household "to sit above the salt." Our cut No. 3, taken from an engraving by the French artist, Abraham Bosse,

executed in 1633, represents one of the first steps in the laying out of the dinner-table. The plates, it will be seen, are laid, and the salt-cellar is only placed in the middle of the table. The servant is now placing the napkins.

The pages spread a table out of hand,
And brought forth nap'ry rich, and plate more rich.
Harrington's Ariosto, lxii., 71.

The earlier half of the sixteenth century was the period when the pageantry of feasting was

carried to its greatest degree of splendour. In the houses of the noble and wealthy, the dinner itself was laid out with great pomp, was almost always accompanied with music, and was not unfrequently interrupted with dances, mummings, and masquerades. A picture of a grand feast carried on in this manner is given in one of the illustrations to the German work on the exploits of the Emperor Maximilian, published at the time under the title of *Der Weiss*

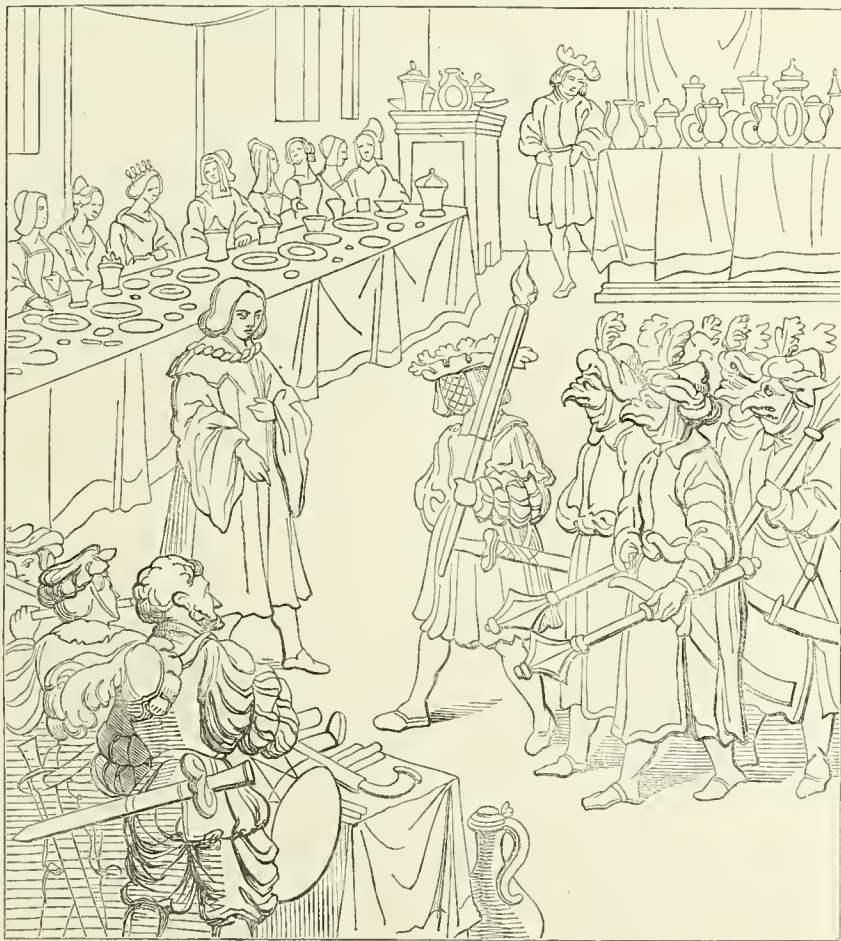
proportion of which were eaten with a spoon. At the tables of the great, there was a large attendance of servants, and the guests were counted off in fours, each four being considered as one party, under the title of a *mess*, and probably having a dish among them, and served by one attendant. This custom is often alluded to in the dramatists, and it is hardly necessary to observe that it was the origin of our modern term in the army. The plate, as well as the porcelain



NO. 3.—LAYING OUT THE DINNER-TABLE, 1633.

Kunig. An abridged copy of this engraving is given in our cut No. 4. The table profusely furnished, the rich display of plate on the cupboards, the court fool in the background, the hand in front, and the mummers entering the hall, are all strikingly characteristic of the age. A dinner scene on a smaller scale is represented

in our next cut (No. 5), copied from one in which Albert Dürer represents Herodias dancing before Herod at his solitary meal. This pageantry at dinner was succeeded, and apparently soon superseded, in the higher society by masques after dinner, which continued to be very fashionable until



NO. 4.—MUMMERS AT A FEAST.

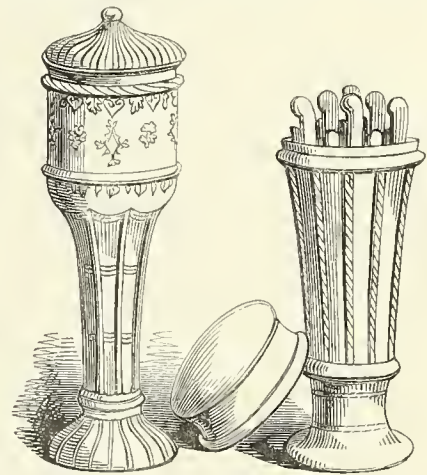
the breaking out of the civil commotions in the middle of the seventeenth century. During the period of the Protectorate and the Commonwealth, the forms of eating and drinking were much simplified, and all that expensive ostentation, which had arisen in the high times of feudal power, and had become burthensome to the aristocracy after it had been weakened by the reigns of the Tudors, disappeared.

The regular order of service at dinner seems to have been three courses, each consisting of a number and variety of dishes, according to the richness of the entertainment. To judge from the early cookery books, our ancestors, previous to the sixteenth century, in the better classes of society, were not in the habit of placing substantial joints on the table, but instead of them had a great variety of made dishes, a considerable



NO. 5.—HERODIAS DANCING BEFORE HEROD.

and earthenware, used at table during the greater part of this period, was so richly diversified, that it would require a volume to describe it, nor would it be easy to pick out a small number of examples that might illustrate the whole. Our cut, No. 6, represents a peculiar article of this period, which is not undeserving of remark; it represents two knife-cases, made of leather, stamped and gilt.



NO. 6.—KNIFE-CASES.

From what has been said, it will be seen that our popular saying of "the roast beef of old England," is not so literally true as we are accustomed to suppose. While, however, the style of living we have been describing prevailed generally among the higher ranks and the richer portion of the middle classes, particularly in towns, that of the less affluent classes remained simple and even scanty, and a large portion of the population of the country indulged in flesh meat only at intervals or on occasions. A few plain jugs, such as those represented in our cut No. 7, taken from a wooden sculpture in the church of Kirby Thorpe, in Yorkshire, with

platters or trenches in pewter or wood, formed the whole table service of the inferior classes. It was the revolution in the middle of the seventeenth century which for a moment abolished this extravagant ostentation and brought into fashion a plainer table and more substantial meats. A foreigner, who had been



No. 7.—DRINKING VESSELS.

much in England in the latter part of the seventeenth century and published his observations in French at the Hague in 1698, tells us that the English of that period were great eaters of meat—"I have heard," says he, "of many people in England who had never eaten bread, and ordinarily they eat very little; they nibble sometimes a little bit, while they eat flesh by great mouthfuls. Generally speaking, the tables are not served with delicacy in England. There are some great lords who have French and English cooks, and where you are served much in the French fashion; but among persons of the middle condition of which I am speaking, they have ten or twelve sorts of common meat, which infallibly come round again in their turns at different times, and of two dishes of which their dinner is composed, as for instance, a pudding, and a piece of roast beef. Sometimes they will have a piece boiled, and then it has always lain in salt some days, and is flanked all round with five or six mounds of cabbage, carrots, turnips, or some other herbs or roots, seasoned with salt and pepper, with melted butter poured over them. At other times they will have a leg of mutton, roasted or boiled, and accompanied with the same delicacies; poultry, sucking pigs, tripe and beef tongues, rabbits, pigeons, all well soaked with butter, without bacon. Two of these dishes, always served one after the other, make the ordinary dinner of a good gentleman, or of a good burgher. When they have boiled meat, there is sometimes somebody who takes a fancy to broth, which consists of the water in which the meat has been boiled, mixed with a little oatmeal, with some leaves of thyme, or sage, or other such small herbs. The pudding is a thing which it would be difficult to describe, on account of the diversity of sorts. Flour, milk, eggs, butter, sugar, fat, marrow, raisins, &c. &c., are the more common ingredients of a pudding. It is baked in an oven; or boiled with the meat; or cooked in fifty other fashions. And they are grateful for the invention of puddings, for it is a manna to everybody's taste, and a better manna than that of the desert, inasmuch as they are never tired of it. Oh! what an excellent thing is an English pudding! To come in pudding time, is a proverbial phrase, meaning, to come at the happiest moment in the world. Make a pudding for an Englishman, and you will regale him he were he will. Their dessert needs no mention, for it consists only of a bit of cheese. Fruit is only found at the houses of great people, and only among few of them." I do not remember to have met with the phrase, "to come in pudding-time," before the time of the Commonwealth.

The absence of the dessert at the English table, of which the writer just quoted complains, arose from the abandonment in the middle of the seventeenth century of an old custom. In the earlier part of that century, and in the cen-

tury previous, when the company rose from the dinner-table, they proceeded to what was called the *banquet*, which was held in another apartment, and often in an arbour in the garden, or as it was called, the garden-house. In Massinger's play of the "City Madam," a sumptuous dinner is described as follows:—

The dishes were raised one upon another,
As woodmongers do billets, for the first,
The second, and third course; and most of the shops
Of the best confectioners in London ransack'd
To furnish out a banquet.

In another of Massinger's dramas, one of the characters says:—

We'll dine in the great room, but let the music
And banquet be prepared here.

It appears, therefore, that the banquet was often accompanied with music. At the banquet the choice wines were brought forth, and the table was covered with pastry and sweetmeats, of which our forefathers at this period appear to have been extremely fond. A usual article at the banquet was marchpanes, or biscuits made of sugar and almonds, in different fanciful forms, such as men, animals, houses, &c. There was generally one at least in the form of a castle, which the ladies and gentlemen were to batter to pieces in frolic, by attacking it with sugar-plums. Taylor, the water-poet, calls them—

Castles for ladies, and for carpet knights,
Unmercifully spoil'd at feasting fights,
Where battering bullets are fine sugred plums.

On festive occasions, and among people who liked to pass their time at table, the regular banquet seems to have been followed by a second, or, as it was called, a *rere-banquet*. These *rere-banquets* are mentioned by the later Elizabethan writers, generally as extravagancies, and sometimes with the epithet of "late," so that perhaps they took the place of the sobbersupper. People are spoken of as taking "somewhat plentifully of wine" at these *rere-banquets*. The *rere-supper* was still in use, and appears also to have been a meal distinguished by its profusion both in eating and drinking. It was from the *rere-supper* that the roaring boys, and other wild gallants of the earlier part of the seventeenth century sallied forth to create noise in the streets.

One of the great characteristics of the dinner-table at this period was the formality of drinking, especially that of drinking healths, so much cried down by the Puritans. This formality was enforced with great strictness and ceremony. It was not exactly the modern practice of giving a toast, but each person in turn rose, named some one to whom he individually drank, (not one of the persons present), and emptied his cup. "He that begins the health," we are told in a little book published in 1623, "first, uncovering his head, he takes a full cup in his hand, and setting his countenance with a grave aspect, he craves for audience: silence being once obtained, he begins to breathe out the name, peradventure, of some honourable personage, whose health is drunk to, and he that pledges must likewise off with his cap, kiss his fingers, and bow himself in sign of a reverent acceptance. When the leader sees his follower thus prepared, he sups up his broth, turns the bottom of the cup upward, and, in ostentation of his dexterity, gives the cup a phillip to make it cry twango. And thus the first scene is acted. The cup being newly replenished to the breadth of a hair, he that is the pledger must now begin his part, and thus it goes round throughout the whole company." In order to ascertain that each person had fairly drunk off his cup, in turning it up he was to pour all that remained in it on his nail, and if there were too much to remain as a drop on the nail without running off, he was made to drink his cup full again. This was termed drinking on the nail, for which convivialists invented a mock Latin phrase, and called it drinking *super nagulum*, or *super-nagulum*.

In these and other customs of our forefathers, referred to in these series of papers, the reader will discover the origin of many terms familiar to him as having come down to us, but of the history of which he had no previous knowledge.

EXHIBITION OF MODERN ART IN BRUSSELS.

This exhibition takes place in the capital only once in three years, and is the most important of the Belgian School; the exhibitions of the alternate years in Antwerp and Ghent being but secondary in consequence to that of the metropolis of Belgium.

By a royal decree of April 23, of the present year, a commission was nominated to direct the formation of a public exhibition of the Fine Arts, consisting of the following gentlemen:—the Count de Beaufort, Inspector-General of the Fine Arts in the Kingdom of Belgium, President; Fontainas, Echevin of the city of Brussels, Vice-President; the Duke d'Ursel, Member of the Senate; the Count de Robiana, Member of the Senate; the Count de Liedekerke, Member of the Chamber of Representatives; De Keyser, historical painter of Antwerp; Dumont, architect of Brussels; Madon, artist, of Brussels; Materne, Secretary-General of the Ministry of Foreign Affairs; Schubert, artist, of Brussels; Simonis, sculptor, of Brussels; Wiener (L.), medallist, of Brussels. The Exhibition was declared to be open for the exhibition of works by living artists of the Belgian and foreign schools.

Although the invitation was so comprehensive as to embrace all the European schools, it does not appear that any British artist was invited; nor was it made known to our artists by an advertisement in the newspapers, or in any of the journals specially devoted to notices of this class. Consequently Rothwell is the only exhibitor from the United Kingdom, and he has met a similar reception in Brussels to that complained of in our exhibitions by foreigners. Rothwell's three pictures are all placed above the line.

Every artist was limited to exhibiting four of his works, and the government undertook to pay the carriage of all works to and from the exhibition; with regard to foreign contributions, the government equally paid the transit from the frontier or port whence the pictures came.

A committee of seven was chosen among the twelve members of the managing commission; their functions were to admit works worthy of being placed, and to reject those they deemed unsuitable. About four hundred are said to have been included in the latter category.

The hanging committee was selected by each artist whose works were received, sending, in a sealed envelope, the names of nine artists. On examining the contents of these envelopes, it appeared that the following artists had the majority of votes, and to them was confided the onerous task:—Messrs. Slingeneer, Thomas, Leys, Fourmois, and Dyckmans, painters; Simonis and Fraikin, sculptors; Balat, architect; and Erin Corr, engraver.

Another committee (or jury, as it is called here) will consist of the nine members forming the hanging committee, to whom the government reserves the right of naming four additional members. This will form the jury of recompenses, and they will recommend works worthy of being purchased by the government for the museums, public and ecclesiastical edifices. Also to give pecuniary rewards to the younger artists of sums of money, varying from 200 to 1000 francs.

Three per cent. is retained on all purchases made in the gallery through the medium of the secretary; this amount is destined to a fund specially devoted to benevolence among unfortunate members of the artistic profession. All the expenses occasioned by the exhibition are defrayed by government, towards which the admission fee of one franc is required. The public are, however, admitted free on all Sundays and fête-days.

The pictures occupy ten rooms, lighted from above, consisting of the actual museum of ancient pictures, and four additional salons, constructed for the temporary purposes of this exhibition in the courtyard of the "ancien palais." These new salons are admirably lighted by a flat light of ground glass in the ceiling, further protected outside by what is called a ridge and furrow glazing over, well worthy the attention of per-

sons constructing new picture galleries, or reforming of others. Beneath this temporary construction runs a long corridor, where the sculpture is placed; it is formed into recesses, containing each a group or statue, with lesser groups or busts. A profusion of trees and shrubs, from the botanical garden of the city, were intermingled with the sculpture, placed in the entrance hall, and on the staircases. Externally, the pediment of the building was decorated with a great number of the flags of all countries, among which the flag of Britain was distinguished.

The exhibition was opened by the King in person on Sunday, the 6th ult., in great state. A detachment of grenadiers lined the street leading to the museum; at the entrance the burgomaster, the ministers, and other dignitaries, were in attendance, and at twelve o'clock punctually his Majesty arrived, attended by his aides-de-camp, and officers of the household. The Count de Beaufort then addressed his Majesty in the following words, during which the King frequently expressed his satisfaction:—

"Sire,—Belgium has only become a nation for less than a quarter of a century. Short as the period is in the history of a country, it has been a period of moral, intellectual, and political revival.

"The King has presided over this great work of regeneration; he has never ceased to encourage it by the most efficacious sympathy; he has assisted it by the most useful measures, and ensured its success by lasting institutions. To allude more particularly to the Fine Arts, which are now receiving a fresh proof of your Majesty's protection, how great has been the progress they have accomplished in Belgium under a government so eminently national; how many new ideas have been fostered with such felicitous triumph? No! the traditions of Rubens, of Teniers, of Duquesnoy, and of Edeliuck, are not forgotten; these illustrious men have, at the present day, found worthy successors, as your Majesty will witness in traversing the saloons of the exhibition now about to be opened to the world.

"This exhibition, Sire, is besides enriched by a great number of foreign productions; Germany, Italy, England (?), France, and Holland, are therein honourably represented. Belgium is accustomed to meet in amicable rivalry the foreign schools; she invites them and applauds their productions; it becomes, in effect, an interesting comparison, a useful lesson. Thanks to this generous concurrence, thanks to the untiring perseverance of our artists, the saloon of 1854 contains a greater variety, and displays a greater brilliancy of talent, than any preceding exhibition.

"I believe, Sire, the best praise that can be offered to the eminent artists here present, will be to show their works. This task, as president of the commission, in company with its various members, I shall have the honour to fulfil, if it becomes your Majesty's pleasure."

The saloon of sculpture was already filled with the exhibiting artists, the authorities, and those who received the honour of invitations from the minister of the interior. The King proceeded leisurely to examine the various statues and busts, and ascended the staircase into the picture gallery followed by the assembled company. He occupied fully two hours and a half in passing through the rooms, and whenever any picture of high merit attracted his attention, he called for the artist, and addressed him in the most encouraging language. Among those thus presented were H. Leys, Dyckmans, Thomas, Slingenev, Robie, H. Robbe, Madou, De Block, Huhner, Fraikin, Geerts, C. Tschaggeny, &c. &c. After the king quitted the exhibition, it was opened to the public, paying one franc for admission.

The catalogue comprises 1103 numbers belonging to 611 artists. In some cases more than one subject is contained in the frame or case, such as engravings, drawings, or medals. Nearly 400 pictures were rejected as inadmissible, for the usual causes. Of course this has given rise to violent reclamations, the most singular of which is a charge against the government of depriving its subjects of its liberties.

The Belgian artists are 407 in number, and exhibit 742 performances; 204 foreign artists contribute 366 performances.

The Belgian artists are classed as follows:—

Brussels . . .	262 artists, send	495 works.
Antwerp . . .	79 " " "	122 " "
Bruges . . .	4 " " "	5 " "
Ghent . . .	13 " " "	17 " "
Liege . . .	11 " " "	21 " "
Louvain . . .	10 " " "	20 " "
Other places . . .	28 " " "	52 " "
Total . . .	407	742

The foreign artists furnish the following contingent:—

France . . .	140 artists, send	281 works.
Austria . . .	6 " " "	11 " "
Prussia . . .	12 " " "	23 " "
German States . . .	5 " " "	8 " "
Holland . . .	27 " " "	33 " "
Italy . . .	4 " " "	7 " "
England . . .	1 (Rothwell)	3 " "
Total . . .	204	366

Among the artists of eminence in Belgium who do not contribute to her exhibition are Baron Wappers, De Keyzer, and Verboeckhoven. The French artists who exhibit are Alophe, Anastasi, Aristide, Barriat, Beaume, Bellangé, Bellel, Belly, Ber, Bida, Billardet, Bonhomme, Breton, Brion, Brun, Cain, Chaplain, Chavet, Chazal, Chintreuil, Cibot, Clesinger, Comte, Couder, Coulon, Dauzats, Dorey, De Pinelli, Deville, Dunarest, Dumont, Duverger, Fauvelet, Fichel, Flandin, E. Frère, T. Frère, Galimard, Geniole, Goyet, Gué, Hamon, Hesse, Isabey, Jacquand, Jourdy, Lapito, Lalaise, Laudelle, Lefebvre, Leleux, Lenepveu, Le Poittevin, Menard, Monginot, Ouvrié, Patry, Perignon, Picon, Rigo, Robert, Roqueplan, P. Rousseau, Saint-Jean, Sorieul, Teinturier, Thollot, Trayer, Troyon, Vetter, Ziem, &c. &c.

Among the German artists are A. Achenbach, Amerling, Boser, Burnier, De Failly, Fries, Gasser, Gauermaun, Greffe, Hasenclever, Hubner, Ithenbach, Jernberg, Kummer, Levy Eykan, Lindlar, Pettenkufen, Ponsart, Rausch, Saal, Steifensand, and Zimmerman.

The Dutch painters in the exhibition are Bles, Bomblé, Delpont, Hamhurger, Hanedoes, Kluyver, Kruseman, Meyer, Pleyssier, Rochussen, Rust, Tenkate, Terlaak, Tetar van Elven, Vandervan, Van Hooe, Verschuur, Vermeer, Waldorp, and Wissembrück.

The historical painters of Belgium claim the first attention from the class of Art, as well as from the magnitude of the pictures they produce. This year, however, size is not coeval with excellence. In the largest of the saloons, a picture by Dobbelaere, "La Vierge aux Affligés," is a work of considerable merit. The vast canvases of the "Assassination of Lavelle," by Villeroie, and the "Battle of Gravelines," by Van Severdonck, are sad failures. A. Thomas's picture of "Judas Wandering during the Night preceding the Crucifixion," is a performance of high merit. It consists of three life-size figures on a large canvas; immediately in the foreground appear two men reposing, asleep, from the labours of constructing the cross, receiving light from a fire near them—the scene being the evening. Judas, wandering with the price of his treachery in his right hand, appears struck with horror at the sudden sight of the prepared cross, his face receives a faint gleam of moonlight, and heightens the pallor of his countenance, which is a master-piece of the expression of fright and remorse. The sober tones of the picture add to the awful solemnity of the scene.

By Gallait, whose historical works in previous exhibitions have placed him in the highest rank, there are four pictures, namely, a "Portrait of a Gentleman," the "Prisoner's Family," a "Croat Sentinel on the Look-out," and "Tasso in Prison." It were useless to dwell on the artistic merit of these works, particularly on the picture of "Tasso," which is a performance of the highest excellence, consisting of a simple figure, in the gloom of a prison, intense in expression. The artist is well represented in England by one of his finest pictures—the "Temptation of St. Antony"—belonging to the King of the Belgians, and now in the gallery of Messrs. Graves, Pall Mall. He is at present engaged on an immense picture representing the "Horror

of the Plague at Tournay," a composition of nearly fifty life-size figures.

Ernest Slingenev's pictures in the exhibition display an immense progress. The principal one represents "Jean La Folle, with the Corpse of her Husband, Philippe Le Beau." The expression of the unfortunate princess under such harrowing circumstances has been achieved with a master's hand: the excellence of drawing in the nude, the details of the "moyen age" accessories, the transparency and rich harmony of colour, make this picture the most important and successful of all the historical pictures in the saloon. A picture entitled "Nicholas Zammerkin," portrays in a single life-size figure the daring hero of Bruges, who, disguised as a vendor of fish, penetrated the enemy's camp, to discover their numbers and intentions. The "Portrait of the Minister of Finance," by the same artist, is a favourable example of his acquirement in this line of Art. Bellemans, of Antwerp, has two well-painted pictures of life-size, and the "Assault of Jerusalem, by Godfrey de Bouillon," painted by Verlat, better known as an animal-painter, is treated with the simple and earnest feeling such an incident requires: here is an earnest assault, and a complete absence of the commonplace theatrical postures.

It is, however, in the class of subjects of domestic interest that the Belgian school bears the palm of the highest excellence, interpreted by such well-known artists as H. Leys, and Madou. Henry Leys indeed exhibits works of extraordinary perfection: his scenes are mostly of the middle age epoch, in which his learning in the architecture, costumes, and accessories of that age are portrayed with remarkable variety and beauty: the rich tone of colour, solid yet transparent, has never been surpassed by any of the great masters of the ancient Dutch and Flemish, while they are replete with a sentiment they were incapable of expressing. His principal picture in his exhibition is taken from Goethe's tragedy of Faust. The period is a spring evening in the public walk outside an antique city, whose fantastic turrets tell against the setting sun; various figures are either sitting or strolling about, all relating to the episode quoted in the catalogue. There is another painter named Mathyson, who with some skill imitates the subjects and treatment of H. Leys' pictures; in impure hands they are foisted on amateurs as works of this great artist. Madou, another of the great exponents of Belgian Art, in his class exhibits an interior with a village interrupted by some city scapegraces. The costume is the unicturesque one of the end of the eighteenth century, but in a composition of nearly sixty figures it is amply compensated by the beauty of execution, the fidelity of details, and the naïve expression of the numerous figures. Dyckmans, of Antwerp, is also one of those exquisite artists whose works are sought for by amateurs with avidity at very high prices. Imbued with a pure sentiment, elegance of drawing, and an elaboration of pencil never surpassed, they are true gems of art. He exhibits two small pictures, one a lady reading, called "The Marchioness;" the other a blind mendicant with a child and dog, at a church door: the absence of the faculty of vision in the aged beggar is wondrous for truth of representation, while the extraordinary manipulation of details excites a belief that they must have been painted under a great magnifying power. Another artist, Van Meer, possesses the same minute elaboration, but without either grace or expression, his subjects being merely domestic servants in their ordinary occupation.

With less elaboration, but with remarkable qualities of Art in design, composition and colour, must be classed the works of Willems, Hamman, and Delfosse, although there are several others who exhibit works of great excellence. A small picture by Willems of a youthful student in Art, excites the admiration of the connoisseur. Although Harman's pictures are very clever, they do not indicate the progress expected of him from his first successful essays. E. Delfosse on the contrary, has progressed immensely, and with solid impasto and beautiful colour unites great elegance in drawing and grouping his figures. A young artist, De Groux,

has four pictures, all remarkable for successful display of character in the faces; one, a scuffle in a public house, has never been exceeded for a representation of low drunken sots. With a less slovenly execution, this artist promises to become a master in a class of Art, peculiarly in subjects of national manners.

The cattle and animal pictures are numerous, the most distinguished are a very large subject of horned cattle in a meadow, by Robbe, with a Dutch landscape background, a picture of horses in a knacker's yard, and others of dogs by Stevens, as well as some excellent subjects of cattle by Edward Tschaggeny, and a picture in which the horses are admirable, called "The Village Wedding," by his brother, Charles Tschaggeny.

The Belgian school has much to learn in landscape-painting, before their productions will meet with approval in England. The subjects and compositions are well chosen, but there is either too much labour in details, or an opposite slovenliness, imitating the French school of landscape, with an almost general absence of the brilliant light and atmosphere which our own landscape-painters so ably diffuse over the canvas. Roclofs exhibits a fine and large picture of a woody scene with a good daylight and well-imagined aerial perspective; but his execution is rather loose. The great attraction in this department are the landscapes by Fourmois, who displays an admirable choice of subject, a firm and solid pencil, which, if this artist had the advantage of the daylight and aerial tints of the English school, would give him high rank as a landscape painter. In the flower department, Robie is dazzling to excess; another floral artist, Henri Robbe, is not less brilliant. There are no marine pictures of leading merit in the exhibition. Of miniatures and water-colour drawings there is a sprinkling, but they do not call for remark.

The architectural department in pictures has but few illustrations. Genisson's interiors are ably painted: the designs for edifices are mostly limited to a projected improvement of the façade of the king's palace opposite the park, which is at present destitute of anything like regal magnificence. The engravings by Bals and Duvachez are clever,—one of a "Holy Family" after Navez, is intended for the subscribers to an Art-Union lottery, upon the same principles as our own. The drawings made by engravers to work from are here executed in black chalk. The picture by Dyckmans of the "Blind Beggar," before noticed, is copied for this purpose by J. B. Michiels, an engraver of Antwerp, with a beauty of execution and an extreme of finish that excite surprise.

It were superfluous to do more than merely indicate the various classes of painting, and the names of the celebrities in each. There are in the exhibition a great number of meritorious works by names unknown in England. As an intimation to form an exhibition of the Belgian school in London is now in progress of being carried out, to be opened early next year in the Pall Mall Gallery, where the French school of Fine Art was lately exhibited, the public will have an opportunity of estimating the artistic eminence of the Belgian artists in a better way than by descriptive paragraphs. The leading artists and the amateurs who possess the finest works, have in the most cordial and earnest manner promised their support, so that there can be no doubt of the gathering fully elucidating the point of excellence in Pictorial Art now existing in the kingdom of Belgium.

The sculpture is not numerous: Geerts, of Louvain, exhibits two delicious groups of angels in adoration; Jean Geefs, a statue of the Queen of the Seas, well imagined; and Fraikin, a statue of the Virgin, distinguished for sweet expression and extreme elegance of the hands. The Messrs. Wiener exhibit several of their beautifully executed medals: the interiors of churches, by J. Wiener, are remarkable for the execution of perspective distance.

Generally, the exhibition displays a great advance upon the preceding one. There are more works of high merit, and the younger artists indicate the serious study, which is the sure foundation of future excellence. H. M.

WINDSOR CASTLE.

J. B. Pyne, Painter.

E. Brandard, Engraver.

Of the many picturesque views which the banks of the Thames furnish to the artist, there are none that "compose" more agreeably to the eye, and more effectively into a picture, than the scenery about Windsor and Eton. This, doubtless, is in a great measure owing to the two noble edifices standing one on each side of the river, so that from one bank the spectator obtains a sight of the Castle, and from the opposite he sees the College of Eton; while, from certain points the eye may take in both, or at least portions of both, at once. But there are other passages in the landscape here which add to its attractiveness; both above, and yet more numerous below the bridge separating the two towns, are groups of stately trees which, somehow or other, seem to have been placed where they stand, expressly for the use of the painter, so pictorial are their forms, and so well do they "come in" to a composition, if the sketcher only knows where to select his point of sight. With such materials at command, it is not to be wondered at that we so frequently meet with views of or near Windsor at our various exhibitions, even if the Castle were not the only residence of royalty in England worthy of being called "regal."

Mr. Pyne's picture was sketched from the towing-path in the Eton meadows, above the bridge, a point judiciously chosen for bringing in the best features of the scenery;—the Castle, the town at its foot, the bridge, and the groups of trees that are here especially of so much value, for without them the view would have a barren and comparatively naked appearance; but placed as they are they enrich it, and enable the painter to treat his background in a manner he could scarcely have done had they been absent altogether, or even differently circumstanced. We will almost venture to say, that if these trees—the elms and the willows in the centre of the picture—had not been there, Mr. Pyne would scarcely have ventured a "sunrise" representation of the scene, unless, indeed, he had introduced something as a substitute; for the distance, steeped in a glow of morning light, must have been rendered so faint as to be weak and ineffective: but now the dark masses of foliage against the sun throw forward their shadows into the foreground, uniting these points, and throw back the buildings into a sufficiently well-defined, though tender distance. We should, however, have preferred to see the larger group a little less forcibly pronounced, as it seems now to attract the eye too much from all the surrounding portions of the work.

Next to Turner, we know of none of our artists who brings so much of the poetry of nature into his pictures as does Mr. Pyne; and, like his great prototype, he is unrivalled for his skill in giving light and air to his painting; these qualities are abundantly manifest in the pictures before us.

A FEW WORDS TO ARCHITECTS

ABOUT THE CRYSTAL PALACE.

IN the introduction to one of the Handbooks, Mr. Owen Jones has said that all those who have been engaged in perfecting the enterprise of the Crystal Palace, "have daily learned more than they could attempt to teach." The remark was creditable to the author, and one not unimportant to others. *Docendo docitur* is still an axiom, to be presented to the recollection of the teacher-artist. It is precisely those who have most to give who have in one sense the most to learn:—because the material wealth of nature and art being inexhaustible, it is only those who have dived into the mine who know of the riches that are there.

Two classes of men there are, of opposite temperaments. One individual having acquired a certain amount of invaluable information, forgets that the world is constantly in progress, and that not to self-educate, is for

him relatively to go back; the other remains so busied in the work of his education, or so overwhelmed by his sense as to responsibilities of action, that the end of life finds him learned indeed, but with no record or his, engraven, no aid to the progressive movement given for what he may have derived. It requires the learning of the Grecian sage to realize, *how little* can be learned. But man must act as well as study;—he *must* act, in order that he may fully learn. We owe it to the able men who have directed the several works at the Crystal Palace, to say, that it is *because* they have not shrunk from undertakings, the result of which may be subject of criticism, that we are in the position to criticise. We ourselves, have we trust some sense of the obligations of the office we assume: but if the architects of the Sydenham courts may candidly say that they have been but picking up shells by the great ocean, truth, we can urge that all may do the like with the facilities which they have been enabled to afford.

The architects of England, indeed, have now opportunities open to them, of which we may ask them to avail themselves, without either implying that they are wanting in knowledge of architecture, or thinking that they need lose their active duties in the seductions of study and speculation. Whilst others occupy themselves with theories,—it is for the architect to *build*: he has—not to disregard the legacies of the past, or the science or the theories of the present—but these he has to examine into with a view to the expression of modern art,—and in enduring iron and stone.

We doubt, however, whether the Crystal Palace and its interesting contents are receiving all the attention to which they are entitled, and which we say cannot be deferred without loss. The works of Art form a great vehicle of public education, from which results of the utmost importance to the progress of the arts cannot but be induced; but they are more than this: and the constantly repeated remark that the collection can, in a great degree, supply the want of foreign travel, is the plain truth. A vast encyclopædia is spread before *all* who have the wit to learn—and one, opening pages of illustrations far more valuable than those of mere books—to those who *have* travelled, as to those who have not. Let the advantage be taken at once, and the results be applied to the progression of branches of Art, which even our own professional readers would say are hardly up to the standard of the age. The causes of the present condition of architecture are numerous, and not explicable without careful analysis; but amongst them are clearly some which may be removed by such opportunities as we refer to, and we therefore urge the study of the collection as a duty, and a matter of business. The value we allude to, it is not for us adequately to point out; it can be felt only by those who have devoted themselves to what is shown, in the earnest spirit we have advocated. In this, we are bound to say that the Handbooks will render assistance, as they are for the most part very creditable productions.

The advantage to the architect will be much greater than to the general public, because he will supply those *lacunæ* of illustration which were inevitable. We shall not reverse anything we have said above, when we state that great part of what makes up the expression of architecture is not shown at all. This was inevitable. Vast as are the dimensions of the great case in which these works of Art are held, many *buildings* could not be spanned by the widest roof; and it is therefore in sculpture and architectural ornament, and in particular expressions of these, that the worth of the collection is chiefly found. The educated observer can supply the links in the chain of styles, and he can properly regard the fact that the chief characteristics of good, structural Art-architecture are but little derived from ornament.

We should indeed deprecate any continuance on the part of the public of the delusion which has so long retarded the progress of real Art,—namely, one that comparative beauty is connected with comparative quantity of ornament. If we have any ground for quarrel with the authorities



J. B. PYNE, PAINTER

E. BRANDARD, ENGRAVER

WINDSOR CASTLE

at Sydenham, it must be on the score that they have not sufficiently counteracted this vicious tendency. We call it vicious, advisedly, not only because contortions of form are now too generally accepted as substitutes for that beauty for which there is a latent yearning in the minds of all, and which, where it exists, has a refining influence apart from the mere effect of decoration and ornament, but because pretence has been made the characteristic of our modern Art-processes, and therefore provokes disgust at a deception where there should be admiration at that which is a requisite in every Art-work—a certain character of perfection. Enough, however, has been written on this head of late—enough, one would think, to change the whole bent of a world of purchasers, and to lead to our facilities of metal casting and of other branches of manufacture, becoming other than what they are. Better, however, we may say, it would be to be content with positive plainness than to have what suggests that which there is not. In the hands of a master good design should not necessarily involve great expense, and in such hands alone, is ornament the latest grace to be added; others, with it, may make the Venus "fine," but will hardly gain the *beautiful* also.

Yet, let the *architect* study the ornament in the works of Sydenham palace, and such reproductions of structural architecture as may be found. We have ourselves found enough to occupy the mind during many of these long summer-days; and several of the most important questions of the time may be aided in their solution by the tangible forms themselves, and by the defects as well as the merits of the manner of combination. Let us try to indicate—though at inadequate length—what may be seen, and what is the nature of suggestions such as may be afforded.

In architecture, if the "courts" supply not a complete series of the historic styles—or not a full presentment of any one—they give a tolerable abridgment of what it is most difficult to obtain in any other way. It had been claimed on behalf of the management which has presided over the selection and arrangement, that certain styles of Art had never before been fairly understood in this country,—and the remark is made with reason. People who are little inclined to question what is boldly stated in print, will at least have the means of testing whether such sweeping denunciation as that which has been accepted against Renaissance ornament, is founded in reason; or whether—if there be not much to be admired—there may be much to be gleaned from it. No school of Art should be wholly disregarded; each is worthy of examination by the light of knowledge of the political and social history of its period and country. With this, advantage to the enquirer should be the result. There is an intellectual pleasure in the knowledge of history; but there is more than that. Events have a tendency to repeat themselves in the history of states, and a philosophical mind such as has perhaps seldom been brought to bear on the history of architecture, could, we think, come to the like deductions—as to the past, in it—and develop influences not unimportant in the future. We want not the *forms* of any style of Art, we want the thoughts that arise after comparison of them, but of which the source is not traceable, or at least not obvious. To make such a course in the practice of Art the habitual one, may not be the work of a day, or a year, and not within the control of an individual; but the *end* must be contemplated by all true artists. The difficulty is not a justification for the opposite practice,—of which we have had many examples of late in important buildings. Every new building should be the subject of a distinct effort in design. To begin by adopting the elevation of an old work however excellent,—independent of the dissonance between inevitable structural peculiarities, and the borrowed form, destructive of what should be the especial character of *Art* in architecture—the attempt involves failure at the outset of it. The old work if not perfect in Art, has the freshness of originality,—integral character and truth. The copy rejects such advantages, and accepts unnecessary defects which result. Thus, it starts from a level even lower than that of the

original work, whereas it should take advantage of that condition of which the completion of the other was the elucidation. Like the author of the Handbook, the architect of the old work could no doubt have said that he had learned more than he had expressed in stone. It is for his successors to profit by his learning, not to line the streets of London with mere Athenian porticoes, or Venetian palaces, however admirable in their own soil, and as products of their own time. Any other course, as often said, is unworthy of us, and inconsistent with that of which we have reason to boast in our own day. It is therefore, a duty, as it is a pleasure, for the architect to inform himself of all that has been done up to the present time.

Amongst the styles which have been little examined, and which therefore are capable of affording suggestions in new fields, are the Egyptian, the Romanesque, and the Saracenic. We do not mean to say that these have not been the subject of patient investigation by some; the splendid publications illustrative of them would show the contrary; but they are not generally studied by those who have to design works of structural architecture. The exceptions are unfortunate instances. Such are various cemeteries in the Egyptian style, the Pavilion at Brighton, and works of eccentric character which will occur to many. The character of such works is due—not to enlightened appreciation of assumed excellencies in originals, but simply to the desire to display a novel effect, no matter how accompanied. The better race of artists have avoided these eccentricities; and therefore, versions of architectural design in themselves worthy of examination, have not received exactly that attention to which they were entitled. Even in the case of Gothic architecture, the attention paid to it by architects of late years, was perhaps mainly in deference to the demand upon practical men by non-professional students, for buildings in that particular system;—in such cases let it be observed, the style has been used *pro hac vice*, rather than as the vehicle, or the suggestive agency of good and original Art.

It might seem paradoxical, and the cases of individual architects could be quoted against us; but we doubt whether there is any reason for excluding the revived Gothic from our category. It has never yet emancipated itself from the dominance of an amateur hierarchy, with whom there is little perception of art, and a holding on to precedent from the fear of unwittingly going wrong. There can be little progress so long as there is such fear, and so long as the nature of the real excellence in *Art* is unfelt.

We think the inventive genius of professional architecture always centres round some one leading style; and *that*, so long as our main street architecture is not Gothic, can hardly be the Gothic style. However this may be, it is clear that the works in certain styles of architecture either are little known, or are used in the manner least calculated to tend to good and original Art.

The suggestive aid of even such a style as the Egyptian might be called into play, if its works were used as lessons rather than in the ordinary way of "models," and thus the whole course of architectural progress is worthy of more careful study than it has perhaps received.

But it is as to the expression of distinctive features, such as are those of the Egyptian style, that the resources of the Crystal Palace Company have been put to the hardest test. It is not of so much moment that vast dimensions, ponderous architraves, vistas of columns, and avenues of sphinxes could not be given on any sufficient scale; but it is desirable to state that the most important lesson to be derived from Egyptian buildings, is not seen at all. Various as might be opinions as to the beauty of columns and other features at the Crystal Palace—at least, there is not seen the reason of that peculiar impression which is produced on all who have been to Egypt itself. Something, there, may be due to the country, and to historic associations; but the real reason of the impressiveness is one which is of most moment in the treatment of all architecture—namely the management of shade.

The roof in Egyptian architecture, though flat, had its part in the effect, as it has in the high pitched gables of Gothic buildings, in the "long drawn aisle and fretted vault," or the dome of the Pantheon. We can hardly have true architecture without it; and, if we recollect rightly, the professor of architecture and engineering at one institution in London, makes the presence or absence of the roof the solution of the difficult question as to what is architecture, and engineering? To the photographs in the gallery rather than to the lath-and-plastered littleness of the court below, must the student look for such expression of the true character as the sun-light casts, on those fragments which destruction and accumulating sand have left of the architecture of Egypt. If one of the highest merits in architectural art be united to association with country and climate, that merit at least had the architecture of a country where the coolness of inviting shade had a charm, elsewhere little realised. The terrace-roof, and not that of sloping sides, is the fit covering in a country where there is no rain, and such is the appropriate character of Egyptian buildings to the present day. In details, however, no less than in general character, is there much to be noticed. Far from there being all the sameness, which some might suppose, in Egyptian architecture, there is great variety in the details; indeed it was the settled principle to vary these even more than they are varied in the work at Sydenham. Capitals at corresponding positions only were repeated, and the same hieroglyphics were not reproduced over the shafts of all the columns. The capitals are little inferior to those of any style.

It is curious to observe the near approach, comparatively, to rendering of natural forms, the entire change in principle which succeeded, the use again of natural leaves and plants in the Gothic styles, and the architecturalising of those natural forms in the Byzantine and Saracenic; all these variations showing the fund of material which the vegetable productions of a country afford, and the modifications of which they are capable. And yet modern architecture has not practically recognised any such use sufficiently of our own *natural* resources, or those which discoveries and progress have placed within our reach.

In the Greek and Roman Courts, the architect will find but little except the means of pursuing the investigation into the difficult question of Greek polychromy. The arguments on each side are succinctly given by Mr. Owen Jones, in his "Apology for the Colouring of the Greek Court," and will surprise many who have not paid the requisite attention to this difficult subject. The question now really is, not whether the Greek architecture and sculpture was coloured, but whether the surface of the beautiful Pentelic marble was, on principle, wholly obscured by thick coats of paint, or whether certain portions only were stained or painted. Few architects, any more than Mr. Penrose, will readily give in to the extreme view which Mr. Jones expresses, apparently somewhat in deference to a preconceived opinion; yet, that view is one for which there is some argument, from the discovery of fragments so coated, and from the fact that even the Egyptians covered the surface of granite with a stucco, and painted upon it. Some of Mr. Jones's arguments, however, could be at once answered, particularly that in favour of the colouring of the monument of Lysicrates. One of the most interesting features in the Greek Court, to us, is the surface enrichment of the ceilings, which is rather an extension of the character of treatment as discovered in the Propylæa at Athens, and other buildings. As a representation of structural architecture, however, the Greek Court fails in the same way as the Egyptian Court, and partly for the same reasons. The roof in this style had not merely great importance in the effect of the building; the pediment was a positive characteristic of Grecian architecture, as contrasted with Egyptian; but Mr. Penrose's model of the Parthenon is the only instance in which it is shown. The grand character of Grecian architecture is not to be expressed anywhere but under circumstances of position and

site, parallel to those in which it was found in the Acropolis of Athens. The great beauty of architecture is not attained without contrast with the peculiar forms of natural beauty, and the most regular and exact of the systems, though attempted often enough in London streets, is, in truth, that which is never seen there. One building, indeed, we have in our recollection as an exception to general defects, whatever its character otherwise, which we are not able to call to mind. We refer to a small Grecian Doric structure, built near the edge of the rock at the cemetery at Liverpool. Here at least we have the circumstances of contrast which are required, but of which nothing can be seen at Sydenham. The new St. George's Hall at Liverpool attains the required end in another way. Space, expanse of water and sky, and trees, may all aid in the result.

What the Greek Court, and the Roman do afford, is a collection of the finest works of sculpture; and these are so arranged as to show the different treatment which each subject received at various hands. The collection of architectural ornament is not very extensive, and less care than might have been expected has been taken with the arrangement of it. The whitewash with which the casts have been clogged up is destructive of their beauty, and should be removed, though not in the manner which we saw in practice on one occasion, when the neck of a female figure was undergoing the process of rasping with sand paper at the hands of a workman of some muscular power.

Looking however at what is well illustrated, Mr. Owen Jones in the Alhambra Court, and in the excellent description with which he has accompanied it, has given us the best means of judging of one system of interior decoration. Mr. Digby Wyatt in the Pompeian House gives us another form and character. There are questions of colour connected with these works which call for inquiry: those adopted by the Moors are accepted as permanent principles by Mr. Jones. Are we, however, to assume with the architect of the Panopæon Institution, that the use of a large amount of gold reconciles the eye to what would otherwise be gaudiness of colour, or may we take the view of most of the early visitors to the Sydenham building, and argue that the few colours with much white plaster, of the early stages of the work, produced on the whole a result quite as satisfactory as the present. The multitude are sometimes wrong, but never should be quite inexplicably so. Now, however, is the time to test the received principles of colour, and to consider such popular views as we have referred to.

In both these chief works at Sydenham, there is the advantage which there is not in any other ease—of exact reproduction; at least, the changes made are not sufficiently important here to consider. From the comparison of these and other systems, the modern architect ought to work out something different, and wholly original. As a specimen of decoration, the Renaissance Court is, perhaps, most satisfactory: the use of gold or coloured grounds—the ornament being left white—points to what we should deem a better principle of treatment than may be found elsewhere. Gilding and colour, in some cases, have been used not only in great excess, and in a manner perhaps never seen in the originals, but so as even to obscure the forms of ornaments.

We have barely alluded to a few of the points of interest to architects in this marvellous collection. The value of the specimens of Byzantine, Gothic, and Renaissance ornament is very great. The questions which may be discussed, and which indeed can be properly discussed nowhere else, are almost numberless. To our professional friends, old and young, we say advisedly, go, and not only gaze, but intently study, and the result will develop itself through your works, and re-create a national architecture of England.

EDWARD HALL.

[Our readers will find the subject of the decorations of the Crystal Palace referred to elsewhere: if the edifice and its contents are to be a "great teacher," they must be open to discussion. —ED. A.-J.]

OBITUARY.

MR. SAMUEL NIXON.

WE saw the death of this sculptor announced in the daily journals, about the 8th of the last month. He died, after a severe illness, in the 51st year of his age.

Mr. Nixon was brought up, if not born, in London; and, we believe, he constantly resided in this city till his death. A very large proportion of his works, and those he chiefly exhibited at the Royal Academy, were portrait-sculpture; we have frequently had occasion to notice them as highly meritorious productions, if not of the most elevated character. But those by which his memory will be the longest preserved are his statue of William IV., near London Bridge, and his four children representing the "Seasons," placed at the foot of the principal staircase of Goldsmiths' Hall. The statue of the "Sailor King," is in granite; and it will therefore be readily understood what difficulties the sculptor had to surmount in working a material so impracticable. The "Seasons" are very charming and graceful conceptions, carved with much delicacy; they are evidences that Mr. P. Hardwick, R.A., the architect of Goldsmiths' Hall, had not formed an erroneous judgment of the talents of Mr. Nixon, when he gave him the commission for these works, as well as for the sculptured ornaments, the trophies, arms, &c., which decorate the exterior of that building.

Both for this country and for Canada, Mr. Nixon executed several monumental sculptures far above the average quality of such works; we are not, however, sure that he exercised a wise judgment in deferring his own opinion on such matters to those who gave him the commissions. He was accustomed to say "that a man had no right, artist though he might be, to enforce his own views to the subversion of those entertained by his patron." To some extent this may be just, but no artist jealous of his own reputation, ought to allow the ignorance or caprice of a patron to jeopardise his fame by the committal of an absurdity, or even of a frivolity. We are not aware that Mr. Nixon ever went so far as this, but we think he was very near falling into the latter error in the tomb of the late Dean Andrews, in Great Bookham Church, Surrey, where there is a magnificent willow tree over the tablet, sculptured in marble at an expense that would have placed a statue of the good divine there, or some appropriate figure of a higher character of Art than a tree however admirably executed.

Mr. Nixon was a liberal master to those he employed, and held pecuniary profit in small estimation in comparison with the credit which he might derive from the excellence of his productions.

ART IN CONTINENTAL STATES.

PARIS.—War, that great enemy to all good, absorbs every idea in Paris, and artistic news is *nil*. The artists, as usual at this time of the year, are roaming in quest of sketches and subjects.—Architectural embellishments of Paris are proceeding with rapidity. The Palais de l'Industrie goes on steadily. It has been decided that the buildings projected for the Salon de Peinture next year, shall be occupied by manufactures instead, and the paintings, sculpture &c., exhibited in the new portions of the Louvre, contiguous to the long Gallery of Ancient Art: a door will be made in this gallery, and will conduct to the new building. Every one is satisfied with this arrangement, the edifice being more central, but it is said the entry will not be gratis: this is considered a grievance, as here we are not accustomed to pay for entrance; indeed it is feared the Grand Exhibition will be a failure on that account.—A portion of the new Louvre in the Rue de Rivoli, is now seen (facing the Rue de Richelieu), the scaffolding being taken down, and it makes a most splendid appearance.—The protestant church l'Oratoire, back view, is being restored and will form a pleasing object: indeed this street, besides being the most splendid in the world, will be a fine study of architecture, and will contain specimens of all periods.—From man's architecture let us change the subject to nature's. In the forest of Fontainebleau stands, surrounded by immense trees, rocks, and the most splendid scenery, a little village named Barbison: this small hamlet, not mentioned in any map, is celebrated in the annals of landscape painters and of all artists; it is placed in the roughest portion of that celebrated forest. In the village stands a most interesting house of entertainment, the rendezvous of French Art: this house is kept by an

honest couple of the name of Ganne. The first artists who lodged there incurred the anger of the rustic couple for having, in bad weather, or in moments of artistic frenzy, adopted the custom of using up the remains of their palettes on the walls; on reflection, however, the landlord thought it might be good for him to have these lubrications of fancy, and wisely provided means for the artists to paint whatever they thought proper. The consequence has been, the house from top to bottom is covered with drawings, paintings in oil, water-colour, body-colour, chalk; and all sorts of figures, landscapes, animals, flowers, &c., from the pencils of François Couture, A. Giroux, Rousseau, Diaz, Gerome Bellanger, and others too numerous to mention. An Englishman offered one year 15,000*fr.* and the next 30,000*fr.* for the cottage, which has been refused, the proprietors knowing well they have an invaluable collection. These works are mixed with poetry, of course, satirical or farcical; we give two specimens in the original, as all attempt at translation would be useless:—

"Français à la barbe raide,
A peult du vert et du bleu
Entre la glace et le feu,
Aussi c'est un peintre tiède.
Il jabote à Barbison,
De Fourrier comme un Bisou."

"Brissot y vient voir Toudouze,
Toudouze y vient voir Brissot,
Pour les verts ils font assaut,
Ceux tableaux d'eux en valent douze.
On préfère avec raison
Les verres pleins de Barbison."

—M. Delamarre, the rich retired banker, is about to establish a permanent exhibition of paintings, to be opened on the 15th October next, open to all nations; there will be a gallery for industrial Art.

THE "FUTURE" OF THE CRYSTAL PALACE.

THE gigantic palace at Sydenham, with its beautiful gardens, and its rare gatherings of Art, ought not now to be coldly looked upon as *une suite accompli*, to be treated as a toy, or a place to while time away, or a mere holiday "playing-ground." It has other and higher duties to fulfil, and must not be allowed to lie like a slumbering giant, overlooking our toiling and increasing capital. It must aid the cause of human progress, and teach millions to think more nobly than they can be taught to think in other places of resort, or its own great mission will be unfulfilled. It is its proud privilege to open its crystal gates for instruction as well as amusement, that thus relaxation may gain new ideas for the great mental work that is never resting among us. Who shall say where the good will end that such giant power may effect? Who would not spur on the energies of its management? It is with such feelings that we offer, and have offered, our remarks on its progress, or its shortcomings, actuated as we are, and always have been, by the best wishes, and highest hope that these wishes may be realised. While we acknowledge the large amount of ability visible, we must be also free to confess to much of a contrary kind, the result, we trust and believe, of errors in judgment, which more careful thought and proper organisation will abrogate or nullify. In no unfriendly spirit, therefore, do we criticise, but with that spirit of true friendship which would protect one we respect from the chance of a wrong imputation, or a fatal mistake, by pointing out the track that might avoid either.

And first, with regard to that most important branch of the exhibition—the modern manufacturing arts—we should wish to see them so exhibited that the foreigner should see a sample of the power England possesses in this way, and the casual visitor be also led to fully comprehend the vast variety and intrinsic excellence of our own factories, and to know and feel how slight an amount of foreign aid is really necessary to produce the thousand articles of necessity or luxury used by the inhabitants of our island; to be, in fact, convinced

"if England to itself do rest but true,"

it is now sufficiently "self-contained" to look

proudly around. We, however, do not see "the old familiar faces" that greeted us in the original structure at Hyde Park. We do not recognise the names of artisans who give character to the art or manufacture they profess, and who should assuredly be seen in a building of this kind. It becomes, therefore, our duty to ask how this is, and to ascertain to what unfortunate error the absence is to be attributed. We have heretofore adverted to the errors and discourtesies which soured contributors to the Great Industrial Exhibition of 1851, and it has been our unpleasant duty to narrate others which have been committed in Dublin. It is all very well for a time for committees of management to shut their eyes and ears, and go on their own course, but by such course they only "make a solitude and call it peace;" and in such solitude has the present Company found itself. The better-class manufacturers have slowly come into another project of the exhibition kind, remembering the small advantages and great losses of others preceding. Here the Crystal Palace Company have had to work against many awkward experiences, and certainly the difficulties have been greatly increased by taking into active agency some who were chiefly known through previous mismanagements. But this error we hope has by this time wrought its own cure, and the increased demand for space made by important manufacturers, is the result of returning confidence. Still, we think a more liberal mode of proceeding on the part of the managing committee, would be yet more productive of good results, and increase the contributors of important works, adding the names of many well-known firms to the preponderance of the less known that now display themselves. We were agreeably disappointed during a recent visit to find already so many exhibitors; but we looked in vain for the representatives of great and leading houses, which should give a higher character to the general gathering, as an exponent of the Industrial Arts of England in the nineteenth century. To gain such exhibitors is well worth the trouble of the committee of management, and to secure such some liberality would be well bestowed. There may be no harm in the "bazaar" principle, provided it be kept within proper limits; but the Crystal Palace takes higher ground than a mere bazaar. We suggest that a liberal allowance of space at a nominal cost should be awarded to such manufacturers as would willingly display objects of Fine Art, such objects to be placed in the central nave; removing to the galleries all else of a trading character, and, reserving for the grand avenue, such a display of the taste and wealth of our manufacturers as they may choose to make. To secure an exhibition of so valuable and important a kind, is certainly worth the attention of the Crystal Palace Company, simply as a matter of business, for it would be fully as productive to themselves as to the contributors.

Their own "business" matters might well be made less obtrusive than they are. The eating and drinking would be less repulsive and more convenient, if carried on in one of the wings, say that running down the garden opposite that which faces the railway entrance. There is certainly at present too much of the merely animal propensities which characterise English holiday-makers rendered prominent; and we need not be too anxious to thrust the fact so obtrusively forward to the comments of foreign visitors, who come here to study the contents of the building. It is here that we feel the want of a little more refinement in the mass of our population, who seem to consider all places devoted to exhibitions as Temples of Famine, whose evil influence can only be counteracted by continual eating. It is much to be regretted that the wonderful works of Art collected with so much taste and skill, labour and expense, should be neglected for the cook and confectioner. John Bull has much yet to learn of his neighbours, and many lessons to receive from them in the art of enjoying mental gratifications. The Crystal Palace has not been created as a "Castle of Indolence," for eating and idling in a garden to the melody of music.

The managing committee have evidently felt the difficulty of attracting many to study what they know to be well worth the pains, and in endeavouring to be seductive they have sometimes been meretricious. This is particularly the case with the architectural courts, which are somewhat over-decorated, and are unquestionably injured thereby. The Norman courts are much too gaudy, while the Rochester doorway has lost every atom of its dignity and grace by the lavish paint and gilding which cover it, and which destroy its repose; really making it look less rich and profuse in its ornamentation than it does at Rochester. We never saw a more glaring instance of a reduction of a fine work to a tawdry abortion, except one other instance in the Crystal Palace also, the bedadbed frieze of the Parthenon, which has lowered the finest work in the world to the level of a print "sold at a penny plain and twopence coloured." We also strongly object to some obtrusive adjuncts in the architectural rooms and elsewhere, consisting of small boys at portable counters heaped with guide books. Why is there not a proper place for the purchase of such things? There can be no need of destroying the effect of the various small courts by such unornamental obtrusions.

There is not much to be done in the interior of the building except in that portion which reproduces the Alhambra in all its gorgeousness. When we looked upon these sumptuous walls, and saw the sobriety which reigned over the whole in spite of the vivid tints that covered them—a sobriety produced by the minute character of the coloured spaces and their careful juxtaposition with the gilding; we could not but feel some degree of astonishment that Mr. Owen Jones should have failed in discovering this important secret; or at any rate never have displayed such knowledge in his own adaptation of the style, or rather the glaring patches of colour supposed to be founded upon it.

When water shall be freely obtained an addition of great beauty will be gained in the interior. Of this the Company entertain sanguine hopes. Then, indeed the palace will appear in full beauty, and the gardens really rival Versailles. At present there is much to do in the gardens, but there is one erection in it which is a labour ill-directed. We allude to the Rosarium, a beautiful idea, and an appropriate one; but the covered roofing of which destroys the light airy effect that an erection of the kind should display. The deep shadows thrown by this roof remind us too forcibly of the arcades at Vauxhall, and seem to require a few of the famous "additional lamps" of that structure to relieve their sombre effect.

The gardens and the floral arrangements will doubtless be the great features of the palace in summer, and nothing can be more charming than the effect of the interior at present, with its long vistas of orange, lemon, and palm trees, interspersed with statues and fountains. The large hanging flower-baskets which are pendant from the galleries are charming adjuncts to the whole, in fact they strike us as among the most pleasing features in the building.

Altogether the Crystal Palace is a thing to be proud of; it is a work that no other nation could produce, through the aid of a private company of shareholders, unaided by government or national funds. It should, therefore, be a triumph, and not be allowed to fail in minor points by injudicious government. To it may the men of the future point as a great Art-instructor in their childhood. With it may be associated many hours of happy and instructive relaxation in the declining days of the artisan, who, but for such a place, may have vegetated in his own unwholesome city. The young may look on with eager hope and pleasure; the old with pleasant retrospection in the course of a few years, and the longer it lasts the deeper will such feelings be. This is a glorious "future" for the colossal museum at Sydenham, and one which should not be marred. Its truest interests are its noblest, and to them should the eyes of its managers be ever turned. It is no light task, but it is a glorious one, to become the pleasant instructors of nations.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY has been the subject of some comments in the House of Commons, Lord John Russell having been asked if he had given notice to that body to the effect that the rooms they occupy in Trafalgar Square would be required by the nation—in other words, if he had given them notice to quit? The answer was, of course, that nothing of the kind had been done or was contemplated. There could have been no other. To deprive the Royal Academy of the premises they hold would be a breach of contract nothing short of robbery. They hold them by a tenure too clear for question. But if no tenure whatever existed, if they occupied their rooms merely as tenants at will, it would be the extreme of impolicy and ingratitude to deprive them of the very insignificant and inadequate boon they receive from the nation, in return for services incalculable. It is a commou, but a very gross error, to suppose that the Academy does nothing in recompense for the poor accommodation they enjoy. The nation makes no other payment for Art-teaching; for teaching Art, that is to say, in its higher branches: it does pay—and pays very liberally—a large staff of superintendents and teachers of Art in its subordinate character. "Schools of Design," so called, cost the country a very large annual sum, not to take into account the rent-free palace, Marlborough House; far better and more extensive premises than "the National" building, in Trafalgar Square. But for the Schools of Painting and Sculpture—maintained by the Royal Academy—the country does not pay a shilling; they are supported entirely out of funds, the private property of the Academy, and which funds are the results solely of the annual exhibitions and the few bequests of individuals who have been of its members. It is also a gross mistake to suppose that the "Charity Fund," if we must so term it, is available only to members in cases of adversity or death. Every year, to our own knowledge, very considerable grants are made to persons who have no sort of claim on the Academy—except that they are artists in poverty, or the widows, sisters, or children of artists, who are in need, and to whom seasonable relief may be beneficial. The officers of the Academy—its keeper, its secretary, its professors, its teachers, are recompensed by amounts, which the third class "masters" of the Schools of Design would reject as insufficient. In short, it is a national discredit that the nation accepts for its people the immense amount of benefit conferred upon the public by the Royal Academy, and bestows in return only the poor and paltry accommodation afforded them in Trafalgar Square; while even this miserable "recompense" is continually carped at by ignorant or unprincipled persons, whose statements, or, worse, insinuations, go forth uncommented upon and uncontradicted. We hope ere long to see the Royal Academy in possession of the whole of the building (such as it is), in Trafalgar Square, but even then the nation will be dishonest if it considers its debt fully paid.

THE PROFESSORSHIP OF PAINTING.—C. R. Leslie, Esq., has resigned the office of Professor of Painting at the Royal Academy, and has been succeeded by Solomon Hart, Esq. The removal and the appointment are both subjects of regret. Although Mr. Leslie, from the ill state of his health of late years, has done but little for the profession and the academy, the position he occupied as an artist, the many admirable works he has produced—gave a degree of dignity to the official list; and if as one of the heads of the great National School of Art, he was of comparatively small value to it, we had no reason to be ashamed that to him was confided the most important branch of Art education in this kingdom. It is impossible to consider the appointment of Mr. Hart as otherwise than an admission that our school is lamentably deficient. Who can examine the works of this artist and believe him competent to undertake so high a trust and so profound a responsibility! Personally, we have for this gentleman very high respect, and believe him possessed of talents of

no common order—talents by which, in spite of serious obstacles, he has raised himself to an elevated position. But these are not of such a nature as to justify his appointment as Professor of Painting—to be the successor of many eminent men; at a time, too, when knowledge and learning are by no means the privileges of the few. Judging Mr. Hart by the pictures he annually contributes to the Royal Academy (and as yet there is no other way by which opinions may be formed), we are compelled to conclude that the Royal Academy must be singularly poor in ability, when it finds itself forced to select this gentleman from its body, as the one best fitted to sustain the honours, to spread the education, and to extend the influence, of the great fountain of Art in England.

THE CONVERSAZIONE AT THE ROYAL ACADEMY (according to a custom of the last three years), closed the public year of that body. It is a procedure that cannot fail to give very general satisfaction: any plan, indeed, that brings together artists and men of letters must be serviceable to both: our only regret is, that while so many of the former were present on this “evening,” there were so very few of the latter: and we respectfully suggest, that in future it will be wise so to arrange that to answer this very desirable end shall seem, and be, the leading purpose of the gathering. The movement, however, was so marked an advance into a liberal and enlightened course, that we are properly reluctant to urge objections: the occasion was full of enjoyment: the junior members of the profession were largely in attendance—we believe all who exhibit are invited—and it is beyond question that by the brilliant gas light illuminating the rooms, many pictures were seen to advantage which had previously been out of the way of notice—placed either in awkward corners, or upon the top line of the several chambers. So effective did the whole collection appear, that it must have occurred to the Academy to try the experiment of a winter exhibition: this would be easy, we think: and beyond question it would be remunerative. There are tens of thousands in London who can enjoy sights only during evenings: they are of the classes, chiefly, to whom Art as a great teacher would be especially valuable: the admission might be sixpence; and the pictures need by no means forestall the exhibition of the spring. They might be gathered together from the stores of various collectors, who are seldom in town during the winter months, and who would willingly confide their best acquisitions to the care of the Royal Academy. A few such moves as this, and this institution would rapidly obtain the popularity which it has never yet enjoyed; there are but few obstacles to overcome in order to secure for it a permanent place in the affections of the people.

TURNER'S PICTURES.—This matter has once more been brought before Vice Chancellor Kindersley, by the trustees and executors presenting a petition, offering under the sanction of the Court, to allow the whole collection of paintings to be removed to the National Gallery, by an arrangement with the authorities there; it being apprehended that in their present place of deposit some irreparable damage might ensue to them, pending the enquiries on the part of Mr. Turner's next of kin, as to the validity of his will. The motion was opposed by counsel, on behalf of the next of kin, to whom the paintings will belong should the bequest prove to be invalid. They submitted that the removal from Mr. Turner's house to the National Gallery would prejudice the case, by leading to the assumption that the bequest to the National Gallery was valid, whereas that was the whole question in the suit. It was Mr. Turner's own declared wish that, even if the pictures were accepted by the country, they should not be removed from his own premises until sufficient accommodation was provided for them at the National Gallery. They also submitted that the placing these works of art in the National Gallery pending the suit, would be exposing them to the risk of being engraved, or dealt with by others in a way that the executors might not approve of; and for which, if the bequest

were declared invalid, they, the executors, would be unable to afford any remedy or redress. They were instructed to consent to the petition, notwithstanding, on receiving a proper guarantee that the pictures should be properly protected from general access, and that they should be made accessible to the next of kin, or those by whom they might be represented. After the case had been adjourned for two or three days, it was agreed that the following order should be made:—That the pictures, drawings, and engravings shall, with the consent of the trustees of the National Gallery, who appear by counsel and submit to be bound by this order, be removed from Queen Anne-street to the National Gallery, to be there deposited in the rooms, Nos. 1, 2, and 3, on the ground-floor, for safe custody, and there to remain subject to the control and direction of this Court; and it is ordered that the pictures, drawings, and engravings shall not be shown, exhibited, or inspected, to or by any person, or in any manner dealt with without the order of the executors, but that the same pictures, drawings, and engravings, when in the National Gallery, be in all respects considered as in the legal and actual custody of the executors. Let the executors transfer the insurances now effected. The keys of the rooms to be sealed up by the executors, or some one or more of them, and left in the hands of Mr. Uwins, or the keeper of the National Gallery for the time being, and held by him for and on the behalf of the executors.

PARIS UNIVERSAL EXHIBITION OF 1855.—The following letter has been forwarded to the Board of Trade by the Sculptors' Institute, with reference to the Exhibition of Sculpture in the Paris Universal Exhibition of 1855.

SCULPTORS' INSTITUTE.
32, SACKVILLE STREET, PICCADILLY,
August 9th, 1854.

Sir,—The regulations of the Board of Trade, Department of Science and Art, relative to the Paris Universal Exhibition of 1855, having been laid before a meeting of the Sculptors' Institute, it was resolved,—“That the best thanks of this Society, and an expression of their high approval of the proposed arrangements to ensure by proper selection a worthy exposition of British Sculpture, be forwarded to the Lords of the Committee of Privy Council for Trade, and the Society beg to assure their Lordships of their determination to give their immediate and earnest co-operation in furtherance of this national object.”

I have the honour to be, Sir,
Your very obedient Servant,
(Signed) EDW. B. STEPHENS,
Hon. Sec.

CAPTAIN OWEN, R.E.,
&c. &c. &c.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The subscribers to this society held their annual meeting on the 11th of August, at the office in Sackville Street. From the report then laid before the meeting, we learn that the income of the society during the past year amounted to 1057l. 9s. 4d. Sixty applicants for relief, within the twelve months, have received assistance, in sums varying from 5l. to 40l., amounting, in the aggregate, to 821l. We notice in the list two cases, against one of which appear the words “thirty-first donation”; and against the other, “twenty-seventh donation:” what a comment are these words upon the good effected by this institution; they speak more in its favour than any remark we could offer. Mr. W. Nieol, who has long and efficiently discharged the duties of Honorary Secretary, has resigned his post: he is succeeded by Mr. H. W. Phillips. The eight directors chosen in lieu of those who go out by rotation are Messrs. J. Lahee, T. Creswick, R. A., H. Twining, J. Hall, Jos. J. Jenkins, Carl Haag, Dominic Colnaghi, and Octavius Blewett.

MR. JOHN BELL, the distinguished sculptor, has been commissioned by Colonel Adair to execute a marble statue of “Armed Science,” of heroic size, to be presented to the mess-room at Woolwich. A liberal act, and one that gives evidence of the sound judgment of the donor. There is no doubt of this work being of a high order, the creation of which will remove the idea that our sculptors are unable to compete

with German artists in the production of heroic figures. It will at all events test our powers; we have no fear for the result.

ART-MANUFACTURERS.—We extract from the *Times* the following paragraph:—“Her Majesty's Commissioners for the Exhibition of 1851, with the view of rendering the valuable trade-collection possessed by them, and now deposited at Kensington Palace, of practical advantage at as early a period as possible, have addressed a circular to the authorities of the various free museums established throughout the country, under the provisions of the acts 8th and 9th of Victoria, chap. 43, and 13th and 14th of Victoria, chap. 65, offering to present to them collections of illustrated samples, amounting to some hundreds of specimens, and consisting chiefly of raw produce taken from that trade collection.”

THE FRENCH EXHIBITION AND THE ENGLISH ARCHITECTS.—Our contemporary, the *Builder*, has recently put forth the following sensible and truthful remarks on our school of architects:—“The glove is down to our architects as it is to every other class of our artists, and it behoves them to be up and doing to indicate their pretensions to take rank with the men of other countries. We have no apprehension of the result if our countrymen will only do justice to themselves. We have men of genius, men of earnest temperament, capable of great things, when the opportunity presents itself, if they will but give themselves fair play. The government, whether Tory or Whig, has been scandalously indifferent to the progress of architecture. They have shirked miserably almost every opportunity of embellishing the metropolis, and where in other countries the authorities would have eagerly seized an occasion of erecting a fine monument, the cry here has been, for how little can it be executed? It is whispered already that the contemplated new buildings for Downing Street are to be as bare of adornment as possible, and perchance they will be of brick with scanty stone dressings. If government be niggardly in such matters, it depresses and throws back individuals and public bodies, who become infected with the like spirit. London cannot vie with the monumental magnificence of Paris; but there are other fields of success open to our architects, and of these they have nobly availed themselves, and their productions may vie with those of other nations, that is in the application of architecture to the ordinary purposes and necessities of every-day life. We must leave royal palaces to the French, and the supremacy of sumptuousness of Roman Catholic splendour to her Madeleine, her Notre Dame de Lorette, or her S. Vincent de Paul, upon each of which several millions of francs have been expended. How rare the instance in which private, not municipal, munificence has bestowed 40,000l. upon any single church of the Anglican ritual. But we have of late years built our thousand parish churches, and for ten or twenty or thirty thousand pounds we have seen spring up around us fanes, effective, practical, and eminently religious in sentiment: witness also our splendid clubs, our town halls, and county courts, some of our town residences and country houses, our prisons, hospitals, asylums, colleges, museums, and occasionally a union workhouse. In each class of these we would undertake to find many specimens of enlarged intelligence and good taste. So we augur well for our countrymen, and trust they will not let the occasion slip.”

LAW OF COPYRIGHT AND PATENTS.—Two cases have lately come before the courts relative to the copyright of designs and patents, which it may be useful to mention by way of caution to inventors, and also as indicating the present imperfect state of legislation on these subjects. A case occurred the other day, before the judicial committee of the privy council, in which the patentee applied for an extension of the period of his patent. This is an ordinary application, which we should not notice but from the circumstance that the objection to the extension of the patent emanates from a foreigner. A long argument took place before the judicial committee upon the question whether a foreigner could appear before an English court, and object

to the indulgence asked by an Englishman to the extension of the term of his patent. The result was, that the judicial committee were of opinion that inasmuch as all proceedings before it were in the nature of advice to the crown, the foreigner ought to be heard. After hearing the counsel for the foreigner, the committee resolved upon extending the term of protection given by the patent. Another question has come recently before the court of Chancery, namely, whether a paper manufacturer, copying a design from a foreign country, can register the same, and claim protection by injunction, alleging the design to be an "original" design. An *ex parte* injunction was granted, but, as nothing since has occurred in the case, we presume there has been a compromise. The word "original" in the Copyright of Designs Act has led to many questions, and is likely to lead, of course, to many more. It is not long since, as mentioned in our columns, that the imitation of the tail of the ermine on shawls very nearly led to a Chancery suit, on the ground that the imitation of a natural object (*videlicet*, the tail of an animal) could not be said to be original.

BUSTS OF ADAMS AND WEBSTER.—We have already mentioned with praise the very characteristic marble busts of these American statesmen by Mr. King, the sculptor, who has been making a short stay in England. We understand, previous to his return to Boston, United States, where he resides, that Messrs. Elkington made arrangements with him for the reproduction of these busts in bronze. This ensures justice being done to these worthy works, as the bronze-casting of Messrs. Elkington is not to be surpassed in any country. These busts will form good companions to those of Peel, Wellington, &c., already produced in some numbers from the fine-art foundry of this firm.

MESSRS. RICE, HARRIS, & SON, the eminent glass manufacturers of Birmingham, have just patented a useful invention, which not only supersedes the inconvenient contrivances now used for protecting the ceilings of rooms from the sooty deposit which gas occasions, but likewise tends to promote the salubrity of apartments where it is introduced, by causing combustion. These objects are attained by means of a small moveable glass bowl or dome, which is made to act upon shades of the ordinary construction, and so thoroughly does it obviate all dirt and effluvia that, although only a few inches above the flame, it was not in any of the cases where we witnessed the operation at all soiled by the smoke. From its simplicity and efficiency we expect to find it extensively adopted. It is probable we shall recur to this subject, illustrating it more distinctly by the assistance of engravings.

THE FIVE-POUND PIECE presented by King Charles I. to Bishop Juxon, on the scaffold, on the morning of his execution, was recently sold in the sale of the late Mr. Cuff's collection for 260*l.*, being the highest price ever realised for an English coin. It was a pattern-piece, struck in gold, and never publicly issued, having on one side the king's bust in armour, over which falls a lace collar, the reverse a shield of the royal arms, and the motto "Florent Concordia Regna." The collection was the largest ever formed of English coins, comprising 2319 lots, many of them containing several specimens, and occupying eighteen day's sale.

IMPROVEMENTS IN PHOTOGRAPHY.—At a conversation at the Polytechnic Institution, a curious illustration was given of the capabilities of photography in experienced hands. Two photographs were exhibited, one the largest, and the other the smallest ever produced by the process. The first was a portrait the full size of life, and the last was a copy of the front sheet of the *Times* on a surface scarcely exceeding two inches by three. Both pictures were exceedingly perfect, the portrait being more pleasing and far more correct than those usually produced, while the copy, notwithstanding its exceeding minuteness, could be read without the assistance of a magnifying glass. The photographs were exhibited by Mr. Mayall, the well-known artist of Regent Street, and excited considerable interest during the evening.

REVIEWS.

THE PRINCIPLES OF HARMONY AND CONTRAST OF COLOURS, AND THEIR APPLICATIONS TO THE ARTS, &c. By M. CHEVREUL. Translated from the French by CHARLES MARTEL. Published by LONGMAN, BROWN, & Co. London.

M. Chevreul, under the authority of the French government, has delivered, alternately at Paris and Lyons, during the last twenty-five years, annual courses of lectures on the contrast of colours. The interest excited by those lectures, led M. Chevreul, in 1835, to arrange them into a volume for publication, with copious illustrations; but it was not until 1839 that the work was published: "the expense occasioned by numerous coloured plates was an obstacle in finding a publisher" who would bring out the work at a moderate cost.

Now, in 1854, this work, which has been so long a standard authority on the continent, is for the first time translated into English. The translator tells us that at the period of the Great Exhibition in 1851, "M. Chevreul's book appears to have been first made known to those interested in it in this country." This is far from a correct statement. The original work has been in the hands of decorative artists, and our great calico-printers and dyers; and translations of several of the divisions of the subject have appeared in the "Scientific Memoirs" and Journals. The translator subsequently qualifies his statement by saying the work has been "quoted and lectured upon in various places," "but not always with a complete knowledge of its contents." At the same time that we admit the value of a good translation of Chevreul's work, we cannot allow the translator to seize all credit of making the English public acquainted with it.

We have, however, a much graver charge to bring against him. The original work was *detained by the author three years*, because he could not find a publisher who would undertake the publication of it with its atlas of plates, at a sufficiently low price. Yet our translator says, "The original of this work is accompanied by a quarto atlas of coloured diagrams, which, although convenient, is not indispensable to the understanding of the book. Besides, the diagrams can readily be imitated by applying small coloured wafers upon white, black, and gray surfaces." We are disposed to think that the philosopher who had studied with so much care the laws of coloured harmony, was a better judge upon this point than Mr. Charles Martel.

We most unhesitatingly pronounce the work to be nearly useless without the coloured plates, which should have been published with all the exactness with which they were originally executed. Coloured wafers are spoken of by Chevreul as a means by which illustrations of some of his views are to be obtained, but he never contemplated that any man would recommend them for the purpose of illustrating his great laws, upon which all the minor ones depend. Could Chevreul have decided on any method which would have met "the condition that the price should not be too dear," he would not have insisted upon the cost of reproducing his own beautifully illustrative drawings.

In publishing the work without coloured plates, we discover a pandering to the unhealthy excitement which at present prevails. The people are all to be taught science at the smallest possible cost: to acquire knowledge with the least possible labour. Hence we have a vast number of "Sciences made Easy," and books on abstruse subjects, pretending to be instructive, at a shilling. This is an unmitigated evil; the works are themselves of the most superficial character, and the readers of them are rapidly trained into habits of idleness, destructive to all the powers of thought.

If Chevreul's great work was worth translating, it was worth translating in its original character. The translator tells us his book is intended for artisans; now, as it stands, no artisan can profit by it. So far from it, a great number of unschooled eyes would, having nothing to guide them, be constantly making the most lamentable mistakes. With the means now at our disposal, all Chevreul's plates can be reproduced at a very small cost, and the artisan who desires to familiarise himself with the laws of harmony and contrast in colours would purchase the book with its atlas immediately, who would not think of buying it when he found that its pages continually referred to yellow-gray, green-gray, yellow-blue-gray, and such-like combinations, to which he had no guide. Chevreul's well-established laws are of so much importance, that we shall next month devote an article to their consideration.

LECTURES ON ANCIENT ART. By RAOUL ROCHETTE. Published by A. HALL, VIRTUE & Co., London.

We must confess our ignorance of the author of these lectures, neither is there a word in the book to afford any information as to who M. Rochette is, nor where the discourses were delivered; this is an omission which the translator, who has had the modesty to conceal his own name, ought to have supplied as an act of justice to the writer, and as affording some interest to the reader. It would not have given additional value to the writings as instructive discourses, but one is apt to attach more or less importance to such literary compositions, when viewed in relation to the audience to whom they are addressed, inasmuch as there is some difference between the listeners at a Mechanics' Institute for example, and the members of a society learned in science or Art.

These lectures are twelve in number; they refer chiefly to Greek Art, which M. Rochette is of opinion did not, as is generally considered, owe its birth and development to the influence of Egyptian Art; indeed, he promulgates some doctrines totally at variance with those in general acceptance among connoisseurs and others learned in Art. For instance, after speaking of some of the most famous sculptures of antiquity, "which are considered by us as the types of perfection," such as the Apollo Belvedere and the Mercury, the Venus of Milo, &c., "the authors of whom" (*which*) "we do not in any way know," he goes on to remark:—"Others, such as the Hercules Farnese of Glycon, the Venus de' Medici, by Cleomenes, the famous Torso, of the Belvedere, by Apollonius, the Borghese Gladiator of Agassias, the Centaurs of the Capitol, by Aristes and Papias of Aphrodisias, are by artists certainly not without merit, nor probably without fame in antiquity, but who are not in any way mentioned in the numerous lists which Pausanias, Pliny, and other ancient authors, have handed down to us of the most celebrated statuary. It is, therefore, almost certain that we do not possess any original work of these artists whose fame has filled the world. Add to this, that almost all those statues which have come down are of marble, a material on which, with very few exceptions, Art never exercised itself in Greece until a period when it was nearly verging to decline."

The question of the use of colours in sculpture is now being agitated by the learned; M. Rochette advocates the practice. "On the monuments of the very highest order," he says, "how many traces do we not find, although defaced from day to day by time and negligence, of this use of colours, the object of which was to correct the coldness of the marble, to temper the stiffness of the stone, without, however, going so far as to produce that false and coarse imitation which deviates from the domain of Art. The Pallas of Velletri, the famous Amazon of the Vatican, and the beautiful Diana of Versailles, received on several of the nude parts, as well as on the drapery, an application of colours for the purposes I have mentioned. The Venus de' Medici had the hair gilt, and earrings fixed on, probably also in gold. The Minerva of Herculanum had on several parts gilding so thick that it came off in scales." But however M. Rochette, and others too, may decide on this matter, we should never become reconciled to the use of polychromatics, still less can we believe that it prevailed in the best periods of Greek Art. Is it not probable—we put the question deferentially—that the statues here alluded to, as well as others of equal merit, may have been coloured in later times, to suit the tastes of the people of those days? for there is every reason for believing that this practice was rarely adopted till after Art had reached its highest position, and had begun to decline from it. The translator of these lectures sensibly remarks, in a note attached to the passages just quoted, "However powerfully R. Rochette may argue in favour of polychromatic sculpture, in our opinion sculpture can never be other than *form in its purest ideal*; and any application of colour which would detract from the purity and ideality of this purest of the arts, can never be agreeable to our taste. The modern taste for polychromatic sculpture is obviously but a returning to the primitive imperfection of Art, when an attempt was made to produce illusion, in order to please the uneducated taste of the vulgar. The great Masters of Art never coloured their marble statues."

These lectures contain much entertaining and instructive matter on the history of ancient Art, without any attempt to enter upon the deeper subject of its philosophy, as Winckelmann and De Quincey have done. The writer's opinions, even

where we differ from them, are deserving of attention, if only from the pains he takes to establish his theories, and the consequent information he affords in his attempts to substantiate them; altogether the little volume is a welcome addition to our comparatively scanty Art-literature. The translation reads well, it is by an Irish gentleman, who has travelled much to make himself acquainted with Art of various periods; as he has thought proper to conceal his name, we do not feel justified in divulging it, though it is known to us, and we should feel pleasure in connecting it with the approbation we accord to his labours.

SCENES AND OCCUPATIONS OF COUNTRY LIFE.
By EDWARD JESSE, ESQ. Published by JOHN MURRAY, London.

We again meet Mr. Jesse upon the old ground he has cultivated to the utmost, and the produce of which he shares with all who seek amusement or information in his charming *parterre*; he has been for many years a zealous and affectionate labourer in the more domestic fields of natural history. Gentle and benevolent, earnest and devout, he traces the divine origin of ALL THINGS, as only a believer can. Free alike from cant and prejudice, he rejoices in air, and light, and life; the smallest creeping thing, the universal wayside flower, has a share of his sympathy; he never *preaches*, but he has a most happy method of saying what is at once wise and kindly, presupposing, in the benevolence of his heart, that all who read feel a like interest with himself in the works of God. He sometimes dwells too long for the general reader on minute matters; we have lived in and observed so much of country life, that there are a great number of his "facts" as regards the doings—we had almost written "*sayings*"—of the animals of the "lower world" which we could substantiate (were it necessary) by our own experience; but, if we have a fault to find with this cherished companion of our home and its belongings, it is, that he keeps the faults and failings of the creatures whose cause he pleads, too much out of sight: there is sometimes that which in all honesty, we think, he ought to say, lingering behind, simply because he cannot bear to relate, what is painful or injurious to the reputation of a dumb creature. Take for instance the mole. The mole may be, and we doubt not is very useful to the farmer; it may construct worm-tanks, and only wound, not slay the victims it encloses therein to preserve them for food for its young, but it is no less certain that the mole is a wicked little monster who would dip his snout in blood every day, if he had the power of so doing. He is as blind and blood-thirsty as the Emperor of all the Russias; and as tyrannical too, in his "runs" as the autocrat himself, and yet our author leaves his readers in ignorance of the mole's rapacity. How pleased Mr. Jesse is, when he can overturn a prejudice that is more or less injurious to some poor little animal which even cats treat with scorn; the *shrew mouse* for instance. No village girl will ever again say a prayer over her crossed garters, because a *shrew mouse* ran over her foot at the trysting style. He is perfectly chivalrous in protecting the weak, and in teaching the strong, mercy. A pleasanter book never filled the corner of a traveller's bag, or rested on a lady's cushion. Mr. Jesse's position rendered him familiar with forest life and scenery, and every tree and little clump of brushwood in Windsor Park knew him as a friend; and his bold defence of "The Herne's Oak," proves that he still holds the opinion which occasioned some controversy amongst antiquarians. The book is as thickly set with anecdotes as a Venetian casquet is with gems, and we cordially recommend it as a gift book for the young; it is worthy of a place beside "White's Natural History of Selborne."

PHOTOGRAPHY *versus* THE FINE ARTS. By J. MILLER. Published by J. HOGG, Edinburgh.

Under the head of our provincial news, in this month's number, will be found a brief reference to the last annual meeting of the "Association for the Promotion of the Fine Arts in Scotland," at which meeting it was proposed to issue to the subscribers photographic copies of Mr. J. Faed's series of drawings, illustrating the poem of "Tam O'Shanter." Mr. Miller's pamphlet, "Photography *versus* the Fine Arts," is a temperate, and, we think, a just remonstrance against such a proceeding. He bases his arguments upon the ground that a photographic picture, however admirably produced, is not Art, but the result of a scientific application of a natural element, no more allied to Art, except in its application, than is the steam-engine or the electric telegraph: the inventions of the man of science ought never to be confounded with the productions of the artist—the spiritual

emanations of the mind, arising from thought, feeling, and ever-living inspirations. The object of this Scottish institution, and of all similar societies, is the promotion of the Fine Arts; for this purpose thousands subscribe their annual guinea, but if Photography is not Art, then those who would substitute the former for the latter are not acting up to the spirit, or even the letter, of their professions; there cannot be a doubt of this. The writer next proceeds to argue against a generally received opinion that engraving is not an Art, but a mere mechanical process, which any plodding, industrious imitator can readily effect; and he proves his case beyond dispute, we think. Our only wonder is, that any who know what the engravers of the three last centuries have produced to create genuine taste, and to awaken the best feelings of the heart, can hesitate to pronounce engraving an art in the most unlimited sense. We are quite ready to admit the marvels and the beauty of a photographic picture, and the aid which the science may render to Art, but we can never place it in the same category with an engraving after Turner, or with a "Holy Family," after Raffaele. Every one accustomed to draw and paint from nature knows that, in order to make an agreeable picture, the artist must, in very many cases, omit altogether, or alter, certain objects that would offend the eye; photography gives us only a faithful transcript, none of the poetry of nature; but a mixture, and frequently a most infelicitous one, of the inelegant with the graceful, of the awkward with the beautiful, of the lifeless with the living. We hope Mr. Miller's pamphlet will have the effect of inducing the committee of the Scottish Association to think seriously upon the project before them.

A SERIES OF EIGHT SKETCHES IN COLOUR, BY LIEUT. S. GURNEY CRESSWELL, OF THE VOYAGE OF H.M.S. INVESTIGATOR (CAPTAIN M'CLURE) DURING THE DISCOVERY OF THE NORTH-WEST PASSAGE. Published by DAY & SON, and ACKERMANN & Co., London.

Whatever ideas or opinions one may form of the incidents of travel from written statements, they are but imperfect chroniellers compared with what the pencil offers by way of affirmation; the eye takes in and conveys to the understanding what no words can effect: and, after all, there is much which neither language can describe nor pencil paint, but which must be left to the imagination to realise. Lieut. Cresswell's masterly sketches are powerful aids in enabling us to form a tolerably accurate notion of the hazards of an Arctic expedition, and of the stern courage and resolution which those iron-hearted and iron-framed men must have who embark in such an enterprise. The first of these sketches represents "The Discovery of Baring's Island," in September, 1850; the little vessel is making way through a vast field of broken ice, and beneath a sky so heavy with snow-clouds as to overwhelm the ship: this scene is a very beautiful picture. The next, a "Bold Headland on Baring Island," is less appalling, and truly picturesque. "The Investigator in the Pack," a moonlight scene rendered with great power, shows the vessel almost high and dry upon a mass of ice. In the fourth plate the ship is imbedded between two enormous floes of ice as if they would crush her; this must have been a time of terrible anxiety to the navigators. The next plate, "The Investigator running through a narrow channel in a Snowstorm between grounded and packed ice" is a most artistic composition, if such a term may be applied to what we presume to be a veritable scene. "Melville Island from Banks Land," is a vast field of flat ice, more or less illumined by crimson hues of an evening sky, bright but bitterly cold in its aspect. "Sledge Parties leaving the Ship," in Mercy Bay, looks somewhat more genial and comfortable; it makes a very pleasing picture. The last scene, "Sledging over Hummocky Ice," is anything but amateur sledging, when files of men have to take the place of gaily caparisoned horses in dragging the sledge over immense masses of snow, frozen into every conceivable fantastic shape. The sketches are excellently lithographed by Messrs. Simpson and Walker, and very carefully printed by Messrs. Day and Son; they form not only a series of most interesting views, but are also beautiful works of Art.

THE WORLD OF ART AND INDUSTRY. Published by G. P. PUTNAM & Co., New York; LOW, SON, & Co., London.

This work professes to be an illustrated catalogue of the industrial exhibition recently closed at New York; and the "publisher's notice" commencing the volume distinctly states it is founded

on our own catalogue of the Great Exhibition in Hyde Park; this will sufficiently indicate to our readers the plan of this Transatlantic publication. Without instituting any comparison between the two works, which it would be manifestly unjust to do, we are bound to admit that the New York catalogue is most creditable to all concerned in its production. It contains upwards of five hundred engravings on wood—chiefly by American engravers—most of them of a right good order, and evidencing the fact that this art is making rapid progress in the country. The arrangement of the pages is, upon the whole, satisfactory, though, if more attention had been paid to the disposition of the text with reference to the size of the cuts, and to the uniform "ranging" of the lines, in printer's *parlance*, the pages would be more agreeable to the eye; now they have the appearance of incompleteness. It is only long experience, however, that would enable the conductor of a work like this to know the value of attention to such little matters. The objects selected for exhibition have been, generally, well chosen, and show that the New York enterprise was well supported by the manufacturers of Europe, especially those of our own country, who figure very numerous among them, and are well supported by those of France; the American products are chiefly objects of utility, such as machinery, &c. But the most valuable portions of the book will be found in a series of scientific essays contributed by Professor B. Silliman, jun., and C. R. Goodrich, the editors, and other qualified writers; considerable care has been bestowed on the preparation of these papers, which embrace a large variety of subjects on mechanics, the natural history of productions useful for food and manufactures, &c. &c. The engravings were made under the superintendence of Mr. C. E. Döpler.

SPEAK, LORD, FOR THY SERVANT HEARETH!
Engraved by S. COUSINS, A.R.A., from the Picture by J. SANT. H. GRAVES & Co., London.

We know of no artist who, as a painter of female figures and children especially, is becoming more popular than Mr. Sant; and well he deserves all the merit which is due to one who handles his pencil with so much grace, elegance, and truth, united with brilliant and forcible colouring. These are the chief qualities that distinguish his pictures: they have generally, moreover, a refined sentiment which renders them something more than pleasing works of art; this is at once seen in the charming little print from the graver of Mr. Cousins. We care not to enquire whether the child here represented be or not a type of him who waited upon Eli and afterwards became the great Israelitish prophet: the figure has evidently been studied from an English model, there is not a particle of Jewish blood in his frame, but he interests us not the less on this account, for the sentiment of the apostrophe is seen in the reverential, awe-struck countenance, and in the hands elapsed together as he rises in his bed to reply to the mysterious voice that woke his slumbers. We predict great popularity for this engraving, which is equal to anything, of its class, which Mr. Cousins has executed.

"SUFFER LITTLE CHILDREN TO COME UNTO ME."
Engraved by G. H. EVERY, from the Picture by A. HENNING. T. BOYS, London.

This print is of a better class, in its sentiment, than the majority of similar subjects which the last three or four years have produced. It is a well-arranged and pleasing composition, the figures are effectively and naturally disposed, but that of the speaker, the principal object in the group appears too short, even when seated; this arises from the lower extremities not being sufficiently foreshortened. The engraving, a mixture of mezzotint and line, is good in texture, but it wants clearness; it looks *muzzy*, in technical phraseology, especially in the background: this may or may not be the fault of the printer. The work is certainly not of a class beyond mediocrity; but it is pleasing.

THE CHURCH OF THE HOLY TRINITY, STRATFORD-UPON-AVON. Published by C. & E. LAYTON, London.

A very picturesque view, taken from the bridge at Stratford, of the church in which Shakspeare was baptised and buried; the principal picture is surrounded with a vignette border of a scene from each of his plays, forming altogether a pretty "sheet" of illustrations.

THE ART-JOURNAL.



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THE HARMONY AND CONTRAST
OF COLOURS,
AS APPLIED TO THE ARTS.

RAY of light, says Chevreul, in his "Principles of Harmony and Contrast of Colours,"* is composed of an indeterminate number of differently coloured rays, and he proceeds to the examination of the laws which regulate the refraction and reflexion by which colour is produced.

When a ray of light falls on an opaque white body, if the body is not polished, its surface disperses in every direction through the surrounding space, the white light which falls upon it, and it appears *white*. If the body is polished the larger portion is regularly or specularly reflected, giving to the mirror the property of presenting to the eye, properly situated, the image of the body which sends its light, coloured or white, to the reflector. If the light which falls upon a body is completely absorbed by it, as it is to a great extent by a stick of charcoal, the body appears *black*. Now if we produce any of the intermediate conditions we then obtain colour. When light is reflected by an opaque coloured body there is always a mixed reflexion of white and coloured light, the latter being due to the fact that the body absorbs or extinguishes within its substance a certain number of coloured rays, and reflects others. The coloured rays reflected are of a different colour from those absorbed.

White light falls upon a surface in a certain physical state, and *coloured light* is reflected. A portion of the incident ray is absorbed, and a portion reflected,—consequently, if the portion absorbed were united to the portion reflected, white light would be again the result. Now Chevreul supposes the light absorbed to be complimentary to the light reflected, and *vice versa*, and on this he founds his laws of chromatic contrast and harmony.

The principles of harmony and contrast of colours have never received so complete an elucidation as that given by M. Chevreul, the eminent French chemist, who for twenty-five years has devoted himself to the study.

All the beauty which we now find in the Gobelins and Beauvais tapestries, and in the Savonnerie carpets, may be referred to the admirable researches of this indefatigable observer. Since the principles of Chevreul are very imperfectly understood in this country, we purpose giving a complete analysis of them in a concise form, and to add such remarks as the advance of optical science appears to demand. In the present

paper we purpose examining those conditions which are of more immediate importance to the Arts. Our knowledge instructs us in the following principles. Colour is a peculiar function of light, which undergoing certain physical changes when in contact with matter, produces on the retina all the varied chromatic phenomena with which we are acquainted. The direct solar rays come to us as white light, but if we interpose between the source of light and the eye any very fine object, such as a hair or silk fibre, we perceive it to be surrounded by fringes of colour. Or, if we draw with a diamond point upon a plate of transparent glass, or polished steel, a great number of fine lines, the surface becomes coloured, or reflects back to the eye coloured light. We determine with much more exactness the power of white light to produce colour by a prism of fine flint glass. A ray of light falling upon one angle of the prism, is bent out of its path, undergoes *refraction*, and instead of there being formed one spot of colourless light, we have several spots overlaying each other and most brilliantly coloured. The image thus produced is called the prismatic spectrum, and must be regarded as the fundamental basis upon which all our views are founded.

For the purpose of illustration, we will exaggerate the separation of the rays, and represent them in the order in which they are always found to exist. Before we describe this condition, which is the result of modern research in optical science, it is important we should give Chevreul's view. "A ray of solar light is composed of an indeterminate number of differently coloured rays; and since on the one hand it is impossible to distinguish each in particular, and as, on the other, they do not all differ equally from one another, they have been divided into groups to which are applied the terms *red rays, orange rays, yellow rays, green rays, blue rays, indigo rays, and violet rays*: but it must not be supposed that all the rays comprised in the same group are identical in colour,—*red* for instance. On the contrary, they are generally considered as differing, more or less, among themselves, although we recognise the impression they separately produce as comprised in that which we ascribe to *red*."

Chevreul here clearly shows us that he had advanced beyond the prejudices of either of the theories of colour, although he wanted the guides which are now afforded to us. Newton reckoned the coloured rays at seven, Brewster and others suppose the primary rays to be but three, the others being made up of inter-combinations of those three. Neither of these views are correct. The spectrum now teaches us that we have evidence of other rays than those seen by either Sir Isaac Newton or Sir David Brewster. In the woodcut these are all indicated.

E. R. *Extreme Red*, seen only when the light of the other rays is subdued.

R. *Ordinary Red*.

O. *Orange*.

Y. *Yellow*. The most luminous ray.

G. *Green*.

B. *Blue*.

I. *Indigo*.

V. *Violet*.

L. *Lavender*.

F. *Fluorescent Rays*.

Here ten rays are named. It was thought that orange resulted from the blending of the red and the yellow, green from the mixing of the blue and the yellow, but the experiments of Helmholtz appear to prove that this is not the case. As this has not

however much to do with the subject under examination, we may leave the question in dispute.

The fluorescent rays, which have not hitherto been closely examined, are far more intimately concerned in the phenomena with which we have to deal. Under certain conditions, a set of rays are rendered visible, which do not ordinarily affect the eye with the sensation of colour. They are visible however upon the surfaces of some bodies. There are two or more varieties of fluor spar, which are green or brown when looked through, but which are blue or purple when looked at. An oil obtained in the distillation of rosia and under some circumstances, of ecal, transmits brown or yellow light, but disperses from its first surface purple. The decoction of the horse-chestnut bark is yellow, but the light reflected from its first surface upon which light falls is blue. A solution of the di-sulphate of quinine is colourless when looked through, but it presents a fine cerulean blue tint when looked at. A solution of the green colouring matter of leaves reflects green light from its surface, while it transmits red. The canary-yellow uranium glass, on the contrary, disperses green rays in a very remarkable manner. These colours are found to occupy a place in the spectrum beyond the lavender rays of Sir John Herschel. It is very possible those lavender rays may belong to the group which Stokes distinguishes as fluorescent rays; this term being adopted because the phenomena is beautifully shown in the fluor spar. Mr. Stokes believes those rays to be dependent upon an alteration of the refrangibility of the incident ray. I am not disposed to explain these beautiful phenomena in that way; nor does it appear to me that the bending of the light explains all the changes. I have long conceived the existence of a supplementary spectrum, similar in character to the supplementary rainbow, the order of colours being inverted. Now in the discovery by Mr. Stokes of these extra-spectral rays we see this supplementary spectrum, and the order of colours is exactly in the order which agrees with this view. We see in the violet ray of the ordinary spectrum, the red of the extraordinary spectrum mixing with the blue: the lavender is produced by blending yellow with the violet; then follows the green as seen in uranium glass; then the blue of quinine and the purple of fluor spar. We are now, in fact acquainted with a set of colours, of which we did not previously know the existence, and these colours may possibly explain many of the laws of contrast and harmony which have hitherto been inexplicable.

Many of the conditions of colour in the paintings of our great masters appear to depend on this dispersion produced on the surface; hence the danger which may attend the processes of cleaning adopted by artists untaught in the phenomena of optics. To quote a case in point; as an example, I refer to Sir C. L. Eastlake's translation of Goethe's "Theory of Colours," p. 69.

"A portrait of a celebrated theologian had been painted some years before the circumstance to which we allude, by an artist who was known to have considerable skill in the management of his materials. The very reverend individual was represented in a rich velvet dress, which was not a little admired, and which attracted the eye of the spectator almost more than the face. The picture, however, from the effect of the smoke of lamps and dust, had lost much of its original vivacity. It was, therefore, placed in the hands of a painter, who was to

* Vide translation by Charles Martel, reviewed in our last.

clean it, and give it a fresh coat of varnish. This person began his operations by carefully washing the picture with a sponge; no sooner, however, had he gone over the surface once or twice, and wiped away the first dirt than, to his amazement, the *black velvet dress* changed suddenly to a *light plush*, which gave the ecclesiastic a very secular, though somewhat old-fashioned appearance. The painter did not venture to go on with his washing; he could not comprehend how a *light blue* should be the ground of the *darkest black*; still less, how he could so suddenly have removed a glazing colour, capable of converting the one tint to the other.

"At all events, he was not a little disconcerted at having spoilt the picture to such an extent. Nothing to characterise the ecclesiastic remained, but the richly-curved round wig, which made the exchange of a faded plush for a handsome new velvet dress far from desirable. Meanwhile, the mischief appeared irreparable; and, the good artist having turned the picture to the wall, retired to rest, with a mind ill at ease. But, what was his joy the next morning, when, on examining the picture, he beheld the black velvet dress in its full splendour. He could not refrain from again wetting a corner, upon which the blue colour again appeared, and, after a time, vanished. On hearing of this phenomenon, I went at once to see the miraculous picture. A wet sponge was passed over it in my presence, and the change quickly took place. *I saw a somewhat faded, but decidedly light blue plush dress, the folds under the arm being indicated by some brown strokes.*"

This was clearly a phenomenon of surface dispersion, of the same kind as that which is sometimes seen on dark green bottles, which appear blue by reflected light. Upon a white surface the same effect can be produced; and this is strikingly shown by the shallow water which rests upon the surface of the white Chiua clay in its preparation: these ponds, under any aspect of the sky, clear or clouded, appearing blue.

Chevreul deals with his subject, possessing a knowledge only of the spectrum as described by Sir Isaac Newton, and those who have followed him. With the additional knowledge which we possess, we shall more fully appreciate the value of Chevreul's researches.

Many of the phenomena of chromatic simultaneous contrast appear to be due to the special effects of dispersion. For example; we look at the pure violet ray of the prismatic spectrum upon a white sheet of paper, and we perceive a tint of pale violet diffused around the original ray. Now, remove this, and place a piece of paper stained yellow with the juice of turmeric, and the ray becomes *lavender*; if the paper is stained with the decoction of the bark of the horse-chestnut, it becomes *blue*; if with one of the salts of uranium, green is the result. Therefore, the laws of complementary colours require much modification.

Chevreul succinctly states his laws.

Therefore in looking at two contiguous colours, we have—

*Simultaneous Contrast of Colour, and
Simultaneous Contrast of Tone.*

These laws are well illustrated by an extensive series of experiments. But the simplest mode of showing the various phenomena is to colour a disc of cardboard to represent the prismatic rays, fix this by its centre on another cardboard, and continue the colours, only in a fainter tone, beyond the disc for some distance. This being done, we can, by moving the disc on its axis, bring

any colours into simultaneous contrast, and exhibit the exalting and depressing effects, and also the chromatic changes that take place upon the weakest tints.

It is impossible to follow all Chevreul's experiments in our remarks. The point on which he insists, and which he has proved to be a universal fact, is that *no two colours can be placed in juxtaposition without injuring each other*. Now, although we know this, we have no sufficient explanation of the cause producing the effect. The undulatory theory and the corpuscular are equally at fault, and the attempts made by Goethe to clear up the difficulty, far from successful (see Eastlake's translation). It is, however, important that we should learn the views which are entertained by other writers on the subject. Chevreul says, "It is evident that, other things being equal, the greater the difference that exists between each colour, and the complementary which is added to them, the more striking will be the modification of the juxtaposed colours." He then proceeds to enquire if we can from coloured surfaces obtain a pure coloured ray? "Certainly not" is his reply. "All those substances which appear coloured by reflection, reflect, as I have said, besides white light, a great number of differently coloured rays. Therefore, we cannot mistake a *red pigment* and a *green*, or an *orange pigment* and *blue*, or an *orange yellow pigment* and an *indigo*; or lastly, a *greenish yellow pigment* and a *violet*, which reflect simple or compound colours absolutely complementary to each other, so that their juxtaposition would produce only a *simple augmentation of intensity* in their respective colours." "For example," he continues, "an orange-coloured object reflects blue rays, just as a blue object reflects orange rays; therefore, when we put a blue stripe in contact with an orange stripe, whether we admit that the first appears to the eye to receive some blue from the proximity of the second, as this latter appears to acquire orange through the vicinity of the blue stripe—or, which is the same thing, whether we admit that the blue stripe appears to destroy the effect of the blue rays of the second stripe, as this latter appears to destroy the effect of the orange rays of the blue stripe; it is evident that the colours of the two objects in contact will purify each other, and become more vivid." Here we have a fact which is not explained: the presence of a blue stripe subduing the blue rays supposed to be reflected from an orange surface, is not a probable explanation. Most yellow or orange surfaces have the power, to a greater or less extent, of producing, in some sort, the fluorescent dispersion of which we have spoken, but the juxtaposition of surface-reflecting rays of the same order, but of increased intensity, prevents the eye from appreciating,—from becoming excited by the weaker rays,—and consequently the colours of each become more intense and apparently pure. Buffon, Scherffer, Æpinus and Darwin, at an early period observed these effects, and pursued an extensive series of investigations on the effects produced on the eye. Their general conclusion was that the *secondary accidental or complementary colour* arose from *too great vibration* or from *fatigue of the eye*. When we consider that we may look at a red surface for any length of time, and that it still appears red, it is clear that *fatigue* of the eye does not produce a change of colour or develop an *accidental colour*. Now carry the eye to a white surface and we shall still see the object which wearied the eye, but it will be *green*. Therefore, one of two things must

be taking place; either the vibrations decaying produce the sensation of *green*, or the reflection from a *white or light surface* throws more light,—increases the vibratory movement, and produces *green*. Count Rumford, struck by observing in his experiments that a coloured ray developed its complementary, laid it down as a principle in the harmony of *two colours*, that they must respectively *present coloured light in the proportion necessary to form white light*, and he advises ladies to choose their ribbons in accordance with this law. To illustrate this condition, it will always be found if we take brightly coloured and pure pieces of silk and place them side by side, that the most perfect harmony will result from the juxtaposition of complementary colours, and chromatic discord from any other arrangement. The complementaries are as follows:—

Red is complementary to *Green*, and *vice versa*.
Orange is complementary to *Blue*, and *vice versa*.

Greenish Yellow is complementary to *Violet*, and *vice versa*.

Indigo is complementary to *Orange Yellow*, and *vice versa*.

Amongst the curious physiological results which have been noticed, none are more striking than those which are exhibited by the eye, after gazing upon one colour. As we have already remarked, upon removing the eye to another object, the seat of vision receives the impression of another colour. On this point, Chevreul gives us some practical facts:—

1st. When a purchaser has for a considerable time looked at a yellow fabric, and he is then shown orange or scarlet stuffs, it is found that he takes them to be *amaranth*, *red*, or *crimson*; for there is a tendency in the retina, excited by yellow, to acquire an aptitude to see violet: whence all the scarlet or orange stuff disappears, and the eye sees red, or red tinged with violet.

2nd. If there is presented to a buyer, one after another, fourteen pieces of *red stuff*, he will consider the last six or seven less beautiful than those first seen, although the pieces be identically the same. What is the cause of this error of judgment. It is, that the eyes having seen seven or eight red pieces in succession, are in the same condition as if they had regarded fixedly, during the same period of time, a single piece of red stuff; they have a tendency to see the complementary of *red*, that is to say, *green*. This tendency goes of necessity to enfeeble the brilliancy of the red of the pieces seen later. "In order," continues Chevreul, in this explanation, which we deem insufficient,—“in order that the merchant may not be the sufferer by this fatigue of the eyes of his customer, he must take care, after having shown the latter seven pieces of red, to present to him some pieces of green stuff, to restore the eyes to their normal state. If the sight of the green be sufficiently prolonged to exceed the normal state, the eyes will acquire a tendency to see red; then the last seven red pieces will appear more beautiful than the others.”

The second fact is much more satisfactorily explained, by supposing the continuation of the excitement produces a temporary torpor in the optic nerve. In this way the ear loses its sensibility to sound; why not the eye to light? By looking at a green surface the sensibility is restored, by the production of an excitement of another order.

The principal point, however, which we desire to fix on the mind being, that every coloured surface has a tendency to produce its complementary tone or tint, may be

illustrated in the following easy manner:—Take two pieces of white cardboard, and, having drawn a Gothic window upon one of them, cut out from both, every part which corresponds with the parts occupied by the glass, so that the card-boards indeed represent the frame of a window. This being done, place between the two boards a piece of coloured tissue-paper, and holding the arrangement so that the direct light of the sky falls through the tissue-paper, and reaches the eye: it will be seen that the frame of the window assumes a colour complementary to that of the paper employed. After the consideration of these points, Chevreul proceeds to an examination of their applications:—

1st.—In imitation of coloured objects by means of coloured materials in a state of infinite division. This includes painting in general.

2nd.—In imitation of coloured objects by means of coloured materials of a certain size, embracing textile fabrics, mosaics, and stained glass.

3rd.—Colour printing on textile fabrics and paper.

4th.—Colouring with flat tints.

5th.—Arrangement of coloured objects in architecture, house decoration, clothing, gardening, &c.

In a future number we purpose analysing these points, with a view to render them more familiar to English readers than they have hitherto been. Colour is agreeable to every eye;—but, to the educated eye there is opened a new sense, a new source of pleasure which is unknown to the uneducated man. Every person feels a more pleasurable sensation when gazing upon an harmonious arrangement of colours, than when he gazes on an irregular, and inharmonious mixture of tints. Few however can explain this, and to this point the teaching of Chevreul advances us. At a period when, in the Crystal Palace and elsewhere, colour is receiving its full share of attention, it appears to us important that we should examine all we know of the pleasing phenomena, their physical causes, and their physiological effects.

ROBERT HUNT.

A WALK THROUGH THE STUDIOS OF ROME.

PART II.

IN continuing my walks through the studios of Rome, I shall have to mention many artists whose feeble works evidence inferior talent, but few where there is not ample to please, if not much to praise. An artist possessed of moderate skill labours at Rome to an immense advantage, and enjoys privileges that neither London nor Paris can command. The facility of procuring splendid blocks of marble, the interminable supply of excellent clay from the "yellow waves" of the muddy Tiber, or the alluvial soil of the surrounding Campagna, are not to be forgotten among the minor advantages, of which the greater consist in the ease with which the finest models are to be obtained; men, women, and children, of such classical features and faultless forms, as to render it impossible, for sculptors especially, to run into the deplorable exaggeration, or common-place trivialities, too often dignified as "works of Art" in our northern "Babilonia." It is very rare in classical Italy to find those inexpressive, unfinished faces, (looking as if "nature's journeymen had made them, and not made them well,"

they imitate humanity so abominably,) that one stumbles on elsewhere perpetually, especially in England. In the sunny South, on the contrary, grand and noble features wherein every part is in perfect harmony with the whole, joined to robust and finely-developed forms, are so universal, that the head of a plebeian selling *limonata* in the street may well serve as the model for an emperor in a grand historical painting; nor is it rare among the same class to find a *contadina* worthy to sit as a model for a Juno, to our greatest modern sculptor, Gibson; there is an inborn dignity in the air, the mien, the movements of the lower classes, in Rome particularly, (where the descendants of the ancient masters of the world have certainly retained much of the proud and stately characteristics of the antique type, both in dress, bearing, and manners). The voluminous "*tabarro*" or cloak, drapes all the tall and accurately proportioned limbs of the men in rich and ample folds, reminding one of the graceful mantle, or heavy toga, while the veil and head draperies, universal among the lower class of women, whose light, elastic, yet firm step is remarkable, recall to one's imagination an Agrippina or a Diana. The days are past when beauty was deified, and those possessed of the "gift divine" publicly honoured and rewarded; the altars of Venus are fallen, but her votaries still live around the ruins of her ancient temples, amid the luxuriant plains and under the azure sky of the fair South. Therefore is it (returning to the proposition with which I started) that the inferior artist at Rome commands countless advantages denied to the highest class of genius (if such there be) in the cold stunted North. The modern Italian school of sculpture at Rome, with the single exception of that mighty man of valour, the Goliath of sculptors, Teuerani, is infinitely indebted to these favouring adjuncts. It has fallen into a feeble, affected mannerism; without character, without power, yet withal in many instances graceful and pleasing, and even elegant. The cause of this decadence in a city boasting the finest antique statues in the world, is to be attributed to a too blind imitation of Canova's style, which even in his hands (inspired as he was by the undoubted gift of first-rate genius) often degenerated into insipidity; errors which among his followers have sunk in many instances to downright drawing-room Art, unenlivened by any symptom of originality; of this class are the works of Tadolini. Tadolini's studio (in the Via Babuino) affords even a more palpable exemplification of my remarks on the feebleness of the modern Italian school of sculpture, than that of Rinaldi; many of his works are reduced copies after his master Canova, pretty and pleasing appendages to a well-furnished saloon, and nothing more. A statuette copy of Canova's Venus at the Pitti, is as elegant a specimen of this biscuit style as I have yet seen. There is a good equestrian statue now executing by Tadolini, assisted by his two sons, of General Bolivar, to be erected at Lima in South America. I also noticed a pair of Nymphs, one in repose, contemplating "very lovingly" some grapes which she holds in her hand, a pile of the same fruit with leaves being placed at her feet, from which a goat is slyly helping himself; the other Nymph dancing to the tamborine is a pretty imitation of Canova's celebrated Dancers. Both these works are pleasing, and quite worthy the admiration of superficial observers. A Hunter restraining a Dog in a leash, is perhaps the most spirited work in this very *lady-like* collection. Venus Victrix crowned with

flowers by Cupid, is again an elegant study after Canova. One room in the studio was entirely filled with small clay models of every conceivable subject, many of considerable merit in this particular style. Here I saw the model of the colossal statue of St. Paul erected as a pendant to Fabri's St. Peter, at the foot of the broad marble steps leading up to the glorious Basilica. In another room were two large and more ambitious works, "a group, heroic size, of Theseus and Ariadne" holding the skein by which she ensures his safe return from the Labyrinth. Her figure is soft and graceful, and I was surprised to hear so taking a subject, decidedly Tadolini's best work, had never been executed in marble. A pendant to this group, of the same size representing Jason holding the Golden Fleece, with Medea beside him, is inferior, though not devoid of merit.

In this category, though deserving a higher place as possessing greater power and fancy, I must place Rinaldi; an artist whose works have made his name well known in England, whose studio I visited yesterday. At Rinaldi's one is particularly reminded of Canova from the locality, once his studio, now divided into half, the first and larger division belonging to Rinaldi, the second to Mr. Shakspeare Wood, a rising young artist whom I must by no means forget to mention. He has been but a short time at Rome, but there is considerable talent visible in all that he has executed. In general style and treatment he reminded me of Macdonald, but his busts, of which there are many excellent specimens, are entirely free from that wearisome family likeness and want of individuality apparent in Macdonald's works. A statue of "Evangeline," life-size, the idea taken from Longfellow's poem, is a most graceful composition: Evangeline, with the air and step of a Hebe, passes, rapidly as it were, along, her figure and drapery full of action. One may almost hear the breeze rustling in the folds of her robe. She bears in her hand a pitcher to refresh the workmen at noon, labouring in her father's broad lands of Arcadia: there are the sweetest lines about the head and neck imaginable; a chaste, girlish grace pervades the whole figure, happily united to a due, yet not overdone regard for classical harmony. It is one of those ideal statues the spectator can thoroughly *individualise*,—an invariable evidence of superior talent in sculpture. Beside "Evangeline" (of which six repetitions have already been ordered), as a pendant, is her rural lover, the "Village Blacksmith." There are a number of basso-relievo medallion portraits, life-size, capitally executed, besides a very clever bust of Miss Cushman, whose pliant and un-malleable countenance, under Mr. Wood's skilful treatment, becomes *almost* statuesque. The outer walls are covered with bits of sculpture, and bassi-relievi cornices and pillars, fancifully embedded in the mortar. I could not but remember the hundreds of immortal works that had passed out of that low door in the great master's time, fixing the standard of classic Art, and spreading the light of genius over Europe, in those halcyon days when he "lived and loved" at the Borghese palace hard by, a slave to the *petits soins* and fascinations of the pretty Pauline Buonaparte) the Venus, beautiful as when dressed by the rosy Hours in her divine attire: the graceful Nymphs, the joyous, vine-crowned Bacchantes; heroic Hector, and his deadly foe Achilles, infuriated by the loss of Patroclus; Perseus with Medusa's head: and the pugilists Crengas and Damoxenus, whose fierce struggle one has so often contemplated

with wondering admiration in the porticos of the Vatican. Now Rinaldi lives there, a "change has passed o'er the spirit of the dream: 'tis the *shadow*, not the *substance*." In the first room, the "Wise and Foolish Virgins" were particularly pointed out to me, and struck me as a decided failure in point of conception. It is no study of the Bible parable: there is neither haste, nor dignity, nor indignation in the action of the wise virgin, rising up in haste to meet the Bridegroom, and sternly disregarding the earnest prayers of her imploring companion,—but they are represented as two affectionate and sympathising sisters, the virgin bearing the lighted taper stooping over her fellow, as though in the act of rekindling her extinguished lamp. The execution of this group, which I am surprised to find has made some noise at Rome, is also very feeble. "Androcles and the Lion," from whose foot, which rests on his knee, he is extracting a thorn, is a pleasing group, but wanting in expression, although the lion is tolerably modelled. A single figure of "Eve before the Fall,"—nude, with her falling hair gracefully descending in front as a natural drapery—is more within the scope of Rinaldi's powers, and therefore better executed. But a work that pleased me infinitely the most, was a very elegant composition representing "Armida," a lovely, half-barbaric beauty, around whose neck were hung chains of coral interwoven with shells and gems; seated before the shield of Rinaldo, which she has placed as a mirror, supported at the back by his helmet, at which she is adorning herself. There is a look of coquetry and gratified vanity in thus having perfected the conquest she had achieved over the brave Christian hero, in her smiling face, exceedingly expressive; a sort of "touch me not" look which invites admiration; and one fancies one sees lying beside her the enamoured Rinaldo, deprived by her witcheries of his arms, unconscious of shame, lapped in voluptuous enjoyment, gazing at the arch Pagan enchantress with looks of rapturous love. Her figure and attitude are so admirably conceived, they tell the whole story at a glance.

By the time I had ended my inspection of the first division of his studies, Rinaldi himself advanced, and most courteously begged to be allowed to introduce me to his works. The extreme politeness, and even kindness with which all, be they dilettanti, strangers, ignoramuses, or artists, are invariably received and welcomed in the Roman studios, is very agreeable for those whose love for the Arts leads them to lounge away many an idle hour in this important portion of the wondrous "sights" of Rome. On no occasion, except on my visit to the studio of Tenerani, do I remember that the artist himself ever failed, whatever might be the hour, to leave his work and place himself at my disposition, spite of my remonstrances and earnest requests that I might not disturb him. Rinaldi, who has perhaps been more prolific in his works than any other modern Italian sculptor—having treated every class of subjects, mythological, historical, ideal, and religious—is now somewhat advanced in life, of a quiet and homely address, and perfectly unassuming manners. I regretted that he made his appearance just in time to point out to me a monstrous colossal figure of "Minerva," placed in the most contorted sitting position imaginable: a composition bad as it is unpleasing. Where could good Rinaldi's eyes have been when he executed such a model to be "done into marble?" It was, he informed me, a commission from

the proprietor of the well-known *Locanda* of that name in Rome: the "Minerva" to be placed in the central cortile. This fact, at least, evinces the classic taste of Italy, where innkeepers, regardless of the *quattrini*, order works of Art to decorate their halls from first-rate national artists. Fancy any "Red Lion," or "Hare and Hounds," or "Elephant Hotel" in England giving Landseer a commission for a sign-board! A large basso-relievo occupied one side of the room, representing the "Triumph of Bacchus and Ariadne," executed for Prince Torlonia, to decorate the façade of his vulgar suburban villa outside the Porta Pia: but unfortunately placed so high, just under the cornice, one might visit that country palace of parvenu ill-taste twenty times without even noticing its existence. Here one can observe it well, and properly appreciate a really masterly work, certainly the highest class work executed by Rinaldi. The jolly god is represented in his golden car drawn by tigers and lions crowned with vines and ivy, holding in his hand the thyrsus; beside him sits the Cretean Ariadne with her crown of seven stars, while around them gather a motley crowd of riotous satyrs, demons, nymphs, and Bacchantes wreathed with the juicy grape, old Pan with his reedy pipes all celebrating in jolly hymns the praises of the god of wine. There is a certain classic *retenue* and dignity in the style of this large basso-relievo, otherwise bold and expressive, creditable to Rinaldi's taste; it is characteristic without being coarse. Weak and mannered, though graceful, is the stooping figure of Erminia carving the name of Rinaldo on a tree, a figure originally executed for the Duke of Sutherland, many times repeated. Beside the Erminia is a pleasing statue of Joan of Arc clothed in complete armour, but totally devoid of individuality. It might be called Bradamante, or Queen Elizabeth, or any other lady-heroine given to masculine attire, the possessor chose. A recumbent statue of the nymph Egeria has on the contrary a very marked expression and character, and struck me as a fine work; there is a classical type of countenance, a stony look of beautiful indifference in the chimerical nymph, half-stream, half-woman in her nature, exceedingly appropriate in the mystical bride of Numa. Egeria is crowned with reeds whose meeting leaves form a coronet on her brow: the pose is easy and natural, reclining on an urn, and the drapery well executed. Penelope is one of those thousand statues one might ticket by any name one chose. A group of Adam and Eve driven out from Paradise, displeased me exceedingly; it is full of angles and badly composed, with no originality to redeem the selection of a most hackneyed subject. The Four Seasons are also executing by Rinaldi. There is a perfect *furor* for this subject at present epidemic among the Roman sculptors; like the measles, every one has caught its infection and is trying his hand on it with various success. Rinaldi's "Summer" is at least worthy of honourable mention among the contending throng of "The Seasons." Nor must I forget to mention a lion modelled from life which has considerable power and expression. Rinaldi is largely indebted to the patronage of the Emperor of Russia, whose name constantly occurs as a purchaser of some of the finest works in Rome. I took leave of Rinaldi, much pleased with his courtesy, under the impression that in a less emasculate school, he might have become a *great* instead of a *graceful* sculptor.

Among the numberless Roman sculptors

none is more justly celebrated than Benzoni, one of the most elegant and graceful artists living. He is, *par excellence*, the delineator of nature in her best-chosen and happiest moods. Soft and gentle emotions, tender sentiments, the artlessness of childhood and the innocence of youth, are breathed into the marble with a facility of skill certain of successfully touching the sympathies; a most legitimate success when the artist, as in the present instance, possesses true appreciations of the good, the pure, and the beautiful in nature. Such works may not be reckoned among the highest flights of Art, but I am far from sure that the most genuine pleasure is not derived from a masterly treatment of this class of subjects. I will not convey the impression that the works of Benzoni are perfect,—charming as his conceptions may be, many of them are wanting both in force and power of execution. His studio is immense, occupying a considerable portion on either side of a narrow street. He is himself a simple-minded, unassuming man, of unpretending exterior and manners, evidently enthusiastically attached to his profession. The pleasing memorial of his own humble origin he particularly pointed out to me in a group, representing a venerable old man, taking by the hand a half-naked child, who stooping down plays with a small basso-relievo. Benzoni was a native of Bergamo in Lombardy, and having shown an early taste for Art, was sent to Rome and educated at the expense of an aged nobleman of that place who, aware of the circumstance became interested in the child, and positively, as he said himself, benevolently picked him up from the street. I respected the man having the courage to glory in his obscure birth, and the gratitude to commemorate his obligations to a benefactor.

In the first division of his studio appear repetitions of his two well known groups so much admired at the London Great Exhibition—"A Child extracting a Thorn from a Dog's Foot," and the same dog, awakening his little mistress from sleep; at the moment a serpent is approaching her: unaffected and natural expressions of domestic incidents, so gracefully rendered, as to have drawn tears from many eyes. True as the needle to the pole is the soul to the delineation of these household sympathies, when expressed with an appropriate regard to the classic exigencies of marble. I cannot say that I prefer his children to those of the great American sculptor, Crawford, whose "Babes in the Wood" is perhaps the most thrilling representation of childish pathos ever conceived; but Benzoni comes hard upon him. There is an Infant St. John—a small bust of an almost baby face, but admirably expressing religious veneration—"raccolto" as the Italians term it. "St. John and the Lamb" is also very sweet: the delicate little fingers, quite sunk in the soft wool of the little animal, afford a perfect specimen of the skilful working of the marble. All these children are living and moving, really appealing to the heart as would their living representatives. One group of the "Child and Dog" (which together make a perfect pair, and ought not to be separated), and the "St. John and the Lamb" placed on superb pedestals of African marble (a divided column dug up in some recent excavations), are destined for the Emperor of Russia; a large statue of "Diana Preparing for the Chase," also I did not like on account of the faulty modelling of the legs. The vast sums spent by the Czar distinguish him honourably among European sovereigns as a really liberal and royal patron and appreciator of Art. When



JOB AND HIS FRIENDS

his sons the grand dukes were at Rome, they themselves chose numerous subjects from the studio of Benzoni, to be executed in marble and sent into Russia. Somewhat hard and angular is the group of "Cupid with Psyche," who tries to detain him. This poetic fable, appropriated as it were by Gibson in these "latter days," as his own peculiar and special myth, requires the classic simplicity and pure harmonious grace that master-hand alone can give. His touch inspiring the marble with every emotion of the tender Psyche—the symbolised soul, who appears in his works, melting gentleness, love and confidence. The pedestal of Benzoni's group is ornamented with bassi-rilievi, representing the many trials of this most human and "sympatica" of all the mighty circle of Olympus. This work is also destined for the Emperor of Russia.

But the capo d'opera, the gem of the studio, and a gem indeed of the first water, is a statue of "Eve, holding in her Hand the Forbidden Apple." The head, a fine study of classical beauty, somewhat tempered to the subject, is thrown rather back as she gazes intently on the fatal temptation raised in her hand: but the spell of evil is on that once pure creation of the Almighty; the noble brow contracts; the eyes half close in voluptuous contemplation; the parting lips seem to heave through quick, hot breathings; the fixed, immovable attitude, eloquently tells the tale of the struggle that is passing within her soul: she knows, she feels she is about to sin; yet is that sin so sweet and fascinating, she melts, she yields under its intoxicating influence. The grandest forms of female beauty are presented in this beautiful statue, full, and round, and yet delicately moulded, by no means of that sensual and voluptuous contour more proper to a Venus than the mother of our race. The serpent, coiled up among rich plants, and herbage, and expanding flowers, marking the luxuriant fertility of Paradise, watches her from below, his tail just touching the sole of her foot to remind her of his presence, and invite Eve to yield. It is a grand statue, only to be conceived by a master-mind; and for this reason surprised me greatly, as forming so marked an exception to the otherwise rather sentimental works of Benzoni, speaking generally more to our sympathies than commanding our admiration. The bassi-rilievi on the pedestal are finely and appropriately conceived; they represent the birth of Eve, her happiness with Adam in the garden, where, like Una in the "Faerie Queene," a lion waits beside her, as an emblem of the subjection of brute force to the God-created pair of intellectual beings (the serpent however even there lurking among the plants), and the "Death of Abel," placed immediately under the statue, to denote the retributive nature of the sin of disobedience Eve is about to commit. No work in Rome has given me more unaffected and sincere pleasure, complete and noble, as was the creature created for the companion of man, and to be the mother of the human race.

Feeble is a group beside it, two young girls kissing each other, while one places the other's hand on her heart, called "Friendship." A fine characteristic statue is Pius V., executed for the city of Milan, a venerable man—draped in a somewhat mediæval costume—with outstretched arms, returning thanks to Heaven after the victory of Mirandola. I also particularly noticed a monument to the memory of the learned antiquarian, Cardinal Mai, whose works on the manuscripts of the Vatican are justly celebrated. He is represented in full

cardinal's robes; the statue as large as life, placed under a square arched niche, prostrate in prayer, in the act of offering up his works piled before him, as also the palimpsests (particularly those of Cicero), discovered by him. I admired the statue exceedingly. There is much feeling and earnestness of expression about it, without the slightest effort or straining after effect. The disposition of the train, which falls from the shoulders, forming the principal masses of the drapery, is admirable. Benzoni has also shown great skill in imitating the silky material of which it is composed. This monument, when completed, will be about twenty-six and a half English feet high. On the sides of the niche or arched recess in which the statue is placed, six small bassi-rilievi represent the six primitive languages, by appropriate scenes in the various countries of the Hebrews, Latins, Greeks, &c., symbolising the cardinal's immense and universal knowledge. In the arched part of the niche above are to be placed four other bassi-rilievi of the same size, representing four doctors of the Church; these are all to occupy the sides of the niche. On the back of it, immediately over the statue, is another basso-rilievo, the subject being the Redeemer surrounded by angels; while the front and sides of the monument are to be decorated in the rich cinque-cento style, with handsome pilasters and other ornamental work; and at the two lower corners two other bassi-rilievi are also to be placed, representing Religion and Wisdom. The commission for executing this very important monument, which is yet not half completed, was given to Benzoni by a *forestieri*, who wishes to remain unknown, but professes the most enthusiastic admiration for the genius and learning of Cardinal Mai—who is not yet dead, but enjoying his literary laurels in a green old age. When he does die, however, this unknown admirer intends to have the monument erected in the spacious and nearly empty church of Saint Anastasia, under the Palatine Hill, in whose lofty and well-proportioned aisles it will produce a noble effect. Benzoni is also engaged in executing a monument, in basso-rilievo, to the memory of Daniel O'Connell, to be erected in the church of San Agata, where his heart is preserved. The upper basso-rilievo represents "O'Connell speaking in behalf of Ireland in the House of Commons;" the lower one "Ireland seated weeping for his loss," with an angel poised above her, pointing upwards—an idea not very original, yet still pretty and suggestive, though scarcely lofty enough in expression for the present subject. But I am not inclined to expatiate on this monument, more particularly as I consider it altogether inferior to Benzoni's other productions.

In the same room is a small statue of Love hiding himself under a Lamb's skin, —*fingendo*—a pretty conceit. The head and the ambrosial curls are only half covered, and the wings upon no terms to be concealed; they will stick out most amusingly, forming a very skilfully arranged drapery of the woolly fleece, exquisitely executed in marble, with a quite pre-Raphael-like accuracy. The small group of St. Anna instructing the Virgin, a slight girlish figure leaning over the antiquated matron who is seated, is artless and truthful in expression; but Benzoni must beware, in his desire to exhibit his skill, not to cut up his draperies too much in the Bernini style, and end by producing, what Dickens so truly describes, as "breezy maniacs." * FLORENTIA.

* To be continued.

JOB AND HIS FRIENDS.

P. F. Poole, A.R.A., Painter.

H. Bourne, Engraver.

THERE is an originality of subject and treatment in the larger majority of Mr. Poole's later works, which must strike all who are cognisant of them. He is one of our few painters who breaks up untrodden ground, and finds it repay all his labours; but it is, after all, a field which only the man of genius will find productive; a mind not above the common order would assuredly fail in such tasks as he undertakes—such, for example, as the picture before us, and his "Solomon Eagle," which, as compositions, are worthy of the highest praise.

The subject of the picture here engraved is the messenger announcing to Job the irruption of the Sabæans, and the slaughter of his servants, as we find the incident narrated in the Scriptures:—"And there came a messenger unto Job, and said, The oxen were ploughing, and the asses feeding beside them; and the Sabæans fell upon them, and took them away; yea, they have slain the servants with the edge of the sword; and I only am escaped alone to tell thee. While he was yet speaking, there came also another," &c. &c.

In our critical notice of the exhibition of the Royal Academy in 1850, we made the following remarks on the picture, while every subsequent examination of it only serves to confirm the favourable opinion we then expressed:—"A work of extraordinary power, and striking originality; and the more remarkable as a profession of religious Art different from the current tone of conventionality. Job sits on the right, and opposite to him are his three consoling friends; but the emphatic figure of the composition is the first messenger, a semi-nude figure, having his back turned to the light as he addresses Job. The treatment of this figure is admirable, the lights and reflections whereby it is made out and brought forward are incomparably fine. There are other supplementary figures, male and female; one of the latter is on the extreme left, squeezing the juice of grapes into a vase; she is 'balanced' on the extreme right by another female, carrying a basket of fruit on her head; a boy in the centre of the picture pours out wine. The first two of these are classic, even Anacreontic and sculptural; their character places them apart from the sentiment of the others, while the last seems to interrupt the solemn intercourse between Job and his friends. The light falls on all the figures from above in a manner to bring them forward with the most tangible reality; indeed, it were impossible in Art to communicate a greater measure of force to a delineated representation. We are struck with the effect, and the eye may in some degree feel the absence of reflected lights, but it is, nevertheless, altogether an essay of a kind perfectly original in sacred Art." The picture is exceedingly rich in colour, a quality to which the dark green curtain enclosing the pavilion materially contributes.

MONUMENTAL SCULPTURE.

WESTMINSTER ABBEY AND ST. PAUL'S.

LARGE sums of money are annually expended in monumental sculpture; but it is much to be deplored, that so few of the works which are always in course of erection in memory of the departed, should be characterised by so little taste in design, so little feeling in execution. What we would here contend for is entirely independent of cost. A tablet of the value of ten pounds may display much elegance; whereas, an erection at the expense of thousands, may be execrable. Our attention is called to this subject by the refusal, on the part of the authorities of Westminster Abbey, to suffer the erection of Campbell's monument without the fee of two hundred pounds. It is argued, on the part of the Dean and Chapter, that the exaction of such fees sets

aside the possibility of the commemoration in Westminster Abbey of unworthy and insignificant persons. But from this position every thinking man must dissent, seeing how many names are there blazoned forth which are known only because they are set forth on the walls of our great Walhalla. If the erection of a monument in Westminster Abbey be a question determinable simply according to the payment or non-payment of a certain fee, it is clear that the authority for erection should not be in the hands of the Dean and Chapter. The admission of a memorial into the Abbey ought not to be a question of money, but a question of worth, and as such, determinable only by a nation's voice. In preserving the memory of its illustrious dead, a nation does not honour them more than it glorifies itself; and there is no other nation in the world in which a paltry fee is demanded before the last tribute can be paid to its worthiest sons. The House of Commons is earnest in the interests and edification of the people, but it is a monstrous inconsistency that in these days they should tolerate the existence of such a scandal. The British Museum has been thrown open, so also have St. Paul's and Westminster Abbey: there are for the living, picture galleries and all kinds of institutions; but for those of the dead, whose memory we should especially venerate, there is not even a record, save by the payment of an ignominious fee. The reason assigned by John Barber, sometime Lord Mayor of London, for the erection of a monument to Samuel Butler, the author of *Hudibras*, is, "that he who was destitute of all things when alive, might not want a monument when dead." There are others who, as well as John Barber, glorify themselves in association with the children of genius; and those, it has been found, who have contributed to their monument have denied them a loaf of bread. Byron's monument was denied a place, under any circumstances, in the Abbey; but the reasons assigned in this case were such as should have caused the removal of the monument of Prior, and the obliteration of the epitaph of Gay: nay, if we examine rigidly the pretensions of all by such a canon, there are many who should have been denied a niche. The power of helping obscure friends to fame by purchase, has prevailed to a degree which has desecrated the walls of the Abbey. As soon as we find ourselves within the twilight of the poets' nook, in painful disappointment at the sordidness of their monuments, we would rather listen to the everlasting lyres of the children of "immortal verse," than too closely examine these memorial tributes, so unworthy of a nation's gratitude. Those whose friends have been able to purchase them a monument here, are commemorated by works more expensive than those who have worn the threadbare livery of the Muses, and whose bread has been scattered in crumbs in the by-ways of life. Nevertheless, now, we ask who these were? Glorious John Dryden, thee we know! and gentle Edmund Spenser, and rare Ben Jonson, and Geoffrey Chaucer, we know; but who art thou, Martha Birch? and thou, William Vincent? and thou, John Phillips? A poem on the qualities of cider, it seems, has procured for the last a celebrity here, "honos erat hinc quoque pomo:" after this, an author of "Rhymes on Red Herring" need not despair. Who is there that has ever set foot within this sacred precinct that has not wished that Allegory had wept herself to death for Edmund Spenser, and been decently interred in 1599. Who can help interrogating these

inflated marbles that stand side by side with records of memories dear to every patriotic heart? If John Milton be anybody here, and this be the home of all that is left of Abraham Cowley, and Joseph Addison—who are ye, Thomas Robinson, Thomas Triplett, and Edward Wetenhall, where is your title to mingle with the sacred dust beneath? Alas, if your enemies had selected your ultimate resting-place, they could not have chosen one where your memory could have been in less esteem.

That the taste for allegorical narrative is declining, is evidenced by all recent works. The corporation of London must have been deeply impressed with the unfitness of their own series in Guildhall to propose as a condition in the recent competition for the Wellington monument, that it should be rather historical than poetical. The city becomes critical, having profited by the lesson afforded in the decorations of the Royal Exchange. These arabesques are now faded into dim obscurity, and their botanical prodigies, their nymphs with vegetable tails, are now scarcely visible. Allegory in sculpture is a poem in marble. We would ask how much of the poetry that is written is worthy of preservation among our national literature? The response will declare about the proportion of allegorical sculpture which is really estimable; but between the two there is this difference: we can easily dispose of a bad book, but a bad monument remains a lasting demonstration of bad taste. The Nelson monument is what is meant by historical sculpture. At the base, the actions of the hero are described as they are supposed to have occurred; and the figure at the summit of the column presents Nelson as he was known in everyday life, and this was insisted on by those old officers who had fought under him, and who knew the cut of his cocked-hat, the bad fit of his coarse coat, and the broad turnbacks of his white dimit waistcoat. There is one great mistake in this figure which overshadows all minor errors, and that is the support behind the figure. It is certain that some support is necessary for a figure of such weight, but it had much better have been a support without form, than a coil of cable, which composes with the figure so objectionably. When viewed from the Royal Academy, the effect suggested is that of Nelson stowing away in his pocket the cable of the "Victory;" a support is necessary, but there is no form by which the figure could be assisted behind; the support had, therefore, much better have been without form, and without angles to catch the eye. Historical narrative is, we are happy to see, everywhere superseding that kind of poetic symbolism of which at one time Versailles was the exemplary school for all Europe. It is felt that Louis Quatorze, laureate and costumed as a Cæsar, is less respectable than the long-coated statue in the Place Vendôme, and we feel every day that in Wyatt's statue of George III., in Cockspur Street, with all its faults, there is more of truth than in Chantrey's statue of George IV., in Trafalgar Square. Ranck's statue at Berlin—we mean his great work—is a purely historical essay, and in the bas-reliefs nothing is forgotten, from the flute of old Fritz to the sword of the great Frederick.

In comparison with the sumptuous monuments in memory of obscure persons, those erected in memory of the poets are generally mean. The words "O rare Ben Jonson," constitute the monument, elegy, and epitaph of the poet. The marble is extremely heavy, and if the ornamentation point to the malice and jealousy of his contempo-

raries—of this it can only be said that such allusions are unfitted for monumental composition. The monument of Spenser is a restoration in marble from the ancient memorial in Purbeck stone. The monument of Mason, in which is represented Poetry mourning the deceased, is a work of much elegant feeling; the drapery is most successfully composed and skilfully carved. The monument of Prior is a bust on a sarcophagus, having on one side Thalia with a flute in her hand, and on the other History with a book slung. The composition is by Rysbrack, but the bust, which is by Coizevox, was contributed by the King of France; the drapery is in the Lely taste, but too much cut up. Gray's medallion is coarse and heavy; it is supported by the Lyric Muse, who, by pointing upwards to the bust of Milton, is made, by injudicious friends, to challenge comparison between the two. The bust of Dryden by Scheemakers, is really a production of much excellence. The features, their expression, the arrangement of the hair, the carriage of the head, and the nice chiselling of the whole, are worthy of all praise. This monument was erected in 1720 by the Duke of Buckingham, twenty years after the death of Dryden; hence it is to be apprehended that the resemblance is not very perfect. The recumbent monument of Dr. Busby is a costly and pompos production, not such as should have been erected in memory of such a master of Westminster school; and even less creditable is the recumbent figure of Dr. South, his pupil: this monument, in short, is not entitled to a place here. With the monument of Shakespeare are associated the names of Pope, the Earl of Burlington, and Dr. Mead, and from such a triad a composition in better taste might have been expected. To the statue is given a pose like that of Watteau's dancing-master. The figure is entirely destitute of dignity or appropriate expression, and the features are commonplace and devoid of language; the carving, however, of the monument is admirable. In Thomson's monument a figure of himself is seen leaning against a pedestal, holding in one hand a book, in the other the cap of liberty; the head is much too large. John Gay's epitaph on himself—

"Life is a jest, and all things show it,
I thought so once, but now I know it!"—

occupies perhaps the mind more than his monument, and even more than the epitaph beneath, by Pope. If the writings of Byron have been mischievous, can we believe that the "Beggars' Opera" has been innocent? Under any circumstances, there is nothing in Byron's monument so objectionable as this epitaph of Gay. The sculptor, Rysbrack, has been in advance of his time; his busts are well executed and full of character; and, when left to himself, he deals little with allegory, notwithstanding the florid tastes of his time. In many of its details, Roubiliac's monument to the Duke of Argyll is extremely beautiful, but its redundancy is oppressive; much more is attempted than can be carried out with its impersonations of Minerva—Eloquence, History, &c. &c.: the figures are graceful, and show how nearly sculpture and painting approach each other in feeling, the whole coinciding entirely in the taste of the French school of painting of the period. The heads resemble the family portraits of that earlier time, when it was the fashion to paint everybody like Queen Anne. Handel's monument is by no means a favourable specimen of Roubiliac; and so much is it made out *coi stromenti*, that we hear it rather than see it. It is theatrical, nay,

rather orchestral; and Handel is reduced to the level of a bustling director, rather than raised to the dignity of a great composer. The work wants solemnity; the introduction of violins and French horns is an instance of the worst possible taste. Westmacott's monument to Addison is a work of much merit; but what is to be said of the Thynne monument, on which is described the assassination of Mr. Thynne in his carriage, or of the monument by Bird to Sir Clondesley Shovel, who is presented recumbent under a tent; reminding the spectator of Louis XIV. holding a morning *levée*? Near, there is a small tablet bearing the name of Strode; it is mixed in style, but very beautiful. Carter's work in memory of Colonel Townshend, is a production of infinite beauty and originality: it is principally composed of a sarcophagus, supported by two Indians—figures as to character and descriptive accuracy not to be surpassed. We know too little of this sculptor: this work alone is enough to establish a reputation. Above the sarcophagus is a very spirited bas-relief, which has been barbarously mutilated in a manner to deprive all the figures of their heads. The monument to General Hargrave is well known as one of the most extravagant of Roubiliac's compositions, as representing Death and Resurrection; and that of Admiral Tyrrel is an expensive example of the last degree of vulgar absurdity in monumental composition, with its History, Navigation, Hibernia, and the Admiral himself rising from the grave amid clouds of marble. That of Cornwall is also a most extravagant jumble of parts, the details of some of which are spirited; but the entire composition is most unsatisfactory. We have taken leave, it will be seen, of Poets' Corner, wherein the commemorative marble is no equivalent to the poetic and literary fame of those with whose names it is associated. It is inconceivably true, that our poets and men of letters—those of them who should be held in cherished remembrance, those who have most enriched our literature—have their names recorded on memorials little more than suggestive; and in a discreditable multiplicity of cases, these monuments are the offerings of individuals. A melancholy contrast is thus afforded by comparison of these with the costly monuments erected to persons by no means entitled to gratitude and remembrance. The mere name of the limited nook, into which are crowded the monuments of men whose memory is venerated by an entire world, is more disreputable to ourselves as a nation than to them, because their fame depends in nowise upon a marble monument. "Poets' Corner!"— quaint, but significant; given rather in contempt than respect; and showing that the best sites were reserved for those who could best pay for them, while a nook was all that could be conceded to men of imperishable fame. It is much to be deplored that these sites are saleable; for the most prominent places are purchased for the monuments of persons who, how respectable soever they may have been, are not entitled to immortality in Westminster Abbey. It would not be too much to ask that the whole of the nave be devoted to the monuments of our men of genius: had that justice been done their memory which they amply merit, there were material enough to fill the entire nave with monuments worthy of them, and of a great nation. But to proceed. Pitt's monument is placed so high as to be entirely deprived of its effect by foreshortening it; it is also placed in the dark, as if consigned to obscurity by an Opposition vote; again, the principal figure is much

reduced in importance by the two figures, History (!) and Anarchy (!) by which it is accompanied. The bust of Zachary Macaulay, with its pedestal by Weeks, is a work of great purity of taste. Charles James Fox is represented falling into the arms of Liberty; Peace is reclining on his knee, and a negro is thanking him for his efforts in the cause of freedom. The figure of Liberty is ten heads in measurement, and otherwise much out of proportion. To the memory of Admiral Baker there has been erected, near these, an example of curious conception and composition, in a kind of rostral column, with a variety of quaint devices, naval and military, an example of the worst taste in classical adaptation. The monument of Sir Isaac Newton was executed by Rysbrack, whose feeling in smaller works, where the cost has been limited, is elegant, but where, as in this case, an elaborate composition is required, the work is enfeebled by a prolixity of detail. To a recumbent figure of that class which was prevalent in the seventeenth century, it is impossible to give dignity and personal importance: a philosopher may be seated, but a hero must be erect, if we are to be reminded rather of his life than his death; but in a recumbent position all depth, argument, and impressive force, are sacrificed. This is a recumbent figure; Newton leans upon his right arm, on four folios lettered—Divinity, Chronology, Optics, and Phil. Prin. Math. Above him is a globe on which is seated Astronomy, with a closed book, and in bas-relief are described the discovery of the cause of gravitation, his researches in light, colour, natural phenomena, &c. &c., in which occur some beautiful ideas, which in judicious management would have been deeply impressive, but for their association with some of the ultra absurdities of allegorical license. How deeply soever the nation felt, and profoundly deplored the fate of Mr. Percival, the fact of his murder should not have constituted the subject of his monument; but the circumstances are detailed, and even Bellingham is a principal in the composition. A narrative of this kind can yield nothing poetical; it were enough that his atrocious murder were recorded on the page of history, for after a lapse of forty years that generation that was horror-stricken by the crime, has passed away, and the work begins to be considered more with regard to sculptural excellence than as the record of a fearful crime. Too many of these monuments allude rather to the death than to the life of the persons commemorated; more is gained in monumental sculpture by holding up those that have passed away rather to our respect than our sympathy. If a man be not entitled to a memorial in Westminster Abbey as having lived an honour to his kind, he is not entitled to such distinction from merely having died a victim. The statue of Wilberforce shows the subject sitting and absorbed in contemplation. The pose is extremely quaint; it may have been habitual with Mr. Wilberforce, but when the present generation have passed away, and this is no longer remembered, the peculiarities of the work will tell as a false principle against the sculptor. Too much has here been sacrificed to characteristic identity. It cannot be denied that the subject has been one of extreme difficulty for a monumental effigy, but we submit that, with all its ruggedness, something more presentable might have been made of the figure. Chantrey's statue of Sir Stamford Raffles is also a sedent figure; it does not equal the sculptor's best works, though distinguished by many of the best qualities

of art. The features are full of thought and argument, and the work is otherwise broad and impressive. Another monument in the north aisle, by Scheemakers, is remarkable for its eccentricity and biographical detail. It is erected in memory of Dr. Chamberlain, who is recumbent on a couch, and circumscribed in a composition in which are embodied weeping cherubs, Fame, Physic, Longevity, &c.; the draperies have been very successfully studied. In the north aisle and the north transept we can instance very clearly the extreme recklessness with which these statues have been arranged. But a little reflection is necessary to show the necessity of avoiding such a contrast as is presented by the two statues, those of Fowell Buxton and of Sir William Follett, but as these sites are entirely determined by their cost, nothing in the present state of things can be done to remedy the evil. Thrupp's statue of Fowell Buxton is entirely overpowered by that of Sir William Follett, by Behnes, which as regards stature belongs to another series. The one figure looks half the size of the other. This is not only destructive of all effect, but a great injustice to sculptors who must submit to have their works destroyed by comparisons which could be so easily avoided. The statue of Sir W. Follett is a work of infinite grace and elegance; the features are composed and expressive, and there are no accessories to detract from the individual importance of the figure. This part of the abbey contains some of the best of the monuments; still, many are overcharged with unintelligible allegory; but the art is of a class superior to that of earlier works which we have noticed. Flaxman's statue of John Kemble as Cato, is not such a production as might have been expected from a man of such transcendent talent; but Flaxman was so great in bas-relief composition, that we are dissatisfied with anything in any other form short of great excellence. This statue is stiff and heavy, the drapery is too sketchy, and the whole looks unfinished. Chantrey's monument to Horner, although containing so much that is admirable, is not equal to the reputation of the sculptor; on the contrary, the statue of Sir John Malcolm by the same artist, is one of the finest statues of modern times. The commanding pose of the figure, the modelling of the limbs, the expression of the features, in short, the entire work, is beyond all praise. The proximity of such a work is disadvantageous to others near it; not only those of other sculptors, but also those of Chantrey himself. Bacon's monument to General Hope is a production of much elegance: the composition is principally an Indian woman weeping over a sarcophagus, with allusions to colonial government. The statue of Sir Robert Peel, by Gibson, is one of the last that have been placed. This statue in classic drapery, strongly evidences the predilection of this artist in favour of the antique. This is perhaps the most purely classic portrait statue we have; and it is probably the last of this kind that will be executed. The statue of the Marquis of Londonderry wants spirit, character, and language; and Chantrey's Canning is meagre and unsatisfactory, in comparison with the statue of Sir John Malcolm, and even inferior works. In the north transept, and near these works, there are three remarkable monuments,—those of Lord Mansfield, of the first Earl of Chatham, and the composition in memory of three persons—Lord Robert Manners, Captains Bayne and Blair, who were killed in one of Rodney's engagements: these are very costly and imposing

monuments; but, like so many of the best works in the Abbey, they are unfortunately placed. As we propose noticing a few of the works of St. Paul's, we cannot give more space to those in the Abbey. It may be understood that the monuments in St. Paul's are all modern; and they are principally statuesque and symbolical compositions. The observations which we have made on the subject of arrangement and disposition in the Abbey, apply also to St. Paul's. In all similar edifices there are dark and sombre spaces unfit for the exhibition of sculpture; if these remained unappropriated to the last, nothing could be said; but we find comparatively well-lighted spaces unoccupied, while sculptural works of merit are placed in the dark. Near the north entrance, Westmacott's Lord Duncan is one of the artist's best figures, although the drapery is heavy, and the lower limbs want relief; and in the Earl of St. Vincent, by Baily, the head is very much too large; but near the same entrance, the monument by Hopper to General Hay, who was killed at Bayonne, is one of the most remarkable of its class for grave absurdity. The General is seen falling into the arms of a nude athlete, near whom stands a soldier in an attitude of grief; while in the background the troops are advancing to the charge. Of this monument it was remarked by an old Peninsular soldier who was present at the action in which the General was killed, that the incident did not fall out "in that way,—there was no such naked man as that to help him." In the memorial of Picton, Valour is represented by an Ajax-like figure, on whom is leaning Genius, represented by a youth with wings. What a personification of Genius has to do in a work of this kind it is impossible to say. How much more sensible had been a statue with a simple record of the services of this brave man? Rodney's monument, by Rossi, is a work of great excellence;—it shows history and fame discussing the merits of Rodney; but these figures do not in anywise detract from the principal. This statue takes rank in sculpture, with that in painting, in which are classed Sir Joshua Reynolds's portraits: it was erected at a cost of six thousand guineas. In Baily's statue of Sir Pulteney Malcolm, a drapery in the form of a cloak is introduced; this, we submit, enfeebles the figure: in testimony of its superfluity, we need only point to the statue of Rodney, or to others in Westminster Abbey. The cloak has been dragged into sculptural composition *ad nauseam*; we hope it is the ultimate rag of draped composition, and that we have seen the last of it. It is introduced in Campbell's statue of Lord George Bentinck, and in other late works, and generally the persons so represented have never been seen in such attire—but the real reason for its introduction is that the realisation of the figure without such an auxiliary is very much more difficult. Again have we to speak of Flaxman, and this time as the author of the monument of Sir Joshua Reynolds. It is much to be regretted that Flaxman should have ever touched round sculpture; for having seen his "Satan" at Petworth we have seen his best work in this department of Art. This statue of Reynolds had been an unexampled opportunity for a display of power in round composition if he had possessed it, but the figure is mean and unimpressive. The head is too large, and in dealing with the features it had been enough to have presented that version of them, which Reynolds himself has left. The semi-nude statue of Sir William Jones,

by Bacon, is a remarkable work, but the drapery supersedes the figure; the head and the intelligence with which the features are endowed constitute a fine study. The figure of Dr. Babington, draped in the robes of a doctor, is remarkable for its chaste simplicity. The work is by Behnes, and in its realisation no more has been attempted than has been most felicitously carried out. One of the windows in the south transept is partially darkened by the monument of Abercrombie, who is seen falling from his horse into the arms of a Highland soldier. It is not a work of merit, but the condemnation of any piece of sculpture to such a place is an exercise of power which ought not to be permitted to abide in the hands of those who thus abuse it. The monument of Sir John Moore, by Bacon, is a striking composition, but it reminds the spectator too immediately of one or two ancient versions of the entombment. Personifications of Valour and Victory are lowering the body into the grave, while the genius of Spain plants the standard of Conquest over the body. We are thus reminded rather of the death than of the life of the man in which there was incident enough for historical bas-reliefs. Baily's statue of Sir Astley Cooper presents a pose something like that of the portrait by Lawrence, but the head cannot be compared in expression with that work, nor is there equal firmness in the attitude. A striking example of the misapplication of classic treatment is shown in the statue of Captain Burges, who was killed at the battle of Camperdown. The figure is nude, and in the act of receiving a sword from Victory; it is also accompanied by allegorical designs allusive to defeat and captivity. At the time in which this figure was executed we cannot tell how it was regarded by the profession, but a nude figure, as a portrait of a captain in the navy is, we trust, the very last thing that would be thought of in these days. The work is by Banks; but Bacon in his statue of Dr. Johnson in the north aisle has committed the same absurdity. It would almost appear that in representing the Hercules of literature, the sculptor has had present in his mind the Faruise edition of Hercules, the son of Jupiter. Reynolds in his portrait of Johnson has expressed deep thought, and has otherwise strikingly portrayed the character of the man. Even when every allowance is made for the difference of working from the life as for a portrait, and working from a *post mortem* mask, or from memory, we still think that more might have been made of the head. Flaxman, in his monument to Lord Nelson, yields to the taste of the time in the introduction of Britannia, and the British lion, with allegorical representations of the North Sea, the Nile, the Mediterranean &c.; one hand of Nelson rests upon an anchor stock, which terminates in a coil of cable, and from the other shoulder of the figure hangs a heavy cloak concealing the loss of the arm: this is assuredly an injurious addition, as in comparison to the mass of drapery the figure becomes small. This composition is placed in the nave, and is lighted better than any other work in the cathedral. In Rossi's monument to the Marquis Cornwallis as Governor-General of Bengal, the Marquis is presented wearing the robes of the garter and placed upon a columnar pedestal with personifications of British empire in Europe and Asia, of the rivers Begareth and Ganges, but like all similar arbitrary creations it would be impossible to interpret correctly the signification of these figures without a key to the intentions of the artist. In the per-

sonification of Asia there is much elegance. Chantrey's bas-relief to the memory of General Bowes is an example of the recklessness with which monuments are placed by the authorities. The composition is a bas-relief representing General Bowes leading the storming party against the forts at Salamanca. Like every work by Chantrey it is worthy of a good place, but it is placed so high as injuriously to foreshorten the figures. But it is not necessary with so little satisfaction to pursue this inquiry further. It is a matter of congratulation that of late years sculpture has advanced so rapidly among us. We do not mean the taste for sculpture; sculptors have laboured with honour to themselves, despite meagre patronage, but on the other hand it is to be deplored that there is no committee of taste constituted of men of some education in Art, above intrigue, prejudices and partialities, who should have a voice in the examination of designs for public monuments, and to whom should be entrusted the selection of sites for public works: then, and not until then, may we hope to see justice done to public monuments according to their merits. It is altogether unworthy of England that the ultimate tribute which she pays to one of those of her children whom she has delighted to honour should be denied a place in her temple of fame, in default of the payment of a sum of TWO HUNDRED POUNDS.

ART IN CONTINENTAL STATES.

PARIS.—The demands for space at the "Palais de l'Industrie" are very numerous, and exceed greatly what was expected; the Department of the Seine, which in the exhibition of 1849 had 2850 exhibitors, has sent in for that of 1855, 6248 applications for space. Foreign countries also are not behind-hand, so that appearances are in favour of a splendid show of artistic and manufactured works. The painters, sculptors, &c., are also busy doing their utmost to meet worthily the invitations of the government.—We have to announce the death of several artists; among them that of Duval de Camus; he was a painter of considerable merit in the *genre* style, and small portraits; he is one of the French artists who has been the most reproduced by lithography and engraving; he was much beloved by his contemporaries, being of a kindly liberal nature; he lived retired as Mayor of St. Cloud, where his *atelier* often united the artistic celebrities of the capital; he was a member of the orders of the Legion of Honor and of Leopold. Adrien Guignet has also been cut off in the prime of life; his style of painting resembled, in some respects, Salvator Rosa's; he was a clever artist, and a powerful colourist; a painting by this artist is in the collection of her Majesty. Prosper Bacciet, another artist of talent and a constant exhibitor at the annual *salon* in Paris, is also among those who have been taken away; he painted principally oriental scenes, figures, and landscapes. To these we must add, M. Van Tenna, president of the "Comité central des Artistes Industriels." This gentleman, although not an artist by profession, deserves mention here as an enthusiast in Art, and a clever administrator, well versed in the knowledge of the good to be derived from it. Paolo Tosehi, the celebrated Italian engraver, is also dead; he was associate member of the Institute, having succeeded his celebrated compatriot Longhi.—The portion of the Louvre destined for the exhibition of paintings of 1855, will be completed in time for that purpose, and will offer to foreign nations an idea of the grand appearance that building will have when finished. The northern portion will only be completed by the end of the year.—The *plafond*, executed for the bedchamber of the Empress by M. F. Benon is now finished; it is in the style of Boucher. The subject represents Flora sending to earth by one of her beautiful messengers the rose named "La Reine Hortense;" groups of nymphs, children and flowers, beautifully executed, accompany a medallion of the mother of the Emperor; it is a work of merit.—The statue of the Emperor, executed by the Comte de Nieuwerkerke, has been erected in the principal place of *Napoléon Vendée*.

WOOD ENGRAVING. F. BÜRKNER, OF DRESDEN.

It is a very characteristic feature of arts and manufactures, as well as, unfortunately, of society, at the present day, that on all sides there is a striving to usher something into the world in such a guise as shall cause it to seem of another and higher class than that to which it really belongs.

To achieve an unexpected result with uncongenial means, always seems a grand desideratum. Surprise is thus excited; and the amount of wonderment called forth becomes at last the standard of success.

Each natural production employed by the skill of man has its own peculiar attributes; and cotton, wool, stone, or dull lead possesses each some quality of its own which, after all, neither flax nor silk can offer: which neither the finest marble nor the noblest metal is able to supply. Yet wool is not the less valuable because it is without the gloss of silk; nor lead as being less hard than gold. Thus each art, and each department of Art, has its own province assigned it, and *therein it should remain*. It is as much an encroachment when water-colour tries to work itself up to look like oil painting, as when a temporal potentate invades, in order to annex, the territory of his neighbour.

The rage, however, for a certain artistic sleight of hand, has seduced many a one to endeavour to attract attention by overleaping his lawful boundary, and by attempting to scale forbidden heights. A genuine, a right feeling for Art, will never encourage this. The true musician would much rather hear a fantasia performed on the four strings of a violin than on one, and would also like better the instrument's legitimate tones than any others it might attempt to imitate. Why should we not be content with the exquisite freshness, the bright transparency, which water-colour, and only water-colour, can give, without striving after the "force" belonging to a large canvas? Yet it is not continued attempts to reach still greater excellence that we deprecate, but the pursuit of "progress" in a false direction. Never, whether the object to be perfected be an art, a flower, or a manufacture, should its original attributes be lost sight of. We may not endeavour to make it put off or belie its original nature: a poem is not to give, with the description of a battle, the sounds also of the fray; and as to a black rose, instead of being a triumph for the horticulturist, it is rather an abortion and an abomination.

Such aberrations, it may be said, are useful inasmuch as they stimulate exertion, and thus lead to unlooked-for results; just as the pursuit of alchemy and the philosopher's stone, caused many a hidden wonder to be revealed.

The defence only shows that here also, as in

all evil, there is a certain modicum of good. But we oppose the tendency as being false in principle, vicious in its consequences, and therefore pernicious in its results. And it behoves us the more to keep this in view, because such bias shows itself whithersoever we may turn:

It has often struck us, how much this is the case with modern woodcuts. Those of the present day have lost all the characteristics which were once, and still ought to be, an essential part of their very nature. They are no longer confined to a certain simplicity of

subject, representing it with bold lines, clearly and plainly. The drawing is now complicated, and it must have "effect." Those qualities for which wood was chosen instead of metal, are not regarded; and the peculiar features which each one sought in the woodcut we should now look for in vain. Formerly, when the wooden block was taken instead of the copper plate, the two substances being so different, the artist adapted his work to the new material. The wood had properties which the metal had not, and his aim was to profit of, not to bend them to another opposite purpose. The new appliance of a wooden block was a boon to him, and he accepted it as such. Not only could the drawing be printed off as easily as type, and side by side with it, but to work wood was itself an easier process, and hence the woodcut print was producible at comparatively small cost. This circumstance—the smaller cost in coin and labour—was considered no unimportant advantage attendant on the new process. If, however, the woodcut is to imitate an engraving, such advantage can no longer exist; not at least in the same degree as might be the case if the proper province of the woodcut had been defined, and the boundary line which separates it from engraving were strictly observed.

There is something very contradictory in the mode of proceeding with regard to woodcuts in this country. We seek for, and purchase at high prices, those productions of the old artists who raised wood-cutting to its fitting place as an Art: productions, be it remembered, that are admired for the very qualities of which in modern woodcuts there is no trace. We assert them to be masterpieces; yet we do not quit our road to strike into the path that led to such excellence. Nor will it be otherwise until a better acquaintance with the material used causes a just appreciation of its capabilities: the work will then be loved for its own sake and its own merits; an honest pride will be felt in the calling, and there will be no longer a foolish striving to elevate it to spheres where it has no claim to enter.

A German artist, with whose career and with whose works we have been made acquainted, seems to us to have kept the higher aims here advocated steadily in view; carefully avoiding those allurements by which, as we think, so many have been led astray. As in adversity those qualities are often developed which give most strength to our moral being, so too it is not unfrequently the case that the very difficulties which a seemingly unpropitious fortune flings in the way of the acquirement of an



in our architecture, in our manufactures, in Art, in music, and in social life: each attempts something more than what is its legitimate scope; and thus a false seeming meets us at every step we take.

Art, eventually prove aids to which much after-efficiency is owing. This is strikingly manifested in the career of F. Bürkner, of Dresden; and as there are many circumstances of his artistic life which are interesting, we shall here combine a biographical sketch with those remarks which it was at first our purpose to give on his works alone.

Bürkner was born at Dessau in 1818. When the time came to choose a calling, he at once declared for a soldier's life, and determined to enter the cavalry. But as this was not possible, he began to qualify himself for a horse-breaker or riding-master. Becoming disgusted with the treatment he received from those above him in authority, he resolved to be an artist, having partly been led to this determination by an exhibition the Art Union of his native town had opened; and the sight fully awakened all those feelings which, never quite dormant, had occasionally showed themselves in the drawings and sketches of his leisure hours. A chance incident determined the particular direction his artistic turn should take. His father was Director of Police; and having once showed his sous a counterfeit seal of his own bureau, cut in wood, which having been discovered in time was seized by the authorities, the elder boy took a fancy to imitate it. The attempt succeeded beyond expectation; and although this first work was unrelentingly ordered to be thrown into the fire, still the younger brother had been a witness of the other's success, and the impulse was given to proceed in the same direction. From this moment he became a cutter in wood. The embryo artist, undirected, unaided, not knowing himself what it was he sought, but groping about, as it were, in the dark for some object to serve as guide, had now an aim. His box of bricks furnished him with wood-blocks, and the machine for stamping papers in his father's office was his printing press. At first, of course, the simplest forms only were attempted, copied from picture-books: the instruments used were also very primitive, being merely the ordinary pocket-knife of a school-boy. His father seeing his success, favoured this bias, and gave him a set of instruments, of the coarsest sort, however, such as were used in cutting the patterns of the paper-hangers' blocks. Yet with these he copied very fairly old cuts of Schanflin, Beham, and Dürer, which his drawing-master placed before him. It is perhaps owing to his having been obliged, for want of tools and instruction, to confine himself to the simplest subjects for a long time, and thus learn to produce a correct and careful outline even under disadvantageous circumstances, that the works of his riper years show their chief excellence.

But his wish was to be a painter; and as in his native town no one had more idea than himself of the preparation that was necessary for such a career, he set off on foot for Dnsseldorf in November, 1837. The schools were full, but his attempts in wood-cutting awakened an interest in the youth, and he was soon placed in Professor Sohn's school of painting. For two years he studied with diligence, yet his old favourite pursuit was not neglected. He copied more difficult pieces of Dürer and Holbein; and, pleased with his efforts, two artists made original drawings for him which he was to cut in wood. This was indeed an encouragement; and with redoubled zeal he applied himself to his work.

While at Dnsseldorf he lodged in the house of a carpenter; a man it would seem of superior skill in his handicraft, and this chance circumstance proved of no small importance in Bürkner's after life. For in the carpenter's workshop he obtained an intimate acquaintance with the material on which he later was to work: in handling that material he also used instruments unknown to him before, and when these were insufficient for his purpose, he invented new ones. That simple workshop proved a good school for him, contributing perhaps as largely to his artistic education, as the copies from the living model or the lectures of the professors. Indeed it has often occurred to us that one especial prerogative of genius seems to be the gift of turning every chance incident to good account.

It was at this period that the brothers

Wigand, the Leipsic publishers, undertook the illustration of the "Niebelungen Lied," and obtained for this purpose the assistance of Professors Hubner and Bendemann. Our young artist was now to show what he could do: he, who had never once seen the operation of wood engraving, or even a wood engraver, who had only his clumsy self-invented instruments, and as to the use of a burin had not even the most

remote idea of such a tool; he now, all at once, was to make his appearance before the public. But diligence and devotion to his work conquered every difficulty, and to his great astonishment his first attempts were actually accepted. His success as well as other circumstances determined him at once to choose this department of Art as a profession. He had now become acquainted with other engravers—Ruzelmann,



Vogel, Kretschmar—all occupied with the illustrations of the "Niebelungen," and for the first time he was aware of the awkward clumsiness of his own manipulation. In order to acquire the technicalities of his art, he worked under the direction of Ruzelmann, in Berlin, and, strangely enough, he found more difficulty in accomplishing a given task with the fitting instruments, than he had done with the

clumsy tools at his disposal hitherto. Commissions now came in plenty; the much loved painting though pursued at every leisure moment, was forced into the background, and new connections and new duties soon obliged him to give it up entirely. Bürkner in his turn became a teacher; young artists placed themselves under his direction, and finally urged and encouraged by the booksellers of Leipsic, he



founded in 1846, a school for wood engraving, and was by one consent chosen as its head.

We have thus followed the career of our artist up to that moment when he was placed in a position to pursue a course of his own; when he no longer found himself obliged to adopt that one which circumstances prescribed. The training he had gone through was good of its kind; and it was wholesome. Few men perhaps came so well

prepared for the particular work to be done, as was here the case with Bürkner. The difficulties he had met with in his own short-comings, admirably fitted him to be a guide to others. Few also had begun their career as wood engravers with such a store of artistic acquirements. He from his outset had seen only the best models: the studies made generally for a higher department of Art were, in his case,

brought to bear on the production of a good woodcut. Thus equipped, let us see how the "inner man" profited by his past experience, and to what purposes he employed his success: whether his school was really an "academy," or if he turned it into a mere factory for furnishing the supply to an increasing demand? let us see the view he takes of Art, and of his art in particular; let us discover whether he looks on it as a mere money-making speculation, or whether he considers the artist—the initiated one—imperatively called on to disseminate only what is good and genuine; not to pander to a corrupt taste, but heartily to strive for its elevation and improvement?

Bürkner had remarked that although the number of wood engravers was greatly on the increase, there was notwithstanding a very perceptible scarcity of such as had received an artistic education. Of those well skilled in the technical part of their profession he found engravers in plenty; but very few who were able to copy exactly and *practically* on the block the drawing they were afterwards to execute. For the artist generally makes his design on paper, and it is rare to find one who likes to, or indeed can, transfer his conception at once to the wood. *It was the knowledge required for the preparatory process, before the actual work of engraving begins, of which he found the greatest dearth.* Now it was just this initiatory work with which his own early education had made him well acquainted. The circumstances that influenced his development had led, or rather forced him to the practical, artistic side in the exercise of his art. He had learned the importance of such education, and the high advantage it afforded its possessor. He felt that this was the grand desideratum for all those who exercised his profession; but he was aware too that it was the one thing least often found. This deficiency could not be remedied by merely pointing out the evil. Some one must undertake to do what hitherto had been left undone. But who, it might fairly be asked, with a training to qualify him for this task, would renounce the honours to which he might surely look forward, and become a teacher in order to show others the way to excellence and fame? Who would be willing, after having passed through the drudgery of apprenticeship, and when the long-sought skill was at length attained, to give up the golden leisure which as master-craftsman he possessed?

Bürkner determined to do so. It was not that his sight had grown dimmer, or his hand less steady, or his pleasure in wood-engraving become less. His love for his art was in nowise diminished; on the contrary, it was the great love he bore it which impelled him to the sacrifice. On looking back upon his own career he could not but perceive that he, above most men, was specially fitted to do the business which there was such need should no longer be neglected. The seemingly adverse circumstances of his early career had opened to him ways for instruction, of which it was absolutely necessary others should profit. Here was a wide field of usefulness for him to enter upon; and with nought of selfishness, but with a total negation of self, he with all his energy set to work where he could be of most use. Not only was a high sense of duty shown in acting thus, but a true workman-like feeling; the feeling which inspired those good workmen of past centuries, who loved their work for its own sake alone. This was acting in the true spirit of an artist.

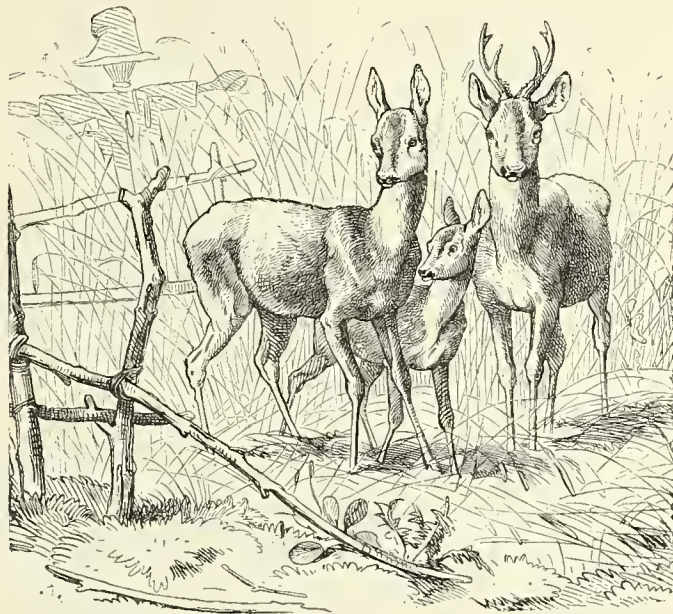
There are two things which Bürkner has always kept steadily in view; first, to awaken a taste for Art in the people, to direct and improve it by furnishing the most artistic adornment possible, even for the most ordinary literature; and, secondly, by means of single, large, purely artistic works to obtain for wood-cutting a higher rank than it now holds, to win a fitting station for its peculiar excellencies, and to cause its productions to be valued again as genuine works of Art.

That the first of these projects has been fully and worthily carried out there are proofs in abundance. The "Jugend Kalendar," projected by Bürkner, and continued for eight successive years, affords one of the most charming speci-

mens of the way in which he sought to realise his purpose. Where yet have we seen a book for the young in which such genuine Art and such excellence in execution may be found united? Then again, the "A. B. C. Buch," of Reinick, the "Ammenubr," and a number of children's books, the illustrations of some also designed by him, published at Leipsic and Breslau. Many of these, from the "Jugend Kalendar" especially, have been copied *by dozens* into juvenile works

published in England and America; and one of the most successful of these (English) publications—one received with unbounded favour by the public and the press—is filled from one end to the other with fac-similes of Hübner's work.

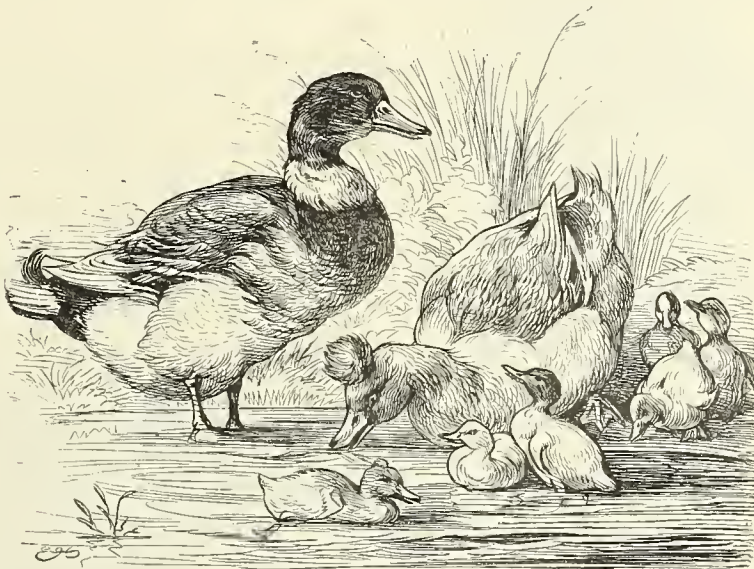
These very illustrations have already given a quite different character to such works. The original drawings, having in many instances been furnished by the first masters, the composition, though ever so simple, is still artistic; there is,



too, a correctness of outline, especially in the human figure, which obliges the English artist, whose illustration appears on the same page, to pay more attention to proportion than he had done before.

Here is another proof of the vital power of the "good." It is never lost, let it fall on what soil it will; and though it may not spring up and blossom quickly, it is, nevertheless, sure at some future time to bring us fruit. It is really often wonderful how, when a good principle has been put in action, a result will show itself after

long years, in some distant quarter where no person had once thought of looking. So in the present instance do we see the good which one man contemplated for his own country, becoming, by a strangely circuitous road, a benefit never calculated upon to other distant lands. The truth is, whatever is innately good, has an expanding, generating, vivifying power. What is good is an entity; it has being, it has an existence, and goes on existing; and hence, perceptibly, or imperceptibly, stands in connection with all around, exercising in its degree, the



influence which all existence reciprocally causes to be felt.

Such is the beauty and the marvel of good words and good actions: their range is absolutely without bound, and is incalculable: no man can tell whither they may not reach.

Thus unconsciously has Bürkner been carrying out his project on a wider field than he ever meditated. He is raising the standard of such works in England as well as in Germany; and if Mr. Adley (of Bond Street) continues furnish-

ing our little ones with those exquisite picture-books he has given them lately, there must be an end for ever to the paltry prints we used to see, for even the child of ten years old will have learned to discard them.

The larger number of these, as well as of the other greater works, were all drawn and corrected by Bürkner himself. He was, moreover, the originator of many of them. Of the most indeed, it may be said he was the indirect cause of their springing into existence. For the

circumstance that the Dresden artists had now an opportunity offered them of having their works satisfactorily cut in wood, and that too under their own eyes, was an inducement to many to execute drawings which otherwise would never have been commenced. In this wise the works above mentioned were called into life, as well as Rethel's "Todten Tanz," the "Balladeu Buch," and others.

It is also a merit not to be overlooked, and one for which the public owe Bürkner many thanks, that by the impetus he gave to wood-engraving such men as Professor Richter, Hasse, &c., were induced to employ their genius as illustrators. Professor Richter's exquisite drawings first attracted attention to Dresden: but it was especially the good feeling and intimate connection existing between Bürkner and the artists of this city, which before long caused the "Dresden School" to be spoken of whenever reference was made to the art of wood-engraving in Germany.

Gaber, who has become no mean rival of Bürkner, was a long time his pupil. The talent of many a striving youth has Bürkner fostered, and, with his thoughts always directed to one aim, he has led it on till proficiency was attained in designing or engraving. He never allowed himself to be deterred by the thought, "But am I not training up competitors?"—he only told himself, "You are furthering Art."

Of the larger works which he himself has executed, we may mention that important one, part of which we give here: "The Corpse of Siegfried transported to Worms," which Professor Schuorr von Carolsfeld designed at Bürkner's particular instigation. It is a production of which—and we say it advisedly—Dresden has reason to be proud. Here we see the true province of wood-engraving. The more we examine this fine woodcut the more numerous are the excellent qualities we discover in it. The execution, as such, is admirable: but we

bestow yet greater admiration on the treatment and handling of the work; nor do we hesitate to assert that without such a thorough artistic education as Bürkner has received, would he have been capable of achieving it. Here is not mere skilful manipulation: there is right "feeling" betrayed in the adaptation of a different treatment to different parts of the picture.

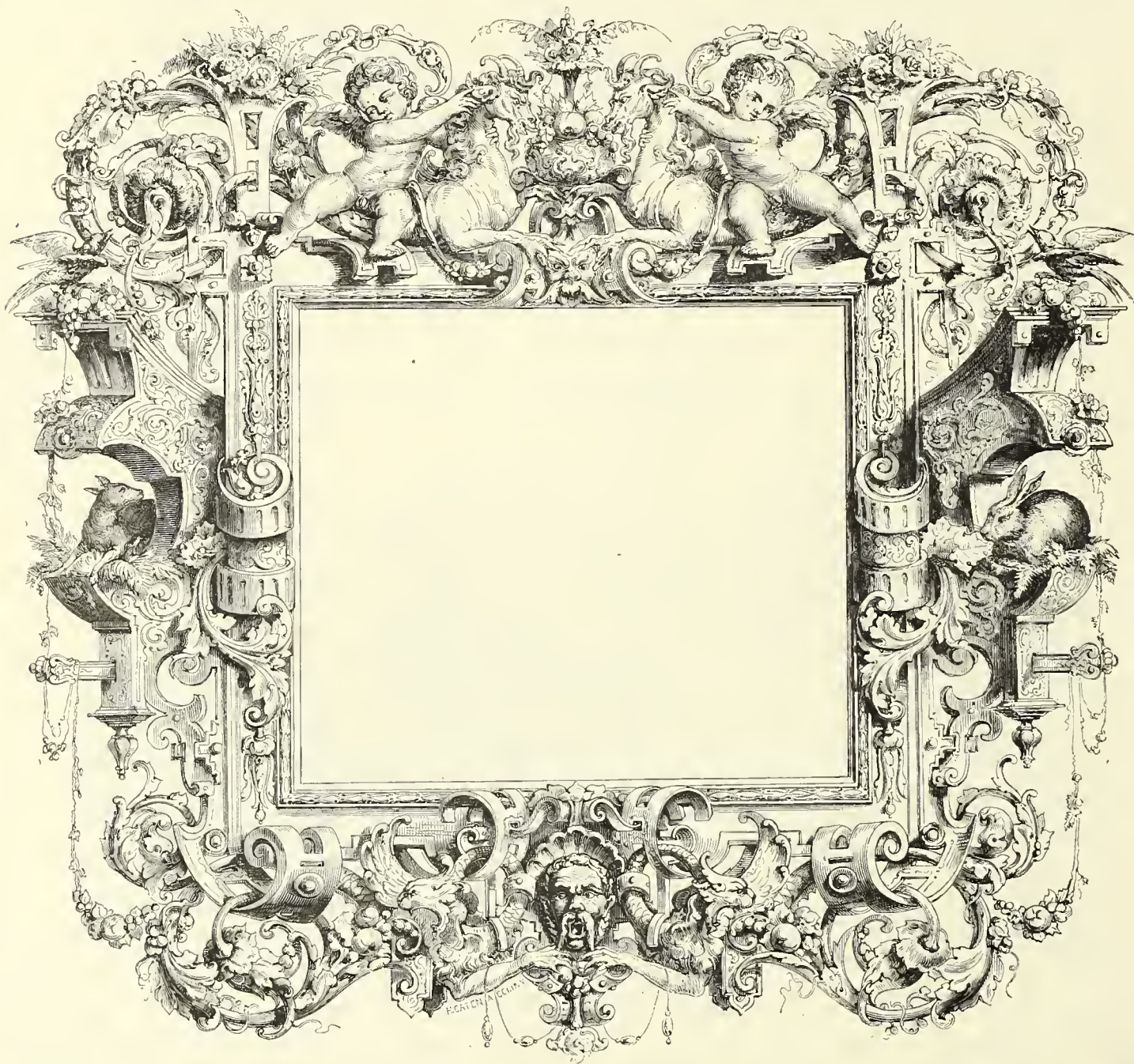
Besides this he undertook another considerable work, "Die Bibel in Bildern," after designs by Schnorr; also a copy of Holbein's old Testament, published at his own expense. Rethel's "Dance of Death" is well known in England. The various hornbooks, calendars, prints of animals, especially of birds, after Hasse, illustrated songs and ballads, large figures, engravings, in short, of every description that have issued from his atelier, have tended to found the reputation of the Dresden school, and to place it on a level with any of its contemporaries. C. B.

WOOD CARVING FOR BOOK COVERS.

WE have been supplied with the appended

wood engraving by M. Armengaud, of Paris. It cannot fail to be acceptable to our readers, not only as a very beautiful example of the Art, but as a suggestive design, which may be profit-

able to many. It is engraved from a book-cover, carved in box-wood, but we are not aware of the source from which it has emanated. It appears to us, however, that several of our Art-



manufacturers may with advantage borrow from it, and it is with this view we publish it. It is

by the study of good models that excellence is to be attained; hereafter, it will be our business,

more especially than it has of late been, to supply examples of unquestionable worth.

THE DOMESTIC MANNERS OF
THE ENGLISH

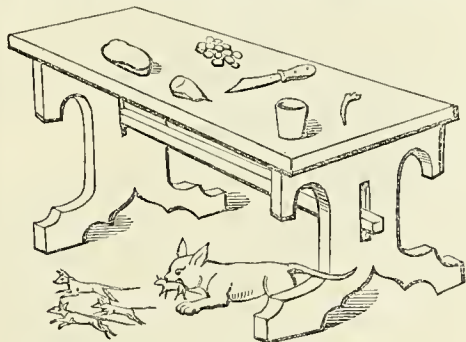
DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

XVII.—HOUSEHOLD FURNITURE.—THE PARLOUR.—THE
CHAMBER.

As social peace and security became more established in the country, people began to be more lavish in all the articles of household furniture, which became much more numerous during the period of which we are now treating. It also went through its fashions and its changes, but in the progress of these changes it became less ponderous and more elegant. Until the middle of the sixteenth century, and perhaps later in some parts of the island, where social progress was slower, the old arrangements of a board laid upon trestles for a table still prevailed, though it was gradually disappearing; and, although the term of "laying" the board in a literal sense was no longer applicable, it has continued to be used figuratively, even to our own times. Richard Kanam, of Soham in the county of Cambridge, whose will was proved so late as the 12th of April, 1570, left, among other household furniture, "one table with a payer of tressels, and a thicke forme." The first step in the change from tables of this kind appears to have been to fix the trestles to the board, thus making it a permanent table. The whole was strengthened by a bar running from trestle to trestle, and ornamental wood-work was afterwards substituted in place of the trestles. A rather good example of a table of this description is given in the accompanying cut (No 1),

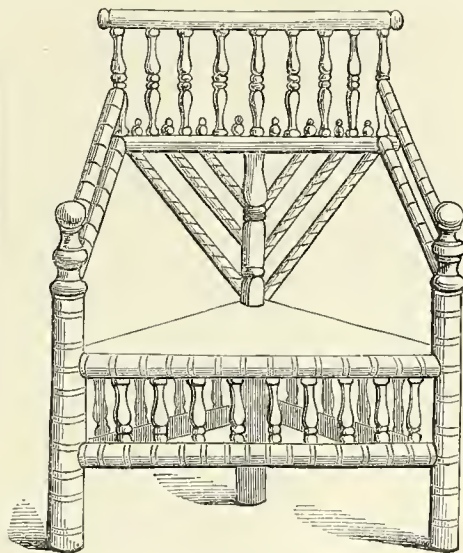


No. 1.—TABLE OF SIXTEENTH CENTURY.

taken from that well known publication, the *Stultifera Navis* of Sebastian Brandt. This, however, was a clumsy construction, and it soon gave way to the table with legs, the latter being usually turned on the lathe, and sometimes richly carved. This carving went out of use in the unostentatious days of the Commonwealth and the Protectorate, to make way for plain table legs, and it never recovered its place.

We have seen already that in the latter part of the previous century, in the chairs and stools, the joinery work of Flanders was taking the place of the older rude and clumsy seats. This taste still prevailed in the earlier half of the sixteenth century, and a large proportion of the furniture used in this country, as well as of the earthenware and other household implements, during the greater part of that century, were imported from Flanders and the Netherlands. Hence, in the absence of engravings at home, we are led to look at the works of the Flemish and German artists for illustrations of domestic manners at this period. The seats of the description just mentioned, were termed joint (or joined) stools or chairs. A rather fine example of a chair of this work, which is, as was often the case, three-cornered, is preserved in the Ashmolean Museum at Oxford, where it is reported to have been the chair of Henry VIII., on what authority I know not. It is represented in our cut (No. 2). These "joined" chairs and stools were laid aside for furniture of a more elegant form, which was used during the reign of Elizabeth and her immediate successors, and of which examples are so common that it is hardly necessary to give one here. This

fashion appears to have been brought from France. An example of rather peculiar style is given in our cut (No. 3.) taken from a picture



No. 2.—HENRY VIII'S CHAIR.

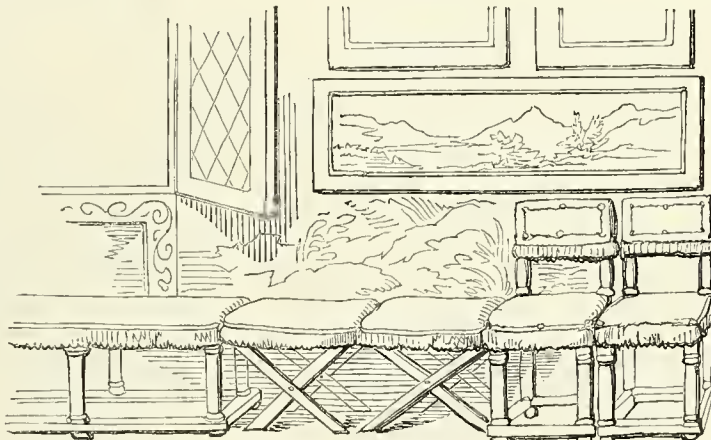
executed in 1587, representing Louis de Gonzagues Duke of Nivernois.

Hitberto the cushions were merely adjuncts to the chairs, but by another advance in convenience the cushion was soon made as a part of the chair or stool, which at the same time became simpler in form again. Our cut,



No. 3.—CHAIR OF DUKE DE NIVERNOIS.

No. 4, taken from one of the prints of Abraham Bosse, dated in 1633, represents the general



No. 4.—STOOLS AND CHAIRS OF THE AGE OF CHARLES I.

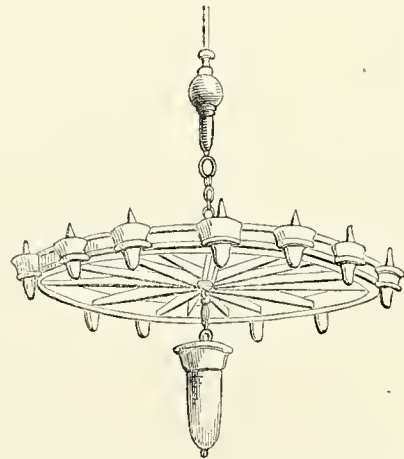
character of the chairs and stools used in France at that date, as they are represented in the works of this artist, and also the manner in which they were arranged round a room when not in use. On the left appears the end of a cushioned bench, which was generally of the length of two or three stools, and appears as a common article of furniture. Among other articles of furniture now introduced was the couch, or, as we should call it, the sofa. This was called, in the age of Shakespeare, a day-bed, and appears to have been in some discredit, as an article indicating excess of luxury. Large cupboards, usually termed court-cupboards, and often very richly carved, were now in general use, for containing, under lock and key, the plate and other valuables. In allusion to the carvings on these cupboards, which usually consisted of faces more or less grotesque, and not very artistically executed, Corbet, in his *Iter Borcale*, speaks of a person—

With a lean visage, like a carv'd face
On a court-cupboard.

The sixteenth century was especially the age of tapestries, and no gentleman could consider his rooms furnished if they wanted these important adjuncts. They were now elaborately worked into great historical pictures, sacred or profane, or mythological or other subjects, to suit the varieties of tastes. Sir John Elyot, in his "Governor," reminds his readers that "semblable decking oughte to bee in the house of a noblemanne, or man of honoure; I meane concerning ornaments of hall and chambers in arras, painted tables, and images concernynge historyes, wherein is represented some monument of vertue most cunningly," &c. At the

commencement of the seventeenth century this practice was already beginning to go out of fashion, and it was not long afterwards that it was entirely laid aside: and the walls were again covered with panels, or painted or whitewashed, and adorned with pictures. In our last cut, of the date of 1633, we see the walls thus decorated with paintings.

The rapid social revolution which was now going on, gradually produced changes in most of the articles of domestic economy. Thus, the old spiked candlestick was early in the century

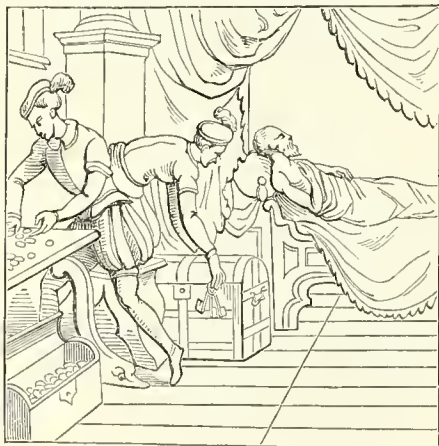


No. 5.—A CHANDELIER OF THE SIXTEENTH CENTURY.

superseded by the modern socket candlestick. The chandelier represented in our cut, No. 5, taken from one of Albert Durer's prints of the

Life of the Virgin, published in 1509, in its spikes for the candles and its other characteristics, belongs to a ruder and earlier style of household furniture, and has nothing in common with the rich chandeliers which now began to be used.

The parlour appears in the sixteenth century to have been a room, the particular use of which was in a state of transition. Subsequently, as domestic life assumed greater privacy than when people lived publicly in the hall, the parlour became the living room; but in the sixteenth century, though in London it was already used as the dining-room, in the country it appears to have been considered as a sort of amalgamation of a store-room and a bed-room. This is best understood from the different inventories of its furniture which have been preserved. In 1558, the parlour of Robert Hyndmer, rector of Sedgfield, in the county of Durham, contained—"a table with a joined frame, two forms, and a carpet; carved cupboard; a plain cupboard; nine joined stools; hangings of tapestry; and a turned chair." In the parlour at Hilton Castle, in the same county, in 1559, there were—"one iron chimney, two tables, one counter, two chairs, one cupboard, six forms, two old carpets, and three old hangings." In 1564, Margaret Cotton, a widow of Gateshead, had in her parlour,—"one inner bed of wainscot, a stand, a bed, a presser of wainscot, three chests, a Dantzic coffer," a considerable quantity of linen and cloth of different kinds, and for different purposes, "tallow-candle and wood dishes, a feather bed, a bolster, and a cod (pillow), two coverlets, two happings (coverlets of a coarser kind), three blankets, three cods (pillows), with an old mattress, five cushions, a steel cap, and a covering, a tin bottle, a cap-case with a lock." In the house of William Dalton, a wealthy merchant of Durham in 1556, the parlour must have been very roomy indeed to contain all the "household stuff" which it holds in the inventory, namely, "a chimney, with a pair of tongs; a bedstead close made; a feather bed, a pair of sheets; a covering of apparels; an 'ovese' bed; a covering wrought of silk; a cod (pillow), and a pillow-ber; a trundle-bed, a feather bed, a twilt (quilt), a happing (coverlet), and a bolster; a stand-bed, a feather-bed, a mattress, a pair of blankets, a red covering, a bolster, and curtains; eight cods, and eight pillow-beres; seven pair of linen sheets; eight pair of strakin (a sort of kersey) sheets; six pair of harden (hempen) sheets; thirteen yards of diaper tabling; ten yards and a half of table-cloth; twenty-one yards of towelling; four hand towels; two dozen napkins; five pillow-beres; two head sheets; a pair of blankets; two 'overse' beds, and three curtains; a cupboard; a table, with a carpet; a counter, with a carpet, a Dantzic chest; a bond chest; a bond coffer;

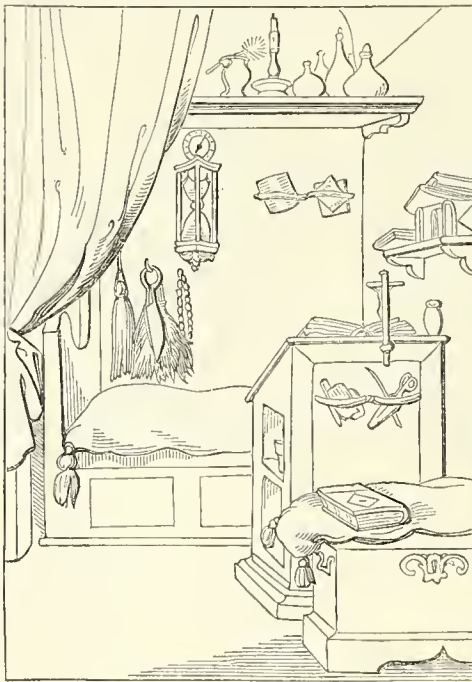


NO. 6.—A DYING MAN AND HIS TREASURES.

an ambry; a long settle, and a chair; three buffet stools; a little stool; two forms; red hangings; a painted cloth; three chests; a stand-bed, a pair of blankets, two sheets, a covering, and two cods; an 'ambre call.' In 1567, the parlour at Beaumont Hill, a gentleman's house in the north, contained the following furniture.

"One trundle bed, with a feather bed, two coverlets, a bolster, two blankets, two carpet table cloths, two coverlets, one presser, a little table, one chest, three chairs, and three forms." In other inventories, down to the end of the century, we find the parlour continuing to be stored in this indiscriminate manner.

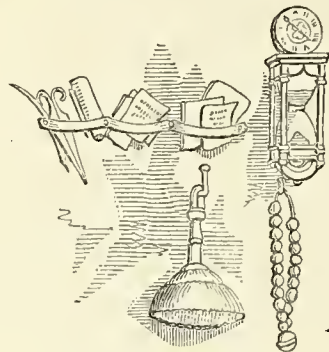
This period also differs from former periods in the much greater number of beds, and greater abundance of bed-furniture we find in the houses. We have often several beds in one chamber. Few of the principal bedrooms had less than two beds. The form of the bedstead was now almost universally that with four posts. Still in the engravings of the sixteenth century, we find the old couch-bed represented. Such appears to be the bed in our cut (No. 6.), taken from Whitney's "Emblems," an English book printed at Leyden in 1586. We have here another, and rather a late example, of the manner in which money was hoarded up in chests in the chambers. The couch-bed is still more distinctly shown in our cut (No. 7.) taken



NO. 7.—A BED-CHAMBER AND ITS FURNITURE.

from Albert Durer's print of St. Jerome, dated in 1511. This print is remarkable for its detail of the furniture of a bed-chamber, and especially for the manner in which the various smaller articles are arranged and suspended to the walls. Not the least remarkable of these articles is the singular combination of a clock and an hour glass, which is placed against the wall as a time piece. This seems, however, to have been not

uncommon. A time-piece of the same kind is represented in our cut (No. 8.), which is taken



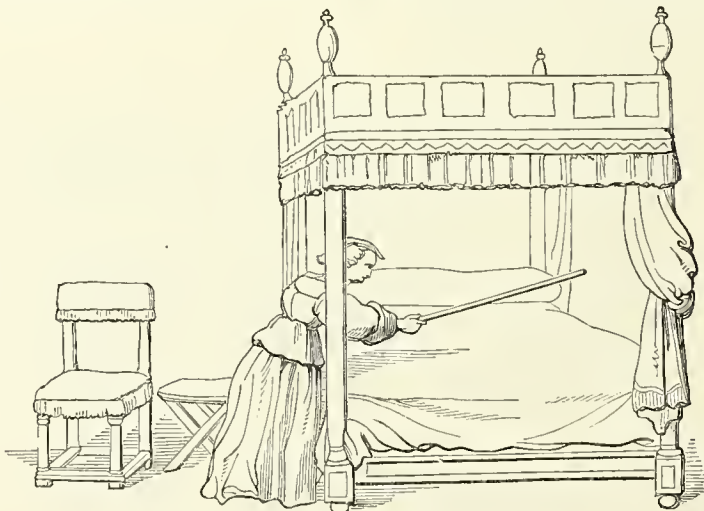
NO. 8.—A TIME-PIECE, &c.

from a print of St. Jerome at prayer, by Hans Springen Kelle, without date, but evidently belonging to the earlier half of the sixteenth century. The method of suspending or attaching to the walls the smaller articles in common use, such as scissors, brushes, pens, papers, &c., is here the same as in the former. Our next cut, from a print by Aldegraver, dated in 1553, represents evidently a large four-post bedstead, which is remarkable for its full and flowing



NO. 9.—A BED OF THE SIXTEENTH CENTURY.

curtains. The plate appears here to be kept in the bed-chamber. Chests, cupboards, presses



NO. 10.—A BED OF THE SEVENTEENTH CENTURY.

&c. become now very numerous in the bedrooms, and we begin to meet with tables and chairs more frequently. In 1567, the principal chamber in the house of Mrs. Elizabeth

Hutton, at Hunwick, contained the following articles:—"In napery, in linen sheets, sixteen pair; certain old harden (hempen) sheets, and sixteen pillowberes; two Dantzic chests, a little chest bound with iron, a candle chest, and another old chest; a press with two floors and five doors; a folding table, seven little cushions, and two long cushions of crool (a sort of fine worsted) wrought with the needle, and a carpet cloth that is in working with crools for the same; six feather beds, with six bolsters, and a coarse feather-bed tick; eight mattresses, and nine bolsters; twelve pillows, twelve pair of blankets, and six happings; twenty coverlets, three coverings for beds of tapestry, and two of dornix (Tournay); a carpet cloth of tapestry work, five yards long, and a quarter deep; five standing beds, with cords; two testers with curtains of saye, and two testers with curtains of crool." In the principal chamber in the house of lady Catherine Hedworth, in 1568, the following

furniture is enumerated:—"One trussing bed, one feather bed, one pair of blankets, one pair of sheets, one bolster, one pillow with a housewife's covering, four pillows, two Flanders chests, one almery, two cupboards, three coffers, two cupboard stools, three buffet forms, one little buffet stool, two little coffers, five mugs, three old cushions." The principal chamber of Thomas Sparke, Suffragan Bishop of Berwick, whose goods were appraised in 1572, was furnished with the following articles:—"A stand-bed, with a testron of red saye and fringe, and a truckle-bed; a Cypres chest, a Flanders chest, a desk, three buffet stools; the said chamber hung with red saye." At Crook Hall, in the suburbs of Durham, in 1577, the principal chamber contained three beds; another chamber contained four beds; and a third two beds. These lists furnish good illustrations of the prints from which we have already given extracts.

Our cut (No. 10.), represents the usual form



NO. 11.—A BEDROOM PARTY.

of the bedstead in the seventeenth century, and the process of "making" the bed; it is taken from a print by the French artist, Abraham Bosse, of the date 1631. Another of his prints,

of the same date, has furnished us with a sketch of a bedroom party, which is no unapt illustration of domestic manners in the seventeenth century.

COPYRIGHT IN FOREIGN ART.

THE important decision of the House of Lords in *Jefferys v. Boosey*, negating the right of a foreign artist to any protection against piracy in this country, has revived public attention to this branch of the law. That decision, opposed, as it is, to the opinions of a majority of the English judges, delivered recently in the House of Lords, and previously in the Exchequer Chamber, shows the complete uncertainty of opinion among lawyers themselves. As the entire subject must, at some early period of the next session of Parliament, undergo discussion, and, probably, be placed upon some certain and satisfactory footing by legislative enactment, it may be useful to consider shortly the precise state of the question. "Certainty," says Sir Edward Coke, "is the mother of repose;" but the interests involved in the copyright question, the extremely subtle nature of the property acquired by mental discovery, and the want of some bold and comprehensive intellect, equal to the task of legislation, have for a long series of years, we fear, deprived authors and artists, having anything to do with the subject, of many nights' and days' "repose." To those who are not lawyers, the distinction between real and personal property is somewhat obscure in its meaning; but when to these we add property

in ideas, of a nature intangible and invisible, and closely bordering on the metaphysics of Berkeley and Hartley, it is, perhaps, not to be wondered at that the hench of English judges is at this moment nearly equally divided upon the law of copyright.

It is to be regretted that, in consequence of some delay in printing the opinions delivered by the judges in the House of Lords, we are unable to avail ourselves of the learning and instruction to be derived from so valuable a source. From an early report of the judgments of the Lord Chancellor, Lord Brougham, and Lord St. Leonards, and the arguments of Sir Fitzroy Kelly, Mr. Sergeant Byles, Mr. Raymond, Mr. Quain, and Mr. Raymond, the counsel who argued the case before their lordships (very fully given in vol. 23 of the *Law Times*), we hope to present an analysis which may prove interesting to the artistic world, to whom legal technicalities would be not merely dry and uninviting, but, perhaps, in many respects, unintelligible.

In former numbers of this journal, from the case of *Prince Albert v. Strange*, down to the present appeal, care has been taken to present concisely the various decisions and *dicta*, as well as the legislative changes in reference to this subject. The case now finally decided by the House of Lords arose thus:—The plaintiff, Mr. Boosey, claims to be the proprietor, by assignment, of the copyright of a musical composition,

being the air "Come per me, Sereno Recitativo e Cavatina nell' Opera La Sonnambula, del V. Bellini." Mr. Boosey having purchased an assignment of the copyright in England of Giovanni Ricordi, an alien residing in Italy, duly entered the same at Stationers' Hall, pursuant to the copyright statute, 5 & 6 Vict., c. 45. The defendant, Mr. Jefferys, having also published the air, he was sued at law for the piracy. The trial took place in 1850, before the present Lord Cranworth (then Mr. Baron Rolfe), who directed the jury to find a verdict for the defendant, his lordship being of opinion that the evidence was not sufficient to sustain the plaintiff (Mr. Boosey's) copyright title, or, indeed, any copyright whatever in England. The plaintiff impeached this direction of the learned judge before the Exchequer Chamber, who decided that his direction was wrong; and another trial was ordered. The defendant Jefferys, however, as he was entitled to do, brought the case by appeal before the House of Lords, upon the question of copyright or no copyright. The facts were, that the musical composition, the copyright of which was in question, appeared to have been composed at Milan. Bellini was at that time, and had ever since resided, out of the Queen of England's dominions. By the laws of Milan, he had a copyright in the music in question, which he assigned to Giovanni Ricordi, who was himself an alien, resident at Milan. It was admitted that, by the laws of Milan, this assignment was perfectly valid. Subsequently, Ricordi, the assignee, came to this country, and whilst here, by a deed he assigned to Mr. Boosey all his copyright in the music, for publication in Great Britain and Ireland only. This deed was executed by Ricordi on the day of its date, in the presence of, and was attested by, two witnesses. Mr. Boosey is an Englishman, and has always resided in England. On the day after the assignment to him by Ricordi, he published the work in question in London, and he has ever since continued to publish the same, such publication in London being the first publication of the work either within or without the Queen's dominions. Mr. Boosey also duly complied with the requisition of the statutes, by entering the work at Stationers' Hall, and depositing there the requisite number of copies.

These facts would seem to show that whatever right or property Bellini had in this original composition, Mr. Boosey, the plaintiff, also possessed, by virtue of the assignment from Ricordi. The question then is, what was Bellini's right? It is answered by the House of Lords, that it was only that particular right which the law of Lombardy conferred upon an Italian subject—that is, an Italian copyright. But the right claimed by Mr. Boosey, the publisher, was an English copyright, founded either on the common law, or the statute law of England, or both. The point then arises, by what process does an Italian copyright become transmuted into an English property? It is answered, by an assignment made in England, under the English law, to an English subject, who adopts all the forms required by the law to perfect his title. The reply to this is, that the work was not created in England, and that the copyright assigned was not, and could not be, an English right, but an Italian one, and as such only protected by Italian laws administered in Italy, and also that the English assignee could not have a different right from that of his assignor, Bellini. There is no European law of copyright; and the question is not at all affected by the recent statute, called the International Copyright Act. It was argued that as the composition in question was not protected by common law, and as the statutes were not intended to apply to foreigners, therefore the work was entirely unprotected. Sir Fitzroy Kelly, in support of the copyright claimed, observed—"Suppose a foreigner sent a picture to this country, and some one here defaced it, could he not maintain an action? Copyright was only a less visible, less tangible right of property. It is, however, a much better defined species of property than that which one has in his character and reputation; and yet, if a foreigner's character is injured in this country, he may maintain his action here." The learned advocate further

observed, that "the modern statute of 5 & 6 Vict., c. 45, puts copyright on the footing of personal property, for the word 'assignee' is defined to be 'he in whom the interest of the author is vested, whether by sale, gift, or operation of law.'"

What is or is not copyright, and whether it existed at common law, or was created by statute, or whether it is a common law right modified by statutes, are questions which it is curious to find a subject of discussion at the present day. The Lord Chancellor, in delivering his judgment in the House of Lords, thus defined it:—"It is proper to bear in mind that the right now in question—that is, the copyright claimed by the defendant in error—is not the right to publish, or to abstain from publishing, a work not yet published at all, but the exclusive right of multiplying copies of a work already published, and first published, by the defendant in error, here in this country. Copyright thus defined," his lordship proceeded to say, "if not the creature of our statute law, as I believe it to be, is now entirely regulated by it; and therefore, in determining its limits, we must look exclusively to the statutes on which it depends. The only statutes applicable to the present case are the statutes (?) of 8 Anne, c. 19, and the 53 of George III., c. 156. Indeed the first of these statutes is that to which alone we may confine our attention, for though the statute of George III. extends the term of protection, it does not alter the nature of the right, or enlarge the class of persons protected. So long as a literary work remains unpublished at all, it has no existence except in the mind of its author, or in the papers in which he, for his own convenience, may have embodied it. Copyright, defined to mean the exclusive right of multiplying copies, commences at the instant of publication; and, if the author is at that time in England,—if, while here, he first prints and publishes his work, he is, I apprehend, an 'author' within the meaning of the statute, even though he shall have come here solely with a view to the publication." "I do not forget the argument that from this view of the law the apparent absurdity results, that a foreigner, having composed a work at Calais, gains a British copyright if he crosses to Dover and there first publishes it: whereas, he would have no copyright if he should send it to an agent to publish for him. I own that this does not appear to me to involve any absurdity. It is only one among the thousand instances that happen not only in law, but in all the daily occurrences of life, that whenever it is necessary to draw a line, cases bordering closely on either side of it, are so near to each other that it is difficult to imagine them as belonging to separate classes: yet our reason tells us that they are as completely distinct as if they were immeasurably removed from each other. The second which precedes mid-day is as completely distinct from that which follows it, as the events which happened a hundred years ago are from those which are to occur in the next century. Some stress was laid on the supposed analogy between copyright, and the right of a patentee of a new invention; but the distinction is obvious. The Crown at common law had, or assumed to have, a right of granting to anyone, whether native or foreigner, a monopoly for any particular manufacture. This was claimed as a branch of the Royal prerogative; and all the statute of James I., c. 3, § 6, did, was to confine its exercise within certain prescribed limits. But it left the persons to whom it might extend untouched." His lordship said that he agreed with the observation of Mr. Baron Alderson, that it was wonderful how little in the nature of authority the house had to guide it. The Vice Chancellor of England in *Page v. Townshend* (5 Simons, 401) held, what indeed could hardly have been doubted, that engravings designed and etched abroad, though imported and first published here, were not entitled to the protection of our statutes. His lordship said,—"I consider it quite sufficient to say, that the cases seem only to show that the minds of the ablest men differ on the subject. There is nearly an equal array of authorities, all very modern, on the one side and

on the other. It can only be for this house to cut the knot." Lord Brougham's remarks on the question of copyright were delivered with his usual vigour and eloquence; but our space admits only of a selection from his luminous and elaborate judgment:—"In coming to a decision in this case, it is not necessary to assume that the much-vexed question of common-law right to literary property has been disposed of either way. Yet, as a strong inclination of opinion has been manifested upon it, as that leaning seems to pervade and influence some of the reasons of the learned judges, and as the determination of it throws a useful light upon the subject now before us, I am unwilling to shrink from expressing my opinion, the more especially, as I am aware that it does not coincide with the impressions which generally prevail; at least, out of the profession. The differences of opinion among the learned judges on the various points of the present case, are not greater than existed when *Donaldson v. Beckett* was decided here in 1774, and in 1769, upon the case of *Miller v. Taylor*; the judges of the Court of King's Bench had been divided in opinion for the first time since Lord Mansfield presided there. In this house, they were (if we reckon Lord Mansfield), equally divided upon the main question, whether or not the action at common law is taken away by the statute, supposing it to have been competent before; and they were divided as nine to three (reckoning Lord Mansfield), and as eight to four, upon the two questions, touching the previously existing common law right. The house, however, reversed the decree under appeal, in accordance with the opinion given on the main point by the majority of the judges; and upon the general question of literary property at common law, no judgment whatever was pronounced. In this diversity of opinion it asks no small hardihood to maintain a doctrine opposed to that of the majority of those high authorities, considering the great names which are to be found on either side. But, it must be admitted, that they who both on that memorable occasion, and more recently have supported the common law-right, appear to rely upon somewhat speculative, perhaps enthusiastic views, and to be led away from strict, and especially from legal reasoning, into rather declamatory courses. Some reference also seems to have been occasionally made to views of expediency or of public policy; to the conduct of foreign states, and the possible effects produced upon it by a regard to the arrangements of our municipal law. All such considerations must be entirely discarded, even as topics, from the present discussion, which is one purely judicial, and to be conducted without the least regard to any but strictly legal arguments. The right of the author before publication we may take to be unquestioned; and we may even assume that it never was, when accurately defined, denied that he has the undisputed right to his manuscript; he may withhold, or he may communicate it; and communicating, he may limit the number of persons to whom it is imparted, and impose such restrictions as he pleases upon the use of it. The fulfilment of the annexed conditions he may proceed to enforce, and for their breach he may claim compensation. But if he makes his composition public, can he retain the exclusive right which he had before? Is he entitled to prevent all from using his manuscript by multiplying copies, or entitled to confine the use of it to those whom he specially allows so to do? Has he such a property in his composition as extends universally and ensures perpetually the property continuing in him where-soever and whenever that composition may be found to exist: in other words, can his thoughts or the result of his mental labour, or the produce of his genius be considered as something fixed and defined which belongs to him exclusively at all times, and in all places? That is the question. First, let us observe that this question cannot be confined to the form, whether written or printed, which that composition takes, or in which these thoughts are conveyed. It is clear that before publication, the author has the right and may proceed against those to whom he imparts his manuscript under conditions. It is equally clear that if he had communicated his

composition to them verbally under such conditions, he could have complained with effect of a breach. The question is personal between him and them: but the doctrine of copyright after publication assumes that there exists by force of law an implied notice to all the world against using the book or paper except in one way, namely reading it or at least against using it by multiplying copies. Again, this right, if it be of a proprietary nature is not only in the author, but it is transferable by assignment and he may prevent all using the copies he has sold without leave of his assigns; that is, he may vest in his assigns the power of preventing anyone, without their leave, from using the composition." To the same effect was the judgment of Lord St. Leonards.

The rights of publishers and authors, it is understood, have been seriously affected, even pending this particular litigation, in consequence of the fluctuating decisions of the different tribunals to which it has been submitted. It remains to be seen whether the Legislature will in the next session, apply the principles of modern political economy to the question of copyright, by recognising such right in foreigners when assigned to English publishers; or whether they will permit the decision of the House of Lords to remain the law of the land, as propounded by the two ex-chancellors, (Lords Brougham and St. Leonards), and the Lord Chancellor himself. It is also doubtful whether some general consolidation of our copyright and patents statutes, must not speedily take place. As the task of considering the question of statutory consolidation is at present confided to several learned individuals, we trust, for the sake of artists and men of science, this *recitata questio* will speedily receive a final settlement.*

THE VERNON GALLERY.

THE SUMMER GIFT.

G. Lance, Painter. C. H. Jeens, Engraver.
Size of the Picture, 3 ft. by 2 ft.

It may possibly occur to some of our readers, with reference to the engraving of fruit from Mr. Lance's pencil in the last month's number, that in our "gifts" we have transposed the order of nature by presenting an "autumn gift" in a summer month, and a "summer gift" in an autumn month; our apology for this inversion of the seasons, or rather of their productions, is that the print now given could not be got ready in sufficient time to place it in its natural order.

The "Summer Gift" is the result of a commission given to the artist by Mr. Vernon; it was exhibited at the British Institution in 1848, and is, perhaps, as fine a piece of fruit-painting as Mr. Lance, or any other painter of fruit subjects, ever produced. We have in the *agroupement* a noble pine, a melon, black and white grapes, apples, pears, &c., all, from their size and luscious quality, evidently of forced growth, and tempting enough to invite the most fastidious lover of such dainties; they are spread out upon a piece of matting, admirably painted, "which," as a critic has observed, "may be considered the inimitable signature of this artist's works, like the violet of Garofalo, the waterfall of Ruysdael, and the square nose (to use no more derogatory epithet) of Michael Angelo."

Pictures of this class, however admirably painted, afford little opportunity for remark; like Canning's "Needy Knifegrinder," they have "no story to tell." Their merit lies in their close approximation to nature, and no imitation can be nearer to her than the original of the work we have here engraved.

* [We are surprised that this question of copyright has not already been placed upon some clear and definable principles, so as to be perfectly intelligible to all: it is one which, in a great commercial country like our own, is of paramount importance. Surely among the numerous members of our legislature—literary, mercantile, manufacturing, and professional—are some who might satisfactorily take in hand a subject in which so large a portion of the community is interested, and which seems at present only involved in legal obscurity. —ED. A. J.]



G. LANCE, PAINTER

C. H. JEENS, ENGRAVER

THE SUMMER GIFT

FROM THE PICTURE IN THE VERNON GALLERY

SCHOOL OF SCULPTURE AT
SYDENHAM.*

THE ASSYRIAN COURT.

FROM the reproductions of Egyptian Art in the Crystal Palace, which were noticed in our last number, the transition is natural to those of Assyria. The Jewish history is more connected with these two ancient nations than with any other. Our early sacred records are so much entwined with them that they derive very valuable illustration from their monumental remains. Those of Egypt have long been open to us. Those of Assyria have lately been unexpectedly exhumed from their ashes and tomb like Pompeii or Herculaneum, but on a vaster scale, and after a far longer burial.

It requires some exertion to accept at once the fact that the touches of the tool, yet fresh upon the Assyrian sculptures in the British Museum, should have been the work of men from whose vitality so large a portion of time divides us; for six hundred years before Christ Nineveh ceased to be a city, and Assyria a kingdom. It was so completely destroyed, that Xenophon, who marched over its site with his ten thousand Greeks, about two hundred and fifty years afterwards, does not even record its name, merely alluding to some ruins. Its disappearance was so entire, that its very site was a subject of doubt, which renders more strange and startling its discovery after so long a lapse.

Relation exists between the remains of Egypt and Assyria on other points than their common connection with the history of the Bible. Though the remains of Assyria cannot vie with those of Egypt in style, dignity, or stability of materials, there are many similarities between them. Among them is the intimate connection existing in each between their architecture, painting, sculpture, and public records, the literature of the time. Their buildings were their books as well as their temples, houses, and galleries of painting and sculpture. There was a combined unity in their works in this respect that must arrest attention. In both the Egyptian and Assyrian remains, the statues of gods, evil spirits, kings, and monsters, formed part of the actual structures with which they were associated, and gave their aid to the buttressing and support of the piles raised above them. Painting in brilliant colours brought out the relieved sculptures in higher contrast with the background and each other, and added to their variety. Written records were closely associated with these. The hieroglyphic character of Egypt partook of the nature of both sculpture and painting, and is arranged as decoration upon the walls and obelisks, and the wedge-formed letters of Assyria pass without distinction over the backgrounds and figures of the large *relievi* on the alabaster slabs of the walls. Whatever may be the opinion of the propriety of such an arrangement of writing, or as to these inscriptions being coeval or not with the sculptures, their situation evidences the importance in which the keeping of historic records was held. They refer, as far as they are deciphered, to the actions of the kings of Assyria, and the first place is given in them to battles and successful warlike expeditions, and towards manifesting the power of the people and their rulers.

In connection with this, the aim of the Assyrian sculptures appears to have been to produce wonder and terror. They

were thus probably painted up as strongly as the artists could effect, to the most vivid key of Nature's colour—a tone appropriate to a cruel and barbaric time. This is reproduced probably with general faithfulness in the Crystal Palace. The representations were also of colossal scale, and were placed immediately on the terraces over which the spectators passed, so that their superhuman proportions were not diminished by distance.

These colossal statues represent chiefly male human forms (those of women or children being only seen on the smaller *relievi*), at other times those of hybrid monsters, in which man's form is combined with those of two of the strongest animals; in some cases with the lion, at others with the bull. To both these the wings of a bird were added. Thus, in these composite monsters, there is the head of the man to conceive and plan, the terrific strength of the wild beast to execute, and the wings of the eagle to add speed to their other powers, and to make it impossible to escape their vengeance. They are mystic emblems of barbaric conquest—ruthless and unforgiving—that would tear with the fangs, and toss with the horns, and which met with its punishment on the plains of Judah. This is the involuntary commentary on the character of the Assyrian, presented by his works, newly discovered after so many ages; but the above emblems, were probably by him connected with his religion, representing the attributes of Deity—wisdom typified by the head of the man—terrestrial power, civil or destructive, by the body of the bull or lion—and ubiquity by the wings of a bird.

These imaginary creatures formed the principal guardians to the front and entrances of the edifices at Nineveh, and were thus the first to strike the view of the spectator. They are not, however, the only fanciful combinations that were impressed on the Assyrian Art. In common with the Art-representations of almost all other nations, various winged genii were also presented to the eye either attendant on the kings, or occupied in the repelling or destruction of evil spirits. One of these groups forms a large *relievo*, now in the British Museum, in which the winged figure of a god or angel is driving out with thunderbolts an evil spirit with a fierce head and extended jaws, the talons of an eagle, and the wings and tail of a bird. Great vigour and spirit are in this remarkable composition. There are also much power and dignity in the advance of the winged figure, and great decision in the form and character of the demon, especially in the working out of its head, both as to expression and finish.

Near this sculpture was found a singular image, which is of especial interest to us. It is supposed to represent the god Dagon, of the Philistines, frequently mentioned in the Bible, and before whose altar the people of Gaza were "gathered together to offer a great sacrifice and to rejoice," when Samson "bowed himself" against the pillars, and buried the lords and the people beneath the ruins of the temple (Judges xvi., 23). It was also this idol which fell on its face to the ground before the ark at Ashdod (1 Samuel, v., 4), when the head and both palms of the hands were cut off, and only the fishy part (as rendered in the margin), which can be clearly distinguished in the *relievo*, remained. The slab in question, however, merely represents in *relievo* the full-sized idol (an image, no doubt, in the round) which is spoken of in Samuel.

"Nisrock," before whose image Sennacherib was worshipping when slain by his sons,

is supposed to be presented by the bird-headed and winged human forms which frequently occur on the large *relievi*, associated with the so-called sacred trees. A powerful male form, who has caught, and is holding under his arm, a struggling lion, much as a boy would hold a cat, and has been called from this action the Assyrian Hercules (although that of the Assyrian Samson might be as appropriate from the action) appears to have been of frequent occurrence. It is remarkable, aided by the bronzed hue and dark hair with which Mr. Layard has supplied this and the other human heads of the sculptures, that they bear at Sydenham a remarkable resemblance to the Jewish countenance. The intention of the sculptor was evidently not to portray any expression but that of self-reposing and unconcerned power, and the mocking and vulgar determination in the crisp-haired and bearded countenances of the Assyrian *colossi* fully agrees with the intimidating object of their monstrous combinations and exaggerated proportions.

Sculptured kings are frequently seen in both the larger and less *relievi*. Sometimes with a bow and arrows as emblems of conquest. Sennacherib is thus represented on his throne before Lachish, in his first expedition thither. At other times they hold a staff, and are in a standing position, either with or without attendants; or they are shown as engaged in hunting expeditions or in successful war. In the latter case, they are usually attended by a sort of human bird or harpy, flying; a figure of a man down to the waist, in a ring or orb, in the act of launching an arrow from a bow. This is supposed to be the emblem of the great tutelar national deity of the empire.

Throughout the Sculpture of the Assyrians, grace is wholly sacrificed to an appearance of strength, and if the artist has sometimes failed in producing the latter effect to educated eyes, it is solely from want of knowledge of the structure of the human form. He supplied this by conventionalities instead of consulting nature. Even in small *relievi*, while the Egyptian examples display occasionally a very considerable degree of elegance of form and action, and quiet grace of expression, in the Assyrian examples, with few exceptions, nothing of this is perceptible. The *colossi*, and the figures in the large *relievi*, are built up with the most Herculean squareness and solidity of form, and the muscles of the leg and calf especially are vastly overcharged and exaggerated. A strong barbaric conventionality is the character of all the Sculptures which have as yet reached us from Nineveh. They display forms tortured in an arbitrary fashion, which, probably, gained force by precedent, as in Egypt. Natural lines are modified impossibly, and tufts of hair are twisted into absurd knots and arrangements, which had no authority but the artist's fancy. One of the points in which the sculptor, in seeking to retain the solidity of the structure, ventured "to improve on nature," was to gift each of his quadrupeds which occupied an angle of the building with five legs, being desirous to give the spectator a complete side as well as front view! This introduction of a fifth leg has a very unhappy effect, especially in the direct angle view presented to the spectator on entering. The monster here appears to belong to some new race of "cinquepedes," of which Buffon or Cuvier has given us no record. The artist resolved that at any cost there should be no three-legged incompleteness or instability, to strike the eye at any point. These monsters are, however, a remarkable

* Continued from p. 259.

addition to the organic combinations which man's fancy has added to the creatures of nature, and for character hold their ground well with the sphinxes, harpies, centaurs, satyrs, griffins, and cockatrices, that have arisen from the fermenting imaginations of other races.

There is in them a look of decision; and failing as all creations of Art must, that seek to introduce, in addition to forefeet or hands, *birds'-wings*, which, as is shown by comparative anatomy, are the substitutes and representatives, in birds, of hands and forefeet in men and animals, and cannot therefore co-exist with them, as there remain no muscles or accommodation in the structure to move them;—failing this, there is a consonant compactness in the lines of their proportions that gives character to the personifications. The human form is combined as in the sphinx, and not as in the centaur. The striking incongruity of two sets of digestive organs, as presented by the latter invention, is thus avoided. The wings in both the human-headed bulls and lions are set on in a fine line, backwards from the shoulder, so that, when back to back, two of them afford a structural arched form. An intermediate upright pillar supporting its apex, is, however, usually introduced between them. A statue of the so-called Assyrian Hercules often occupies this situation. The eagles or vultures introduced in the *relievi* are very conventional, and poor in design and execution. The lions, both human-headed or otherwise, have the space from the hock downwards very long, and the *tibia* short. This is a remarkable deviation from the character of form of the lions of the present day. It is remarkable, however, that a similar peculiarity appears in most of the classic lions that remain to us. The only explanation that occurs is that this may have been done to give an impression of stability. This, however, is effected at the expense of truth, and the power to spring from a crouching posture to a distance, which is an attribute of the feline race.

Whether Mr. Fergusson be correct in the style of the superstructure that he has supposed to be of wood, and has raised upon the stoue sculptured walls of the lower story, we leave to further discoveries in the localities of the extinct empire. These may probably yet yield some fuller data, and some more exact representations in *relievi* of the Assyrian temples and palaces, affording full details of the upper stories, the cornices, and columns. As works of Art, and as arranged at Sydenham, we have not much respect for the bull-headed columns of Persepolis, but admire exceedingly the proportions, outline, and detail of the columns in the inner central hall, which are derived from the same authorities—similar columns also having been lately found at Susa. The supporting of the exterior cornice by dentels, formed by a closed fist, agreeing with the rest of the sculptures as exponents of force, rests on more direct evidence, as many of these have been found in the Assyrian ruins.

The Assyrians appear to have been great encouragers of the representative arts. In the palace of Sennacherib alone, at Kouyunjik, "no less than seventy-one halls, chambers, and passages were explored; the walls of which, almost without an exception, were panelled with slabs of sculptured alabaster, recording the wars, triumphs, and great deeds of the Assyrian king; so that by a rough calculation about 9880 feet, or nearly two miles of bas-reliefs, with twenty-seven portals formed by colossal winged bulls and lion sphinxes were un-

covered! the area of the ruins excavated being 720 feet by 600.

There is more vigour of action in the Assyrian sculptures than in those of Egypt, but they are wholly deficient in the dignified repose and serenity which are stamped on the larger works of that people. The *petit-maitre* simper of the Assyrian heads is a poor substitute for the bland and composed smile of the other. The dilated proportions which appear proper to the monumental and structural style of treatment common to both, are much less in the Assyrian than the Egyptian works, and the material far less stable; though, in consequence of the early ruin that overtook this nation of "Philistines," their works and their records have been secured to us in a state of preservation which their material otherwise would not have retained.

The sculpture "in relief" of Assyria is composed in the simplest manner, so as to avoid foreshortening. Even in the front figures, in which the face is given in front view, the feet are most awkwardly turned in profile both the same way. The palms of the hands are also turned flatwise; and are, consequently, frequently constrained, and even ludicrous in effect. There appears also a strange confusion of perspective in their works, if not an utter disregard of it. In a group, in which the king is represented as hunting the bull, the sculptor has given the horses only one fore and hind leg apiece, and has placed the bull, as it were, between the wheel and the body of the chariot. The eyes of the human faces are in the *relievi* made *front eyes*; although the faces are in profile. This is a great conventionalism, common to Egyptian and Assyrian Art. It blanches from the difficulty, which is considerable, of adequately representing in low *relievo* the side-view of the human eye. The Greek successfully solved this problem. The Assyrian and Egyptian avoided it at the expense of truth; and degraded the straightforward human regard to the askance look and slant glance of the animal. The low *relievi* were worked in a similar manner by both nations; the ground of the *relievi* being either sunk below the face of the wall, or the figures are tacked in at the edge, as it were; so that in either case, their greatest projection is only flush with the surrounding surface. This treatment both the Egyptian and Assyrian found convenient from the protection thus afforded to the work by this non-projection. It, however, mainly arose from the facility of its workmanship, and from its requiring no predetermined arrangements for it during the building. The walls being left flat, any sunk *relievi* might be added, as after-thoughts, at the discretion of the possessor or artist. The general decorative effect of the small low *relievi* on the walls, though injured in their artistic effect by the force of their tints, is generally good. The story intended is often well told, especially in the battles, the hunting scenes, and the pieces displaying the mode of making the terraces of the edifices, and raising the monsters. This, however, is done at the expense of consistency and perspective, of which as little exists in these representations as in a willow-pattern plate. Some of the groups, however, possess the freshness of nature and variety, and unconscious good composition derived from this artist having gone straight to his purpose; and to this end having helped himself, without rule, from the nature before him. In this respect some of these small groups, as works of Art, are far preferable to the

larger and more pretentious works with which they are associated.

In posing their buildings, the Assyrians appear to have duly recognised, ages ago, the advantage of elevating the whole structure on a high base platform or terrace. This appears a simple and evident suggestion; but it is one frequently disregarded even in our own time. The advantage of a high base for the more finished lines of architecture to start from, is exemplified in the Town Hall in Birmingham, and St. George's Hall in Liverpool. The want of it is equally apparent in our new Houses of Parliament at Westminster.

The internal colour decorations of the Assyrian palace temples, are suggested by the "Handbook" as somewhat similar to the descriptions we have of Solomon's temple. The profuse application of thin plates of gold appears to have been common to both; remains of gold-leaf having been continually found in the ruins at Nineveh. The "Handbook" informs us that the other colours employed in the buildings, as far as they have yet been analysed, were mineral colours. Vegetable colours are naturally supposed to have been also made use of, but they have disappeared. The colours discovered in the ruins, are a blue of great brilliancy, derived from copper, red, yellow, white, black, and gray.

In their ornamentation, the Assyrian artist appears to have had much predilection for tassels and knots, and fanciful modifications of small parts. The hair especially, either on the human heads, or on the bodies of the animals, is worked up into conventional shell-like forms. The simple geometric forms of decoration, as circles, squares, stars, &c., occur in the works of the Assyrians in common with those of all other nations, whether educated or barbaric. When they attempted to advance beyond these first steps, the result is not often graceful. The sacred trees, so frequently occurring in the *relievi* of Nineveh, which are mere pieces of conventionalism, afford forms that the Greek made exquisitely beautiful, but which only attract the eye in the Assyrian remains, by reminding us of those cherished outlines. Their elements of ornamental form are frequently the same; but the honeysuckle, the tulip, and the guil-loche, which were so exquisitely adapted by the Greek, with the Assyrian remained but crude and ungainly conventionalisms.

In what may be called their *Art-manufactures* the Assyrians were ingenious. A favourite and appropriate sword-handle—a composition of two lions grasping each other in fight—which often occurs in the *relievi*, is as perfect in its design and construction as if it had come from an Italian *cinquecento*, or the best French school of design; and in one of the apartments which were discovered in the north-west part of the Nimroud mound, which appears to have been appropriated as the royal treasure or storehouse, was found an interesting collection of bronzes and other objects, consisting of plates, bowls, and cups, elaborately embossed, and engraved with a variety of elegant patterns, and with figures of men and animals, also large copper cauldrons, arms—as arrows, swords, spear-heads, and shields, and the remains of a throne of ivory and precious wood, encased with plates of copper, embossed with various figures and designs, corresponding with the representation of the royal seats in the *relievi*, and on which Sennacherib himself may have sat. In the same portion of the building were also found several elephant's tusks, parts of altars, and tripods in bronze, glass bowls, and a variety of ornaments in other

materials. One glass vase, and two of alabaster, are inscribed with the name of Sargon, the father of Sennacherib, the Assyrian king mentioned by Isaiah. Some of these are in the British Museum.

Much credit is due to Mr. Fergusson and Mr. Layard for the research that is displayed in the reproduction, in the Crystal Palace, of the architecture and sculpture of the Assyrians; also for the very clear explanatory manual. The original works in the Museum doubtless derive additional interest with the public from the elucidation they receive at Sydenham.

With the exception, however, of some few parts we have lauded, there can be no doubt that the Assyrian remains, in an Art point of view, especially as regards sculpture, are useful chiefly as results to avoid. They are not subjects worthy of imitation. There are some fine points about their Art, but these they have in common with the works of more intellectual and refined nations, only in a less degree; while their evil points are all their own, or, at any rate, only shared by those styles whose barbarisms we all repudiate. With the exception of the terrace bases for the architectural structure, some of the suggested columns—a certain dignity in the composition and character of the monsters—the sword-handles—and some few other efforts of their Art—as some portions of their battles and wild beast hunts in *relievo*—the value of these works as regards Art, is to exemplify to us what we should *not* do. They are beacons to avoid, rather than lights to work by.

As affording illustrations to our sacred records, they possess their highest interest.*

RESTORATION OF RUBENS'S PAINTINGS,

THE "CRUCIFIXION," AND THE "DESCENT FROM THE CROSS."

AMONG the many monuments for which Belgium is so remarkable, perhaps the predominant attraction for visitors is the Antwerp cathedral. Its architecture, the light, elegant, yet majestic spire, its large proportions, and its bold style, have been, and ever will be, so many objects of the admiration of the world. And yet, all the sublime grandeur of this relic of the centuries of old, may perhaps be eclipsed by that which may be found beneath its dome, the legacy bequeathed by Rubens, the great father of the Flemish school.

There in truth it was that he consigned his masterpiece. We speak thus, because there is a connection so apparent and so intimate between the two pictures, the "Crucifixion," and the "Descent," that they can only be considered as different pages of one and the same work, whose great, yet growing fame, insures the immortality of their author.

For two whole centuries has Antwerp possessed these admirable paintings; and time has, for them, as for all man's handiwork, been inexorable.

The injuries sustained by the "Descent," in consequence of its journey to Paris, were not of any great importance; and would not have affected the splendour of the work, had it not happened that well-meaning, enthusiastic, but clumsy, or, at least, incompetent hands, repainted too generously about the damaged points, whereas the slightest touches would have sufficed.

The real evil, however, that gradual wear of time to which all must give way, had produced such visible effects, that, in 1847, several eminent artists were called together, to consult as to the best means of arresting the progress of this pitiless disease—"old age." These physi-

cians were of opinion that the best remedy would be, the substitution of a new panel for the old one; in short, the paint was to be transferred from the panel on which the master, with so much skill had laid it, on to canvas. The friends of the patient thought that this operation should not take place without a little reflection; this hesitation probably saved the picture. It was resolved to leave it in *statu quo*.

At last, under the worthy efforts of real admirers of our relics of Art, a good commission was instituted to pronounce an ultimatum. This commission was composed of the best artists in Antwerp, among whom the names of De Keyser and De Braeckeleele were pre-eminent.

The result of the most minute inspection of every part of the pictures, was the decided and final abandonment of the first plan as dangerous, rash, preposterous. The panels did not appear to be in a sufficiently dangerous state to warrant so hazardous and difficult an experiment. Mr. De Roy, who was specially informed in these matters, was entrusted with the restoration of the panels.

This artist considered that it would be enough to remove the old varnish, and re-fasten the paint, in places which absolutely required it. The most difficult point was the removal of the disfiguring coats of paint which had here and there been laid on over the original work; and here a most delicate precaution was requisite.

The labour once begun, the issue was naturally looked for with impatience and anxiety.

After eight months' work, the artists declared that they had succeeded in taking off the whole of the old coat of varnish, without removing or injuring the most delicate touches and glazings of the master; that with great prudence they had removed the colour, which, as before stated, covered the work of Rubens in so many places, principally on the neck and arms of the Magdalen, the body of the Saviour, and the sky; so that nothing but the colours as left by the well-guided brush remained; and that, lastly, the little flakes of paint which here and there were gradually warping off the pictures, had been properly and successfully re-fixed.

A committee appointed by the government to report upon the work, gave most satisfactory testimony of the care which had been brought to the restoration of these pictures. And all who have hitherto seen the masterpieces since they left the hands of Mr. De Roy, have been prompt to echo the just praises offered to this gentleman.

The wings, or shutters, representing the "Visitation" and the "Presentation in the Temple," less injured than the principal pictures, have gained much in losing their old varnish. As to the paintings at the back of the shutters, which represent "St. Christophe and the Hermit," and which by some inconceivable clumsiness had been covered over with a chalky white tint; they now appear as brilliant as any modern picture.

The church will be adorned once more with these masterpieces; only when every precaution which can be suggested shall have been taken, to protect them hereafter from the influences of the sun, draughts of air, dust, &c. The windows from which the pictures are lighted, will be filled with ground glass, to deaden the rays of the sun; and to diminish the draughts of air, which are very strong in those places, two screens of which the plans have already been chosen, will cover the north and south entrances; the clouds of dust, which from time to time the wind drifted about, will also thus be in great measure remedied.

Ere the end of the year we trust to see all these preparations completed, and the pictures once more ornamenting the walls of the church. In the meantime, strangers are admitted to them in the scene of their restoration, on payment of a trifling entrance-fee; sums so collected will be applied to the expenses of the new frames; and, the already considerable amount accumulated, testifies how glad the public is to take part in the preservation of these glorious monuments of Flemish Art.

CONST. HERTENS.

ANTWERP.

THE EXHIBITION AT MUNICH.

[In order to present our readers with sufficiently accurate details of the Great Exhibition of Art and Industry in the capital of Bavaria, we commissioned Mr. Fairholt to execute the required task. The appended communication will show that, with an earnest desire to perform it properly, he has been unable to do so,—from circumstances, the weight of which will be understood and estimated. We shall, at some future period, endeavour to obtain from a correspondent in Munich such particulars as it may be expedient to publish.]

LINDAU, LAKE OF CONSTANCE.
Sept. 6, 1854.

MY DEAR SIR,—The old proverb which emphatically narrates the course of human events, and is comprehended in the few words—"man proposes, but God disposes," has been lamentably verified in the fate of the Great Exhibition prepared with so much thought, labour, and cost, in Munich; and which promised to make the world more fully acquainted with the Art-treasures of that remarkable capital, and give an impetus to the trade and manufacture of the Zollverein. We had already seen in our own great gathering in the Crystal Palace of 1851 some of the beauties and peculiarities of German Art, but here we were promised the full study of it in its unbroken totality, standing free from the styles of other nations, and resting upon its own merits. The hall of the Zollverein in the Great Exhibition of London can still be dwelt upon as a most pleasing retrospect; nowhere throughout the vast aisles of our glass palace could the artistic eye rest more agreeably: nowhere could the deep-seated love of the picturesque, the natural, or the grand, appeal to the mind of the philosopher more forcibly. Rising in artistic power from the humblest of utilities to the most costly requirements of luxury, here we saw the æsthetics of the German mind develop itself in a vast variety of form. How much more, then, might be expected from the grand national gathering at Munich, inaugurated by one who guides the greatest city which has made a home for modern Art on this side the Alps? To hold the varied works of Art-manufacture thus brought together, a glass palace has been erected in the beautiful "Englischer Garten" of this city, which forcibly reminds us of its prototype in Hyde Park. Indeed, to speak critically, it will not be too much to say that it has been copied a little too servilely, as the square angularity and unpicturesque character of the London building, the result in a great degree of want of time and means for a greater display of structural elegance, has here been reproduced, as if such an accident had been a design. The palace was inaugurated by the King himself on the day of his patron saint, or "name-day," as the Germans term it, and some 5000 of his subjects assembled within its walls to see the ceremony which was to open to the world the most remarkable Art-features of the land. The cholera had at this time begun to exhibit itself in Munich, and assume a somewhat serious aspect; the future of the pestilence was feared at that time, and cast a gloom over the scene. Still hope was strong, and the attraction of the exhibition great, and about 3000 persons visited the building daily. Its contents were chiefly remarkable as the exponents of the peculiar manufacture and style of thought adopted in each district of the state, and in this way was obtained a general view of the entire industry of Bavaria, one curious feature of which was the evident conservation of each particular town, which exhibited its own peculiarity, as distinct from the rest as the productions of one country were distinct from another in our own great exhibition; this was a remarkable instance of the comparative isolation of each city, and one which we, as Englishmen, can scarcely understand. It will, however, take half a century of railroad communication to break down the prejudices and habits of ages which have led to this state of feeling, inducing each city to this sort of self-containment, belonging rather to the feudal ages than to the nineteenth century. The most striking works exhibited

* To be continued.

are the glass-works of Bohemia, which may be here seen in a perfection of beauty; and so also with the Nuremberg painted windows, and those contributed by other artists who practise glass colouring. They have been the universal theme of admiration, and have generally struck visitors as among the best things contained in the exhibition. They are remarkable for the truth of their drawing, as well as for the power of their colour, and general vigour and vividness of effect. The exhibition altogether is spoken of well, and admired for its general interest and beauty: but, alas, it had opened under fearful misgivings, and the worst of such fears have been realised. The cholera had gained strength from the beginning, and had increased until it had carried off from 60 to 70 persons every day. In this state of things visitors had ceased to appear at the doors, and the decline was so great, that last week scarcely 90 persons had applied for admission each day, the sum received at the doors being less than 5*l.* in English money. This being the melancholy result of so much preparation, and being far less than sufficient to pay current expenses, it was determined to reduce the number of servants of the exhibition, and 100 officials were discharged in consequence. The few who remained were but door-keepers, and the larger number of counters for the exhibition of the various works of Art have been closed entirely. The exhibition may therefore at present be considered as a loss to all concerned. It is however hoped that should the cholera abate it may yet be visited, and regain some of its lost splendour. This however at present is but a forlorn hope. Munich is generally considered an unhealthy town at this season of the year, and what few visitors were there have now left it in haste. Everywhere in the neighbourhood you hear the most alarming accounts, and some few travellers who had visited the town unaware of its present state, assure me that it is not exaggerated. The incidents of their experience remind me of the old tales of pestilence in London or Marseilles. When the population is considered, the deaths averaging ninety per day, and one hundred fresh cases daily occurring, give a frightful percentage on the whole. But the most striking feature of the whole is the fact narrated by the *Allgemeine Zeitung*, that the jackdaws which inhabited the church steeples have entirely deserted the town. One or two were observed to have returned to their quarters, but only to reconnoitre, for they fled again. That the very air is pestiferous may be affirmed from the fact that an eminent banker came from his country house into the town, and returned back to die the next day. English visitors had flocked toward Munich, but the death of an English lady, Mrs. Pearce, has entirely stopped them all for the future. She was well, and dined at the table-d'hôte, was soon after attacked by cholera, and died early in the morning, having never obtained the slightest medical aid, as the doctors were all overworked, and had more than enough to attend to; indeed one of the most eminent has fallen a sacrifice to the arduous nature of his duties in attending the sick.

Under these melancholy circumstances the English, and visitors in general, have carefully abstained from visiting the city, and nowhere is anything talked of but the fearful nature of the pest at Munich. The hotels are everywhere crowded in Switzerland; beds can be obtained but with great difficulty. It seems to have deranged everywhere the plans of travellers, and they hardly know how to set them right again pleasantly. I am sorry to send you this melancholy letter in place of a better report, and cannot remain here for weeks together in the hope of a change; for that such change must be some time before it can occur, will appear from the action of the authorities. They have confined the sick in hospitals by themselves, the windows being closed by blinds soaked in turpentine to prevent the spread of sickness; they have ordered the theatre to be closed for a month, and the exhibitions of the town, such as those of Renz and others, have also been entirely closed. Graves can hardly be dug fast enough, and the cemetery has been described

to me, by a visitor, as a most awful sight, who says nothing can exaggerate the real state of the case. This unforeseen and most melancholy calamity, coming as it does to the ruin of the Munich exhibition, will be long felt by the industrious who have contributed thereto. I can only assure you of my great disappointment and sorrow. The people are indeed to be mourned over. To visit the place would be to face death, and, if visited, to describe what little one would see would be an act of injustice to the exhibition itself. I can only therefore, with much sorrow, send you this melancholy report.

Ever yours truly,
F. W. FAIRHOLT.

[The Munich Exhibition offers specimens and samples of 6,588 exhibitors, of whom the greater part belong to the industrial classes, being manufacturers or artisans. Of German States the following is the statistical proportion:—Baden has 180 exhibitors; Bavaria, 2,331; Frankfurt, 45; Hamburg, 78; Hanover, 158; Austria, 1,477; Prussia, 676; Saxony, Kingdom, 462; Württemberg, 443, &c. The proportion of exhibitors to the population of their country is most anomalous: in Bavaria, for instance, there is one exhibitor to every 1,960 of the population; in Württemberg, one in 3,912; in Prussia, one in 22,300, &c.]

The catalogue is divided into twelve groups, viz. 1. Cerealia and combustibles. 2. Agricultural produce, and materials which are the result of a first, rough preparation. 3. Chemico-pharmaceutical and dyeing substances. 4. Substances of nutriment and of general usage. 5. Engines. 6. Instruments. 7. Textile tissues, leather, and vestments. 8. Metal ware and arms. 9. Stone, earthen, and glass ware. 10. Wooden and Nuremberg goods. 11. Paper, writing and drawing materials, and print. 12. Fine arts.]

ART IN THE PROVINCES.

MANCHESTER.—This large and important manufacturing place is at issue with the "Department of Science and Art" on some matters regarding the management of the "School of Art" in that city, as we find in the report read at the annual meeting of the friends of the institution on the 31st of July. Our space will not permit us to enter upon the grievances alluded to, and to discuss them *pro* and *con*, but the following paragraph from the report will show the feeling that exists among the council on the subject. "It is far from consistent with the ordinary course pursued in the reports of your councils, to make sweeping or general assertions, unsupported by argument or evidence; but it is considered inadvisable at present to enter in detail into all the grievances of which this, in common with other provincial Schools of Design, has to complain of having to sustain at the hands of the 'Department of Science and Art,' inasmuch as these are about to become the subject of consideration at a congress of some of the more important schools, with a view to bring all the parliamentary and other influence they can command to bear on obtaining a fuller measure of justice for the provinces, and some portion of those advantages which it appears to be in contemplation to withdraw from them, and monopolise entirely for the metropolis. All that was sought for by this council from government, was liberty to do our best for the promotion of those objects which the government has acknowledged to be of such national importance, and to be permitted still to employ the small pittance of 600*l.* a-year in the manner which drew from the directors of 'the Department' such warm encomiums last year. We have done our best, and better than the most sanguine could have hoped, by the association of the School of Art with the Royal Institution, in a manner calculated to produce the most effective and promising School of Design ever established in this country, provided only that government shall continue the same amount of contribution from the grant latterly enjoyed, and equally unfettered in its application as formerly. We court inspection, and anxiously desire the continuance of that test of efficiency which has wrought so well, by annual or semi-annual exhibition of the students' works in London; but we are not prepared to be reduced to the rank of an infants' school, or

nursery for the metropolitan establishment at Marlborough House." Notwithstanding the disadvantages which, from these remarks, the school seems to labour under, it is making, through the exertions of the council and of Mr. J. A. Hammersley, the head master, most satisfactory progress; upwards of 600 pupils attended the classes during the past year, of which only 90 studied as designers for textile fabrics, the staple commodity of Manchester. This is, however, accounted for by another passage in the report, which states that the principal object the directors of the school have in view is to "extend the means for self-improvement and mental cultivation offered to the students of every grade, whatever their ultimate objects might be in seeking information on subjects connected with Art and ornamentation. . . . With respect to this feature of the School of Art, however,—viz., the aid which it affords to those ambitions of excelling in their own particular branch of Art or trade,—all who have watched its progress or read its reports will be aware, that the instruction sought by this class of students is quite apart from the actual practice in the class-rooms of such arts or trades, of which they have quite enough in their workshops. What they seek, and the school endeavours to afford, is education and aid to their intelligence to perceive and understand the principles of design involved in the production and use of ornament—its correct application to the subjects they have to deal with, as respects material, intention, point of view, &c.,—the consistency of design with natural laws and forms, whether imitated or conventionalised,—the principles of colour, &c. &c." We believe this to be the only true and satisfactory course of instruction: the practical adaptation of what is thus learned will follow in its proper place, and when it is required.

BELFAST.—The exhibition of the Belfast Fine-Art Society has closed after a successful season; the receipts for admittance being considerable, and the sale of pictures encouraging, taking into account that Ireland's patronage of Art is yet in its infancy: thirty-four pictures were disposed of to the amount of 800*l.* Many of the exhibitors were, of course, natives of the country; but we recognise in the catalogue a large majority of English names,—Boddington, E. Brandard, Bridges, Callow, Cobbett, T. S. Cooper, A. R. A., Davidson, Duncan, Egley, Farrier, Glass, Henshaw, G. E. Hering, Jutsum, Kidd, Mogford, Mrs. Oliver, R. Redgrave, R. A., C. Smith, Stevens, Vickers, H. B. Willis, Woolmer, &c. Several Belgian artists were also contributors,—Bossuet, De Block, Fanny Geefs, Kindermans, Kirsch, Latour, Le Poittevin, Slingemeyer, Tenkate, Tschageny, Van Schendel, Verheoven, Verbeek, Verboeckhoven, &c. This society is, we believe, mainly indebted to Mr. Nursey, who has hitherto held the office of head-master at the Belfast School of Design, for the success it has attained. The removal of this gentleman to Norwich, where, perhaps, his services will find a wider sphere of action, will be a matter of regret to all who desire to see Art progressing in Belfast; and will be especially felt by the friends of the two institutions which he has aided with his time and his talents. The Belfast School of Design, like that of Manchester, is loud in its complaints of the "Department of Science and Art;" the local papers which have reached us intimate in no measured language that the school will be broken up if there be no change in the administration at head quarters.

NORWICH.—As we have just stated in the preceding paragraph, Mr. Claude Nursey has proceeded from Belfast to take the management of the School of Design in Norwich, which opened at the close of the past month. It is in contemplation by the mayor of Norwich and the committee to enlarge the establishment; and it is hoped and expected that, ere long, a building will be erected by public subscription for this purpose, adjoining to the New Free Library. A second master has already been nominated, and Mr. Peto, one of the Members of Parliament for the city, and Sir S. Bignold, the mayor, have each offered to endow a local scholarship; two more will probably be added in a short time.

GLASGOW.—The foundation for the equestrian statue of her Majesty, in St. Vincent Place, says the local *Gazette*, is now brought up to a level with the street, ready for the granite base upon which the statue is to stand.

GREENOCK.—The first contribution to the great Watt monument about to be erected at the cemetery at Greenock, has lately arrived from Montreal. It is a very large block of granite, and is the gift of Mr. Rollo Campbell, the editor and proprietor of the *Montreal Pilot*, who formerly resided in Greenock.



Designed and Drawn on the Wood by MARY E. DEAR.

Engraved by DALZIEL, Brothers.

NÜREMBERG IRON-WORK.

THERE are few places at once more delightful and more instructive to the passing traveller, especially to the English traveller, than the ancient city of Nuremberg. Every step he takes discloses something new and strange to him, something vividly recalling the middle ages, and fully informed with the art he finds so rarely at home—that developed by the hand of the craftsman in wood or iron. Go from one end to the other of any of our most flourishing cities, nay, from one end of the country to the other, and you will find the same iron railing with its everlasting spear head, guarding exactly the same kind of door, with the same round door-handle and bell-pull. In Nuremberg, on the contrary, the difficulty is to find two houses alike; to discover a limit to the invention, an end to the variety; to find out where mere manufacture by wholesale, and its identical mechanical repetition, have superseded the hand and the hammer of the cunning workman. Every doorway is peculiar, every staircase curious, for if not decorated by the architect, they are frequently by nature, the marten building perhaps in the top corner of your bed-room door—and every *brunnen* and *thor*, every church and great mansion, are worthy of detailed study both by the antiquary and the artist.

The period of the highest prosperity of Nuremberg, in commerce as well as manufacture, appears to have been the fifteenth century, and the first half of the sixteenth. The trade of the Mediterranean and the East passed through Venice into Nuremberg, being thence dispersed to the west of Europe, along with its own productions in iron, brass, and the precious metals. But its manufactures were of the most varied description; the spirit of the place was in advance of the age, the production of books quickly sprung up there on the invention of printing, and the Reformation was at once adopted. Earthenware, musical instruments, household furniture, hand embroidery, were all produced in this free imperial city, and passed into every country of the west;

"Nürnberg's hand
Geht durch alle land,"

was the proud and popular proverb. But throughout all the variety perhaps we may find a generic similarity; it was all more or less artistic and inventive—anvil and hammer work—hewing and carving, painting and enamelling. The iron work is certainly of this character. The originals of the locks, knockers, &c., here given, although the Gothic tracery or foliage on some of them is very intricate, are all of beaten iron, as are the railings about the public wells, staircases, &c., and all other iron-work we recollect examining. Where figures were introduced and casting necessarily employed, bronze, brass, and certain alloys were adopted.

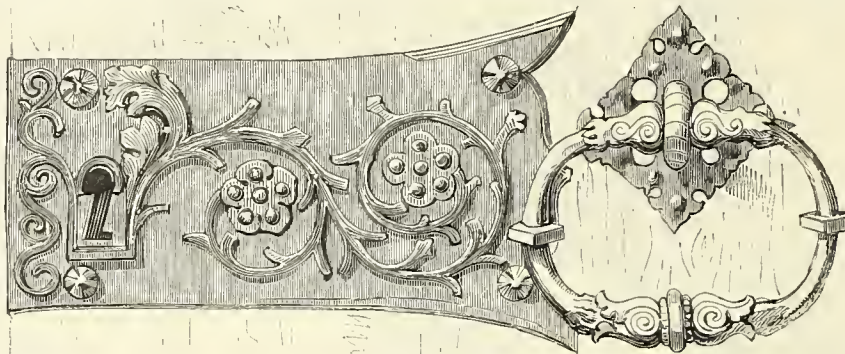
When the beautiful well (the Schöne Brunnen) of which our readers may have seen engravings, and which was among the earliest of the great works in iron, was enclosed, two centuries and a quarter after its erection, with the high railing still standing, by Paul Köhn in 1586, he invented a device which highly pleased the Nurembergers—the insertion of loose iron rings set in the transverse bars, a treatment of which only welded metal is capable, and which was unanimously declared to be a sign of the Nuremberg workmanship.

The date of the erection of the Schöne Brunnen is 1355 to 1361, and there yet remain many other productions of the same master, Schonhofer, who designed this remarkable work, not only in iron but in stone, *Marianbilds*, as they are termed, commemorative of the Virgin and patron Saints, attached to the private houses. Originally the figures, crockets, pinnacles, &c. were painted and gilt, as indeed every production of the Fine Arts in the world has been, more or less, until the Renaissance superseded native architecture, and the bleached remains of the ancients were set up in place of the living and breathing, although less perfect, works of the day.

From the time of Schonhofer, with whom was associated Fritz Rupprecht, in his principal work, we find a succession of skilful artists,

some of them undertaking work indifferently in iron, stone, or wood, assisted in the same manner by others more exclusively devoted to

the particular material required. This mode of working in brotherly harmony was assisted by the establishment of guilds and companies



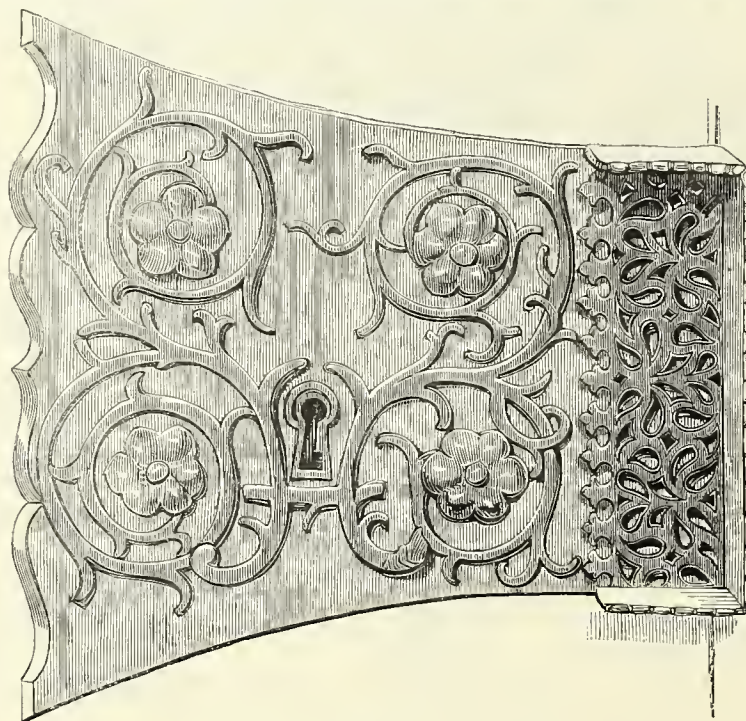
LOCK AND DOOR-HANDLE ON THE MORITZ CHAPEL.

strictly regulating and limiting the practice of crafts and mysteries. Every art had its guild, even poetry, and some of the restrictions and penalties in the power of those societies, we



LOCK ON THE GATE OF THE ACADEMY.

believe, remain in force at the present day. Thus, Adam Kraft in his old age was accustomed to rely on the assistance of his brethren in trade, Peter Vischer, and the copper-smith



LOCK ON THE DOOR OF THE RATH-HAUS.

Sebastian Lindenast, who designed for him the decorations on festival days and other matters.*

* Adam Kraft was *ambidexter*, working as well with

Thus too we find all the five sons of Peter

his left hand as with his right. It is recorded as one of Adam's jokes that Magdalen, his wife, received from him no other name than Eve.

Vischer, (the greatest master in metal Nuremberg has produced) assisting their father in the shrine of St. Sebald. "This Peter," says Neudörfer, "was of manly and friendly speech, and as a layman may say, skilled in natural science. He was also much esteemed by great men, so when a prince or potentate came to



KNOCKER AND HANDLE ON A DOOR OF THE RATH-HAUS.

Nürnberg, he seldom left without visiting the foundry." The father of Peter was also a coppersmith, and Rettberg says the wonderful works of the Vischers were demanded far and wide. The statuette which this noble old Nuremberger made of himself on the shrine of St. Sebald, shows us the workman in his close cap and ample leather-apron, chisel in hand—"the simple coppersmith who would make plain candlesticks for household use, as well as raise the shrine to the honour of the heavenly prince; a handy-craftsman like many others, but one so learned and skilful that princes delighted to visit him, and the after-world has willingly placed him among great artists."

The five sons we have mentioned died one after another in their prime, and their remaining works are supposed to be few; but the young kinsman of the patriarch, Paukraz Lahenwolf, worthily transmitted his genius to the next generation. To him belongs the fountain in the court of the Rath-house, and that in the Goose Market, surmounted by a bronze countryman carrying a goose under each arm, a figure that the carvers in wood are still very fond of reproducing for the chimney-piece. The railing round this *brunnen*, if we recollect right, rises into leaves and flowers, a style carried to great perfection within the Lawrence-church and elsewhere.

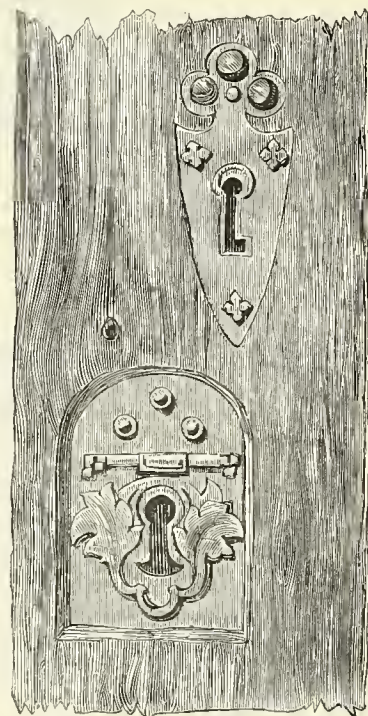
Another eminent name we find in this prosperous period, that of Sebastian Lindenast, is particularly

associated with locksmith work and clock-making. From 1462 to 1520 he continued, says Rettberg, the exertion of his talents; and, as the style prevailing in the great majority of the decorations on the doors and gates of the city identifies them with this period, perhaps we should not be far wrong to give him the honour of nearly their entire production. Lindenast and the horologist George Reuss made sundry wonderful clocks, and more especially the famous one for the Frauen Kirke called "Männlein-laufen," the performances of whose copper puppets have been eulogised by some old writers with boyish sincerity. This toy clock-work has now ceased to attract attention; the single specimen remaining perfect is, perhaps, that at Strasburg; but the locks and door handles which a few years ago the Nurembergers were ready to exchange for new ones, are now prized more highly than ever.

The moment of the highest prosperity of the fine and useful arts in Nuremberg, as perhaps in every other place where the fine and useful arts have been in healthy exercise, was the same for both; we find Albert Durer and Adam Kraft, Veit Stoss and Peter Vischer, flourishing close together, and immediately succeeded by Lahenwolf, Lindenast, and others. Indeed, the names of noted smiths, goldsmiths, and others, about this time, become very numerous; but they appear to have distinguished themselves more by improvements in casting, and inventions of a scientific kind, than by the excellence and beauty of their productions. Here are some of their inventions, as recorded by Von Rettberg. In 1553, Erasmus Ebner produced a new compound of brass and copper, useful for many things; and at the same time Hans Lambrecht brought out the assay-balance, and Hans Lobsinger the wooden hellsows—perhaps, also, the

Along with this hand of worthies in the coarser metals—although we merely glance at a few out of the many—we must mention the goldsmiths as holding a high place for the artistic and beautiful character of their table ornaments and other productions. With them the innovations of the Italian style were much prized; and the mermaids and other symptoms of Renaissance apparent in the Sebald shrine, were abundant in the splendid articles in the precious metals of the same date.

Wenzel Jamitzer, who emigrated from Vienna to Nuremberg, was much distinguished in this depart-



ON THE HOUSE OF ALBERT DURER.

ment; and we have engraved the bronze decoration of his tombstone, which was prepared by himself as a specimen of his designs. The appearance of the burial-grounds of the city will not easily be forgotten by any one who has visited them. Regularly ranged and close together lie the great cubes of stone marking

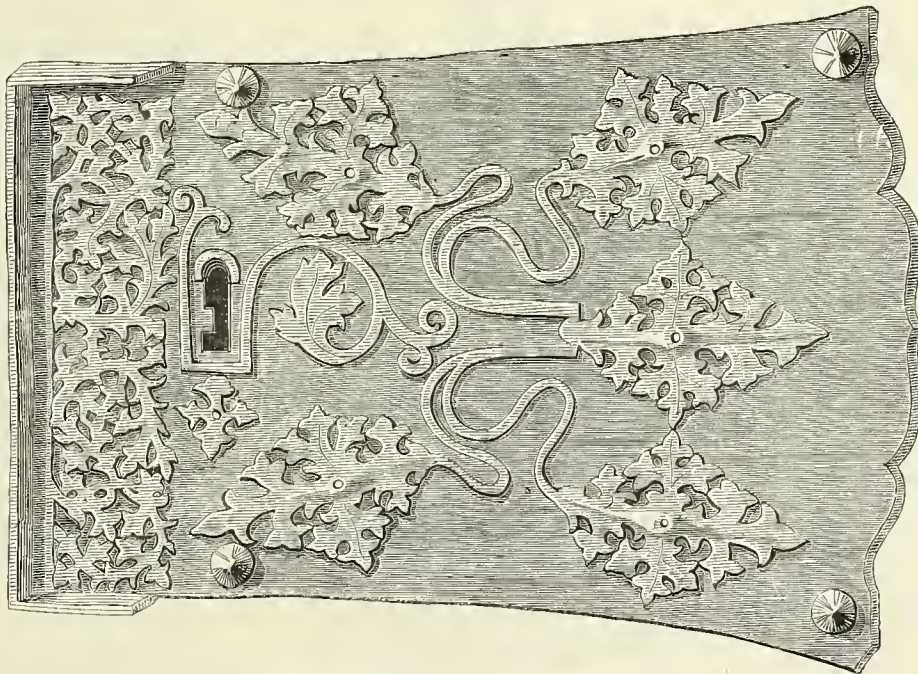
the family vaults beneath; and on the centre of every stone is a plate of bronze recording the name and date of the founder, with some religious or armorial decoration. Very many of these are as old as the beginning of the sixteenth century, and remain at the present day as sharp as at first. These *grab-plattes* are in some cases very admirable, and sufficiently curious in all to merit more attention than the few words we can bestow upon them. The six specimens of locks, knockers, &c., we have given, are hastily selected, and doubtless many other varieties might be added. They are from the following localities:—

Lock and door-handle on the side-door of the Moritz chapel, an old church, now a "Bilder saal," or picture gallery.

The lock and latch on the great door of the same building.

Two small scutcheons and handle on Albert Durer's house. The design on the round plate in which the handle is fixed is very rude although still curious; it is rather engraved than relieved.

A great knocker and lock on the back gate of the Rathhaus. The knocker, it will be seen, contains the heraldic double eagle of Germany.



LOCK ON THE GREAT DOOR OF THE MORITZ CHAPEL.

air-gun and metal press. Nearly contemporaneous with these inventions, Leonhard Dauner discovered the break-screws (*brechschraube*) for the demolition of stone walls, and the brass spindles for the printing-

A very handsome little knocker-haudle, the functions of both knocker and haudle being generally performed by the same article, on the door of a small private house in the city.

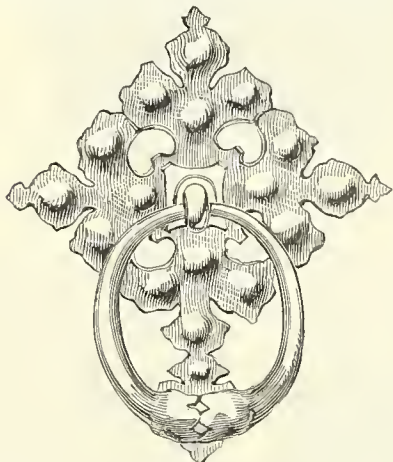


HANDLE ON THE HOUSE OF ALBERT DURER.

allowed any buildings devoted to religious uses to fall into decay, either on the change of religion or since, although the decrease in the population has rendered them unnecessary for their original

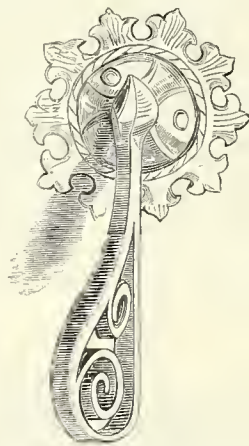
A lock-plate on the door of the Academy, formerly a monastery. Except in one case, that of the extensive Carthusian cloister now in ruins, it does not appear that the Nurembergers

industry of this ancient and still skilful and busy city. We say still skilful and busy, for Nuremberg appears again to be reviving. Its losses through the discoveries of navigators, and



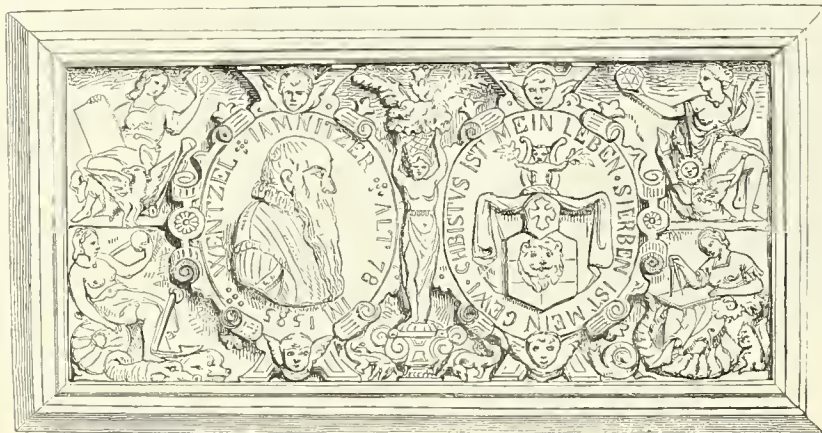
KNOCKER AND HANDLE ON THE DOOR OF A PRIVATE HOUSE.

purposes. Besides this, and the Landauer-Kloster, and the Moritz chapel, both devoted to the Fine Arts, there is the large Katherine chapel, now a permanent exhibition of the



LATCH HANDLE ON THE GREAT DOOR OF THE MORITZ CHAPEL.

the facilities of transport by sea, which left the high road through the continent of Europe untrodden by merchants, begin to be compensated to this old city by the railways, and the trade



BRONZE DECORATION ON THE TOMBSTONE OF WENZEL JAMITZER.

in iron called forth by them; so that now, while within its moated wall every street remains silent, without that boundary manufactures are rising, which call to mind—but for the want

of coal smoke—some of our own noisy and physically prosperous localities. In all respects Nuremberg is, to the visitor, a place of interest.

REPORT OF THE COMMISSIONERS ON THE FINE ARTS.

[ALTHOUGH this document contains nothing of which our readers are not already aware, it is essential that we publish it. We may rightly congratulate the British public that at length the Nation is the patron of Art: it is, however, but the beginning of the end. We shall take an early opportunity to visit again the Palace at Westminster, and report at length upon the gratifying proceedings there.]

The following is the tenth Report of the Commissioners on the Fine Arts:

"TO THE QUEEN'S MOST EXCELLENT MAJESTY.

"We, the Commissioners appointed by your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of your Majesty's Palace at Westminster—wherein your Majesty's Parliament is wont to assemble—for the purpose of promoting and encouraging the Fine Arts in your Majesty's united kingdom, and in what manner an object of so much importance might be most effectually promoted, beg leave to report to your Majesty the progress of the works recommended by us, in accordance with the duties prescribed to us.

"The series of eight fresco-paintings in the Upper Waiting Hall is now completed. In first proposing that the apartment should be decorated with paintings executed in that method we observed—viz., in our report of the 7th of August, 1845—that we were desirous to afford opportunities for the further practice of fresco-painting, and for the cultivation of the style of design which is fitted for it, * * * provided the architectural arrangements and the light should, on the completion of the apartment, be found to be adapted for the purpose." The room was ultimately found to be but scantily lighted, but we conceived that, as the paintings would admit of being closely inspected, that objection was in itself less important; while, on the other hand, it might not be without its use experimentally, by suggesting a treatment adapted to such a condition.

"We have now to add that, apart from the important objects, more or less attained in the designs referred to, of appropriate conception and expression in reference to the subjects, these experimental works will be of use in showing what are the external qualities generally essential in fresco-painting, and especially so under given local circumstances. It will be for artists to consider, in witnessing the effect of these works, to what extent the great requisite of distinctness, as resulting in its perfection, from intelligible forms, perspicuous arrangement, and the judicious distribution of light and dark masses, has or has not been kept in view, subject to the local conditions of light, the size of the apartment, and the dimensions of the paintings; and subject to the general technical conditions of fresco-painting—a method requiring, from its comparatively limited resources, an especial attention to simplicity and significance in representation.

"In the House of Lords 11 of the 18 metal statues of barons and prelates are now placed in the niches intended to receive them. The seven remaining statues are the only works coming under our superintendence now to be completed for this chamber.

"In St. Stephen's Hall, without as yet contemplating the execution of the frescoes intended for that locality, we propose that the series of 12 marble statues of eminent statesmen named in our fourth report, bearing date the 25th of April, 1845, should be gradually completed. Accordingly, in addition to the three already executed and placed in the hall, we have given commissions to five artists to execute each a statue of one of such personages.

"With regard to the Prince's Chamber, which we propose to decorate with statues, bas-reliefs, and other works, as detailed in our seventh report, dated the 13th of July, 1847, we have commissioned John Gibson, R.A., to execute a statue of your Majesty, with figures of Justice and Clemency, and with bas-reliefs on the pedestal, to be placed in the recess on the north side of the apartment. We have also employed Mr. William Theed to prepare a series of bas-reliefs, to be subsequently cast in metal, for the panels on the walls.

"Of the frescoes intended for your Majesty's robing room, undertaken by William Dyce, R.A., and illustrative of the legend of King Arthur, as proposed in our seventh report, four have been completed. As it appears that the artist will now be enabled to devote his whole time to these works, they will, it is hoped, in future, proceed more rapidly. With respect to the four paintings

referred to, we consider them altogether satisfactory, whether regarded in their general treatment, or as examples of the method of fresco-painting.

"We have commissioned John Rogers Herbert, R.A., to prepare a series of designs for frescoes to be executed in the Peers' Robing-room, according to a scheme also indicated in our seventh report. The room itself is not yet built, and it is therefore expected that the artist's designs will be completed by the time the walls are in a fit state to receive frescoes.

"We have also given our attention to the decoration of the principal corridors connecting the Central Hall with the two Houses of Parliament. We have accordingly commissioned Edward Matthew Ward, A.R.A., to undertake the Commons' corridor, and Charles West Cope, R.A., to undertake the Peers' corridor. The subjects intended for localities are enumerated in our seventh report, in which it is also proposed that the pictures should be painted in oil.

"We further propose to commission Daniel Maclise, R.A., to paint in fresco, in the Painted Chamber, or Conference Hall, the subject of the marriage of Strongbow and Eva, the subject being one of the series selected by us for that apartment. The design for the fresco so proposed to be executed will be adapted, according to the requirements of fresco, from an oil picture of the same subject executed by the artist on his own account, and which he has treated with great ability.

"In our last report, dated the 11th of March, 1850, we humbly stated to your Majesty that the Lords Commissioners of your Majesty's Treasury had consented to propose to Parliament an annual expenditure amounting to £4,000, to defray the cost of the various works recommended by us. Since that period we have, with the sanction of their lordships, continued to submit to Parliament an annual estimate accordingly. The limitation of the expenditure as stated may, however, be regarded as a cause of delay in the prosecution of some of the works.

"ALBERT.	CARLISLE.
NEWCASTLE.	WILLOUGHBY D'ERESBY.
SUTHERLAND.	C. S. LEFEVRE.
LANDOWNE.	J. R. G. GRAHAM.
ABERDEEN.	ROBERT HARRY INGLIS.
J. RUSSELL.	B. HAWES.
PALMERSTON.	S. ROGERS."
CANNING.	

THE SCULPTORS' INSTITUTE.*

A PAPER READ BEFORE THE MEETING OF
JULY 3.

BY JOSEPH DURHAM, F.S.A.

GENTLEMEN,—Having been often asked the question, "For what purpose is the Sculptors' Institute established?" and "in what way do you hope to effect any good?" I have thought it would save much verbal repetition, as well as giving those who may feel interested in our proceedings a clearer knowledge of our purposes, if a short statement was penned and printed for their information, but before printing, it is desirable that it should be read and approved of at one of our meetings, that it may carry with it the weight of your sanction, and thereby relieve it from the character of an individual opinion. At the outset I may say no idea was entertained of affording information to any of our own members; it is that others shall be as conversant as ourselves upon that which has been, as well as that which is. This induces a short recital of the origin and progress of the Institute, of the blight the profession has endured, of the *charlatanism* so rife at the present time, and of our hopes and plans for the future; therefore if such matters are so old or so well known to us, that the repetition becomes tedious, it is no less obvious, they are new to all whom we may seek to address. Our first circular stated that

"Various causes have recently co-operated to impress sculptors with the expediency and advantage of forming a metropolitan association

devoted to the general interests of their art. Without entertaining the remotest feeling of antagonism towards any existing institution, and guided only by the requirements of their own profession, they have been led, by mature consideration, to the conclusion, that it is extremely desirable such a society should be established, under the name of "The Sculptors' Institute."

"From the want of some organisation of this kind, sculptors have hitherto been almost powerless in effecting any improvements in the public and general welfare of the profession, though it has long been felt that there are many points in which such improvements might be effected, with great advantage to the art in this country. It is thought that the period has arrived when sculptors, as a body, must no longer shrink from the duties which they owe to themselves in these matters; and it is further believed that those duties can never be effectually performed while the members of the profession remain disunited.

"To establish union, therefore, among British sculptors, is one of the great objects of this Institute; and another is, to direct the influence and resources derivable from such union to the end of regulating, as far as possible, the public and general business connected with the art,—ever keeping in view the purpose of earnestly fostering not only a noble emulation, but a high and honourable feeling among its professors. With such desires as our guide this Institute had birth; for, until lately, it has been the practice of sculptors to keep as much aloof as possible from each other; and, as a consequence, much misapprehension of each other existed; thus it was, that the meetings held preparatory to the festival given by us to the foreign sculptors exhibiting in the Crystal Palace, led to the desire and accomplishment of an institute for the purpose of creating this union amongst the professors, as a means to the ultimate advancement of the art.

"Isolation has been extremely injurious both to Art and to ourselves. It is by the collision of contending pretensions and ideas that true taste is struck out, and only by association—by a knowledge of and a friendship with each other, that a firm and healthy tone can be established. How, otherwise, than by seeing the shortcomings of others or ourselves, and discussing matters that are required at our hands can we suspect our own errors, or hope to reform those of others, and yield to the supremacy of nature and of truth.

"The Greeks met together and discussed the undying principles of Art, and if we examine their productions, we shall find one great and unswerving principle pervade them all.

"That in consideration of the foregoing causes and changes alluded to, and the greatly altered circumstances in which the profession is likely to be placed, with both home and foreign influences, it apparently necessitates the association of men who have a common interest at stake, to unite to secure a fair recognition of these interests by their countrymen, to rescue them from the depressing assaults of those who condemn without knowledge to discriminate.

"The formation of such an institute, which has for its object the unity and strength of a common cause, the advancement of its professional interests, and its correct relation with the public, by which the national service, which may be placed in the hands of its members, may be creditably performed, is surely worthy of support and regard. When every other profession has found it beneficial to the interest of society to adopt this mode, it cannot be considered in any other light than as praiseworthy to promote, and wise to establish such an Institution. And we may justly hope, by uniting and persevering in a frank and critical exposition of the character and defects of the present school of sculpture, and offering such ideas as our experience has taught us, that we may thus renovate our forces, and remove many of the ills we labour under both as regards professional practice and business."

I now quote from the *Art-Journal* of March, 1852, and in acknowledging myself the writer of the article to which allusion is made, I may be here permitted to adopt as much of it as will make our statement clear. There are men in England, it proceeds to state, who labour—and

labour earnestly for the love of Art alone—and whose individual achievements are an honour to us, and would be to any age or school, capable of all that can be desired, yet failing with the very elements for success. Why this is so, is one subject for our consideration.

"Can the Institute alter this?" may be asked. I think it can, and as I shall endeavour to show that the amount expended in public works, is twenty times greater than the sum derived from private sources, it becomes a duty to prevent these public works from being a disgrace to us as a nation.

One object of this paper is simply to state facts, not to make complaints; therefore it is that the following mischievous and unfortunate instances are submitted to show that as without a well-devised plan they could not have been prevented, neither at a future day could they be overcome. A committee advertise for sketches for a statue to a statesman to be placed in Westminster Abbey, and name a day when the decision shall be made. Ten men (selected by the committee) compete, but one of them, before the time fixed for such decision, has in fact, made his life-sized model, and is in treaty for the purchase of the marble. This very man becomes the successful competitor! Then, again, as an instance of the competency of committees to select from sketches, conceive the covering up of each one except the head, and then the one with face most like, is pronounced to win the prize, as if the head only could be a criterion, as to what a statue should be; it were much better, and more fair, to send the cases back unopened and unseen, which also has been done.

Not long since, that all should be very fair, and no one know "who was who," cyphers and mottoes were to be given, instead of names, to about thirty designs. However, every one was known, and it was just possible that one very honest man amongst them could have his model moulded, as was the fact, and publicly exhibited it in the very town, and it was also just possible that he could be a little obsequious, and present casts to the secretary and committee, and it was equally possible that such a proceeding might ensure his success. The unknown individual did succeed, and has had the statue executed for him by another and an abler hand. It was this knowledge that made a paragraph lately going the round of the press appear much worse than folly. The writer of it proposed that the statue to the Queen, proposed to be erected at Manchester, should be contested for only by those who had obtained statues to Sir Robert Peel, as they were undoubtedly (!) the best artists in England. Why it is notorious there never was such juggling before, and that commercial travelling was never so triumphant.

A secretary, as you know, wrote to all the sculptors not long since, informing them that a statue of a poet was required for the Abbey at Westminster, and it was hoped they would make themselves masters of his works, so that their ideas should partake of the tone and character of him whose fame it was intended to perpetuate. A time was fixed for the delivery of the models, &c., but before the day arrived, there came another note, saying, that upon consideration further time would be granted, which was again prolonged, and ultimately a notice where they would be received. Now all this delay occurred simply because the sculptor who it was intended should be the successful one, had not finished his design. It was at last sent unfinished; the only one not permitted to be seen, and the only one successful!

"I saw an advertisement in the *Times*, asking for designs for a statue," said a friend to a sculptor; "I hope you mean to try." "No, indeed, I do not," was the reply; "I have no confidence in those with whom the decision rests; I think a committee means (if it means anything from my experience) a collective body of men who do that collectively which they individually repudiate. But I tell you what I will do: it wants two months to the time of sending down, and I will now seal in an envelope the name of the man who will get the work, and I will moreover bet you five pounds to five shillings I am right." He, however, did compete, had the pleasure of paying the carriage of his works,

* From us, as from the writer of this paper, inquiries have been often made, concerning the origin and nature of the Sculptors' Institute; we find, therefore, the present a convenient mode of answering them; the courtesy of the Institute, and the kindness of Mr. Durham—to whose high merit as an artist we have borne frequent testimony—having authorised the publication of this paper in the *Art-Journal*.

of putting his friend's five shillings in his pocket, and of hearing, afterwards, in his own study, a member of that very committee lament that such beautiful designs as *his* had not been submitted to them.

The following then is the rough outline of a plan originating with the Institute, which, it is trusted, will in future stay such acts of injustice as those I have cited, as well as ensure the production of better works.

First, let it be remembered that nearly the whole of the best sculptors are already members; and let us suppose a statute, or other public work, to be required; then the Institute desires, in all cases of competition, that the election of the artist be left to the competing members of the society; each member having one vote only, but not the power to vote for himself; besides which, he shall vote openly, and give his reasons in writing for so voting, to be handed to the committee for publication, should such a course be deemed advisable.

One fact that cannot be gainsaid is, that it frequently happens the artist who by chance has most friends among those who have power to award will be the one chosen, without the slightest reference to comparative merit, and in some instances it is the settled purpose so to do, and friends are made accordingly; in others, it is with the thorough conviction they are acting, as far as their knowledge in Art suffices, and strictly in accordance with the dictates of justice; but it is not to be disguised that private friendships warp the judgment, however strenuously we may battle with ourselves: it is a quality of human nature so to do; and we can no more avoid it than we can recall our yesterdays, or bid to-morrow be to-day.

Now, it may be said, this being admitted, there can be no remedy. The answer is, by the proposition submitted to you, you have no longer friend sitting in judgment for a friend, but artists upon Art; where self-assistance is utterly out of the question, you cannot seek to alter human nature; but human nature may be so placed that there is less chance of erring; and that which cannot be entirely achieved, may be approximated.

If we require good law, we go to the best lawyers; we think the best physicians can give the best advice; and we think artists are in precisely the same position. If careful study in the peculiar branches of medicine and jurisprudence entitle men to pronounce an opinion upon which we can rely, surely the same rule holds good with respect to artists. The members of the Institute desire no control as to how many or who they shall be that send in designs, and wish still less to interfere, if it be the intention of any body of men, to entrust the works to any one artist, with prior or just claims to be so honoured, but do most earnestly desire that time, means, and skill, shall not be wasted in fruitless efforts. When designs are sent in competition, which we know are not the production of the man whose name they bear, it is an easy condition to request of a committee, that those selected shall produce sketches at any time or place such committee shall appoint. This strictly tasks the trickster beyond his powers; and we have a failure or withdrawal as the result; while, on the other hand, it is a course to which no artist, in the highest sense of the term, would object; indeed, if two-thirds of the competitors reserved to themselves the right of enforcing such a condition, that alone might achieve all that is desired. But if they are remunerated for their models or drawings, then a committee has a perfect right to choose the artist, though, when the members of the Institute work gratuitously, they demand some voice in the matter; denied which, they decline all competitions.

It may be well at this point to dwell for a few moments upon the consideration of the rise and progress of the arts in Greece, and their revival in Italy, during the fifteenth and sixteenth centuries, and see if it be possible that some of the same spirit may be brought to act upon our own times.

For when Greece was great and Phidias lived, manners were simple, and men's wants were few, and, as a consequence, "surplus of every kind was devoted to the service of the state;

independently of which, the power of Persia had been overthrown, and while Athens received tributes from all the maritime cities of Greece, and received them, too, to such an extent that her treasury was overflowing,"* she was also taught to feel the value and importance of her philosophers and artists. The former are our teachers to the present hour, and in the works of the latter, to the present hour, we study nature. If money were expended in embellishing the public buildings of the city, or raising temples to the gods, it should be remembered that if there was prodigality according to our notions, it should also be remembered that that prodigality taught greatness of mind, being ennobled by the exercise of public spirit, and the highest of all patriotism—self-denial.

How could the genius of an artist otherwise than break forth, when he felt that he was not the servant of a patron, but a benefactor to the state? Let it be remembered, also, his happiest efforts depended not upon the caprice of a few; his fame depended upon those whom custom had familiarised with Art, the study of which was held an essential part of education, and who were too numerous to be swayed by private pique or personal affection. Their partiality was centered in the embellishment of the city; for where intrigue was useless, and a general knowledge of excellence the guiding principle, it was by excellence alone an artist could obtain the most grateful of all distinctions—"the love and veneration of his fellow citizens."

If we turn to Italy in the best period of Art, it will be found that much of this spirit manifested itself, though in another form. Her magnificent churches were raised, and her pictures purchased, from money contributed by the citizens, and those munificent patrons of Art the Mendicant order of monks, whose vow of poverty prohibited them from using the wealth at their disposal otherwise than in building and ornamenting their churches; therefore it was that their embellishment became the objects of their lives, for in that alone could they indulge a feeling of possession. "The beauty of the Madonna, or the resignation of her Son, or the sufferings of the Saints, never failed to draw from their votaries what would probably have been denied to the poverty of the brothers."* Thus, then, these Mendicants became the best patrons of Art; they entreated for the ornamentation of their churches that which they were not permitted to solicit for their own use; and as each new work was added to the Church, the offerings of the devotees added to the purchase of others; for, strange as it may appear, the magnificence of the building was the measure of holiness.

And now a few words respecting artists themselves. It has been said great men never appear but in moments of great change; and in reference to Art in Italy we find it was so. With such demands and encouragements before them they revolted from the examples of those who had gone before; Raffaele, Correggio, and M. Angelo caught the fire and spirit of the times, and by the example of their genius gave Art a character till then unknown; and if the question be examined, I think it will be admitted as more probable that the change called forth their genius, than that, as has been supposed, they wrought the change themselves. If this be true, and I am led to think so, genius is far less rare than we are apt to imagine; it is not so much the want of it as the opportunity to exert it. With us it seems to have been particularly so in other respects: if such has been our need that the genius of a Nelson, or a Marlborough, or a Wellington was required, it burst forth upon the signal. Or need I refer to Westminster Hall, to show what our artists could produce when occasion served, and when even the term cartoon was a term unrecognised by more than one in a thousand?

This happy state of the arts which I have endeavoured to describe, was not to endure for ever; night closed in upon the bright and sunny days of Greece and Italy. National feeling decayed, devotion in a great measure ceased, public enterprise was destroyed, and the love for Art

died with them. Genius cannot live unless it be untrammelled, nor wealth nor power may hope to create it, if caprice be coupled as a condition: it arises but in the paths of freedom, and there alone can live thus; then—and it is indeed a melancholy thought to reflect upon—when the prowess of Spain overthrew the liberties of Italy: here was a nation smitten in the meridian of her fame, in the splendour of her peaceful triumphs in Art, laws crushed, because they were lenient, power humbled, because it was humane, wealth passed comparatively into the hands of a few, the people were reduced to poverty, and Art lost her best protectors.

With examples, such as these, before us of the causes which lean to the rise and fall of Art, much difficulty is cleared away in forming our judgment, and the history of other times best furnishes an explanation of our own wants, and the course to be pursued. First, then, a more extended knowledge of Art, in an educational point of view, is essential and important. To accomplish this, men's efforts tend strenuously and seriously in the present day, never before to the same extent; much then is to be hoped from it. Such feeling, as already stated, gave existence to this Institute, with the earnest hope its voice may be of some service in the cause. The people are more familiar with sculpture than they have ever been before; talk with whom you may, in what part of the country you will, and you will find the sculpture of the Great Exhibition was that which made the greatest impression, and if the best examples were not those most admired by them, I have ever found a thankfulness for directing them right.

Furthermore, I think it may be shown, there is, or will be, enough spent in sculpture to leave us without complaint on that ground, but whether rightly spent or not, is a matter for inquiry. If it be not rightly spent, on the one hand, it is through the want of knowledge on the part of those who have the disposal of it, and the means employed by others to obtain it.

We have perhaps but little right gratuitously to interfere with the taste or judgment of an individual in the selection of works for the decoration of his own house: there he is at liberty to have around him such things as most please him. He may purchase of those whom he is anxious to patronize, even the results of dulness and utter inefficiency; few will see or be troubled by them, and we can only lament his mistaken choice; but when he undertakes to act on the part of a body of subscribers, and assist in the selection of a sculptor to execute a public work, his position becomes widely different; he should then consider the money he has to dispose of is not his own, and therefore should be disposed of with the greater care, and not thrown away on any foolish favoritism or worthless attempt; that he has a trust placed in him which he should not wantonly abuse for any *protégé*—that he is not alone responsible to the subscribers to the monument, but also to the public, whose property it will become, and who must more or less be gratified or displeased whenever it meets their view; and more than all that, the position of the art in his country is at stake as he gives his vote.

Near twenty thousand pounds will be paid for works in sculpture during the next two years, and, as far as I can gather, not two thousand of this for ideal works from private patronage amongst it all; plainly demonstrating that whatever is achieved for the advancement of the art, must, in the present instance, be achieved through public works, and hence another spur for unity.

If much stress has been laid upon the errors and mismanagement of committees, it must not be forgotten that the sculptor's dependence and the state of Art rests with them, and if our public works are bad, and often disgraceful to us, the onus rests with them, although unfortunately the sculptors bear the blame; there is no disguising the fact that the right men are not all doing the right thing. I am induced to say this, firstly that it is in itself a truth, and secondly, as explanatory of the following from a leading article in the *Times* of the 20th of May last.—

* Essay on Art—Album, 1826.

"Setting these more serious and real considerations apart, we would venture to suggest another, which may not be altogether without weight. Possibly by the time the Prince Consort has earned his statue we may have an artist capable of the task. It is a painful reflection that in this branch of Art we are so infinitely inferior to the Germans. If we could ever hope to see in the squares of London such statues as those which adorn the public places of Berlin or Munich, we should be more readily reconciled to the erection of a monument even before its time."—Here again then is a further evidence of how little the writers in the public press really know of the true causes under which both Art and artists have suffered, and are still suffering; and here again is another reason why we should, in our humble way, offer them whatever information we possess.

At this point, and having reference to what I have already said, let me ask that you thank unanimously the Corporation of the City of London, who, not only awards the sum of five thousand five hundred pounds for its memorial of England's greatest Duke, but steps aside from the usual course and devotes double that sum that it may be in possession of ideal works, the product of living British artists. I say, then, for this encouragement of Art, for this example, and for this munificence, our thanks, unanimously given, seem poor when compared with the magnitude of the intention.

Time must unfold whether British sculpture finds a residence at Sydenham or not; from all that can be seen it will not there be found. No blame can be attached to artists in this country, who merely ask for the same consideration as those of France, of Italy, or Germany. When we remember that to works purchased abroad freight and carriage are added to the personal expenses of those who bought them, they become an acquisition of a costly kind. Sculptors in our own land desired those who had the power to purchase, should pay, at reduced prices, for a selection of the best works, in place of having a collection of whatever might be sent merely for exhibition—thus (wisely, I think,) believing the best only should be selected; and so the school would be placed beyond fear in the comparison. The directors, however, have thought otherwise, and thus the matter stands. Yes, thus the matter stands; we look in vain for the productions of Banks, of Bacon,* or of Chantrey; equally so for the creations of our own glorious Flaxman; are any of them fairly represented? certainly not; then as regards the ideal works of others that are living,† and who are pre-eminently great, there is an entire absence. Yet after all, perhaps, there is little to regret in this; happily you will still live on, although you might have had your statues cut and sawn to fit, for one poor man who died some century since, submitted to a slice of full three inches from his ribs, a slice right through—and now forsooth he passes as a gentleman with wondrous legs; but what of that? he fits the niche exact.

With regard to any sufficient room, or gallery for the exhibition of sculpture in London, no reasonable thinking man dares for one moment to say we have such a place. This is a fact so glaring, so admitted, and so utterly indefensible, that all I need say upon the subject is, that it becomes the duty of the Institute to devise some means for the true exhibition of our works.

Another evil under which sculpture labours, and that not a slight one by any means, is the want of common information respecting it, even amongst those we term the educated portion of our countrymen. Every sculptor knows well enough, that to explain the progress of a work to those who are otherwise generally well informed, is a matter of daily occurrence; but where is information to be obtained? How shall the public be enlightened so as to have a just appreciation? certainly not through the press. At the present time, let me be distinctly understood, I attach no blame to it; it cannot well be otherwise; it is merely of a piece with all else around it; but I may be pardoned in directing

attention to that groat and all powerful estate; for I firmly believe that editors are as anxious to be correct and just in such matters as anyone can wish them; but, unfortunately, the subject has not been felt of sufficient importance, nor understood, nor is it of sufficient interest to general readers, to induce an editor to obtain the service of those whose knowledge would entitle them to sit in judgment upon Art.* It seems to be something by the wayside of life; and we must think but little cared for, when we see the great disparity between reviews of it, and of science, of literature, and of music.

I say, we cannot but marvel at the neglect, when we reflect upon the wondrous power of mind which each revolving day brings forth in the broadsheets of the press; essays on politics, that daily put to shame the efforts of Junius; if a new play be produced it is enough to claim a whole column, well written, and by a master of the drama; but would a work of science be placed in the same hands to review? I think not.

I remember an opera, that lived eight nights, had, on its production, a column and a half devoted to it, doubtlessly contributed by one intimately acquainted with his subject; and I remember a review of the Exhibition for the year, and we were told that "amongst the sculpture there was a nice statue of Eve." And at other times, this year and last as instances, not one line in the "leading journal of Europe," to say if sculpture formed part of the Exhibition of the Royal Academy or not. Thus then it is, we have the right to ask for some consideration at the hands of those who have the power to do so much.

I would here offer our thanks to the Editor of the *Art-Journal*. Speaking with its 20,000 tongues a month, it has done much to popularise sculpture by its plates and pages: when first the attempt was made, squeamishness remonstrated and withdrew; still was the plan continued, and now what is the result? On the authority of the Editor, I state, if such plates were withdrawn it would be to the serious injury of the work.

To recall, and to the fullest, the glorious days of Art is scarcely within our time or compass; but if we would sanctify a love for Art, or propitiate others to assist in our well-doing, we must make an offering that will show our own zeal in the cause; that we love Art for Art's sake, and purify the sanctuary by driving the money changers from the temple. For one, I would not debase the art, nor degrade the artist by making such a cause a matter of humanity. No! Nor ought that to be asked as a boon which should be demanded as a right, namely, the free, the honest, and the unfettered power of exercising your ability as your own judgment shall direct, uncontrolled by caprice or ignorance; for a pure taste cannot be brought about by the devices of self-elected committees, who adjudge prizes without sufficient qualification for the office.

The works of greatest excellence which have been produced in the British school have not been commissioned works, and hence it is, the embodiment of great events in our history is laid aside by the painter, as ideal productions are deferred till other times by the sculptor; the return for such works, in most instances, being ideal also.

When the time arrives that men may hope for a just appreciation of their labours, they will awake anew and become great by the consciousness that nothing is forbidden to their exertions; but now, on the other hand, it matters little how high the order of a man's ability may be, if he relies on merit amidst venal men; his chances of success are few, for some there are who enter the arena of Art as speculators who trade and traffic with the productions of others, whose aim is money, who have no feeling for Art, and whose standard of beauty is, "what shall I gain?"

Busts and sketches of all sorts and sizes are

produced for them, and not by them; they are hawked from place to place, and distributed in abundance to propitiate and make friends, as it is called. As much employment is so obtained, those who can flatter and cajole the most have the best chance of being preferred; and to this system may be attributed the cause of failure in so many of our public works. Amidst such a system, what chance is there for Art, or for the artist who quietly and unobtrusively labours in his study, and who is content to rely upon the intrinsic merit of his works? What chance, I say, has such a man with him who pursues the course I have mentioned, who labours not in his studio, but who is ever seeking to conciliate patrons, and to obtain by intrigue the employment he cannot hope to gain by merit? The incessant solicitations for work leave him no time for its performance: instead of being wholly in his art, his thoughts are ever wandering to the calculation of gain.

If any of us were to say to the uninitiated that it is quite possible to purchase the reputation of a sculptor, it might at first appear a very startling assertion, but it would be quite true for all that. "If I had money enough I'd start as a sculptor; I see how my brother manages it, and I could get on just as well," (this speech was made to a friend of my own,) and pursuing the same systems of trading, doubtless he could arrive at the same end. Look to the Royal Academy of the present year, and you will find bas-reliefs designed by one man, modelled by a second, and exhibited by a third, whose only merit is that he left well alone, and had the means to pay for them, but "who might eat his part in them on a Good Friday and ne'er break his fast."

I conceive it to be extremely injurious to Art that we do not, one and all of us, state distinctly our own knowledge of such matters whenever these men are met or spoken of. Few are so poor, I apprehend, but we can afford to be honest—as men do deeds which win them evil names—and spurn the names but not the deeds, which win them; they will call it jealousy, I know, and fifty other names besides;—what then? surely truth can live through more than that.

What shall be said of those whose labours dress those empires in such dishonest plumes? We know at times "men's poverty and not their will consents," yet 'tis not always so; would they but reflect on the injustice they inflict upon their brethren in Art, they would change the course, methinks; for they deprive the worthy of that which by right belongs to them, and press it on to those less worthy than themselves. No subject is more sad to touch upon than this, and all here must lament it, for if

"degrees and offices
Were not deriv'd corruptly, and that clear honour
Were purchased by the merit of the wearer,
How many then would cover that stand bare?
How many be commanded, that command?"

'Tis not with Art as 'tis with trade, that when transactions end their memory dies, but name and fame live afterwards,—fame, which is beyond all price: which all men covet, yet wealth should never purchase.

I say to you seriously and solemnly, I do not know what the feelings of that man must be, who, for a few coins, makes purchase of a sketch who, with that sketch, not his, though purchased, enters into a competition with honest labour in the field of Art, and, by unceasing effort, is elected over better men. Time wears away; a statue is produced by other hands than his; an inauguration comes, a banquet's given, and the hall re-echoes with his praise. Does he ever think that moral crimes are fearful things? That to this name he has no right, nor colour like to right? That it is uninherited by genius, and unearned by study? That it has been bought by trickery, and, when men shall cease in using dainty terms, plain honesty will tell him that he lives by fraud? Art cannot flourish where such wrong prevails; it lives but by the devotion of its followers; "it is only a high tone of feeling that can inspire the artist, and call forth in his mind not lip enthusiasm, or profession that is merely cant;" but the enthusiasm of his mind, from which genius springs; and the zeal of an honest heart, which is virtue.

* [Johnson or Howard is but a small instalment of Bacon's powers.—Ed. A.-J.]

† [No trace there of the genius of Maedowell or of Foley.—Ed. A.-J.]

THE VERNON GALLERY.

MORTON, THE DRAMATIST.

Sir M. A. Shee, P.R.A., Painter. T. W. Hart, Engraver.
Size of the Picture, 3 ft. by 2 ft. 6 in.

THIS is the portrait of a gentleman who a few years since earned considerable reputation as a comic dramatist; its appearance in the Vernon collection is, perhaps, rather to be accounted for by the intimacy existing between Mr. Vernon and Mr. Morton, than from any excellence in the picture itself, though it is by no means an unfavourable example of the pencil of the late President of the Academy. There is a pleasing good humour in the expression of the face which is in harmony with the talents possessed by the original.

The most popular plays written by Morton were "Speed the Plough," "Way to get Married," "Cure for the Heartache," "School of Reform," "Zorinsky," and "Secrets worth Knowing." "The acting of Lewis, Munden, and Emery," says a living writer, "were greatly in favour of Mr. Morton's productions on their first appearance; but they contain the elements of theatrical success. The characters are strongly contrasted, and the scenes are well-arranged for effect, with occasionally a mixture of pathos and tragic or romantic incident."

Morton has not been dead very long; he left behind him two sons; one who has followed in his father's wake as a dramatic writer, and the other, we hear, follows the profession of an artist, though we are not acquainted with his works.

THE PRESENT STATE OF
COMMERCE IN ART.

THE results of the Exhibition held in London during the year 1854, are in all respects most gratifying and most encouraging. Nearly all the pictures of merit have been sold; we are forming our estimate upon a close calculation, when we state that pictures have been disposed of this year, at the several exhibitions, to the amount of £150,000. This may at first appear an exaggeration, but not so to those who will give the subject thought. The prize-holders of the Art Union can testify to the fact that when lists of ten or twelve desirable pictures were made at the Royal Academy, nine or eleven out of them had previously found purchasers. It was nearly the same at the British Institution, at the two Water Colour Societies, at the Society of British Artists, and at the Portland Gallery. In short, nearly all the works of merit, and all the works of artists of celebrity, were sold; a very large number being forespoke on the easel, and many of them having been "commissions" of two, three, or four years standing. Our estimate, therefore, will seem, on reflection, to be within, rather than beyond, the mark. Surely this is very encouraging. If we compare this result with "the state of things" twenty, fifteen, or even ten, years ago, we shall have still greater reason to rejoice. The case of Hilton is by no means solitary; him who never had a commission, and never sold half a dozen pictures! * We need not multiply instances; they are numerous; now-a-days, the difficulty is for an artist's list, with the hope that his commission may be executed during his life time.† To

* His picture of "Finding the Body of Harold," now in the Vernon Gallery, was exhibited at the Royal Academy, and returned unsold; he was never asked its price. When Mr. Vernon purchased it, it had been cut from its frame, the canvas rolled up, and placed in a cellar. Mr. Vernon paid the artist what he asked for it, and that was 200*l*. It would now sell at public auction for 2000*l*.

† It is known that Mr. Vernon gave four or five com-

missions, and bequeathed money to pay for them. Neither of these (excepting Sir Edwin Landseer's "Field of Waterloo") have yet been delivered to the trustees, and it is very questionable if they ever will be painted.

As a clear consequence, there are no buyers of "old masters;" we do not mean that there is any difficulty in obtaining its full value for a genuine work of an ancient master; but we do mean that dealers in mean imitations, or base forgeries, can find no customers now. The system of fraud has been so thoroughly exposed that it can deceive no longer. It has been shown that while "old masters" sell, when brought to the hammer, for little more than the cost of the frames, modern masters have so largely increased in value as frequently to have realised six times the amount paid for them; old masters are now sold only as "furniture pictures" for small sums, scarcely sufficient to yield a profit to the dealers who employed the artist to paint, and the mechanic to "bake" them: in brief, the trade in, so called, "old masters" has been entirely and for ever destroyed.

It is true, that much of the commerce of our modern masters is in the hands of dealers: very many of the best works in all the late exhibitions were the property of dealers who "owned" them before they were hung on the walls, and whose profits upon them (they were for the most part sold again—sometimes twice or thrice—before the exhibitions closed) were great, occasionally doubling the original cost. But the dealers in modern Art are, generally speaking, fair traders, who make all they can, but are not like so many of the traders in old masters, —rogues and forgers. They cannot easily cheat if they would, for the artist is at hand to detect imposture; and if buyers eschew Callcotts, Ettys, Constables, Mullers, and so forth, they are pretty safe; always promising, however, that provincial amateurs should be careful and ever suspicious, especially at public sales, where lots must be cleared with all "errors of description." If these modern dealers ask and obtain prices, sometimes so monstrous as to seem incredible,—a hundred guineas for that which the artist sold for a hundred shillings—that is the affair of the buyer who knows what he is about,—buying, at all events, that which it professes to be; only, under such circumstances, he must not expect the object so bought to realise an increased, or even an equal, sum, if he should again offer it for sale. Much of the commerce in modern Art is, as we before said, in the hands of dealers, and perhaps it is for the interest of Art that it should be so; but it is certain that they should be narrowly watched: it is the duty as well as the business of conductors of the public press, always to bear this in mind. Not only the picture-buyers, but the artists themselves, often prefer transacting with dealers to arranging with private individuals; there is then no haggling about price—no waiting for payment.*

missions, and bequeathed money to pay for them. Neither of these (excepting Sir Edwin Landseer's "Field of Waterloo") have yet been delivered to the trustees, and it is very questionable if they ever will be painted.

* Without referring particularly to any of our English artists, we feel ourselves at liberty to state that M. Ary Scheffer himself told us that for many years he had sold his pictures only to M. Goupil, preferring a simple business transaction to the worry and sometimes the humbling annoyance of dealing with private buyers. It is just the same with M. Delaroche; his pictures are always first offered to this extensive picture and print merchant. Not long ago, while M. Delaroche was in Italy, he took a commission from an English nobleman for a picture then on the easel. No price was named; when it was finished, the nobleman was informed that it was ready, and the price was—so and so; Delaroche had first consulted the dealer as to what price he should ask. The nobleman expressed his surprise that it was so large, and declined the purchase. M. Goupil at once paid the sum at which he had valued the picture, sub-

It is true also that a very large proportion of pictures sold go—not to the palaces or mansions of the aristocracy, but to the houses of merchants, manufacturers, and traders: the great exceptions are her most Gracious Majesty the Queen, and His Royal Highness Prince Albert, who have purchased during the past ten years upwards of a hundred and fifty pictures by modern artists: the service they have thus rendered to "the profession" is incalculable: and it is also beyond question that much of the present prosperity of Art must be traced to the Royal Commission, at the head of which is the Prince Consort. But, we repeat, the traders of this commercial country are now-a-days the real Art-patrons: during a recent visit to Birmingham we were astonished to find how much Art-wealth it contained: and we believe that such is the case in very many other places—in Liverpool and Manchester especially.

It is notorious that a very few years ago these merchants, manufacturers, and traders bought only Titians, Correggios, and Raphaels—manufactured expressly for their markets by rogues, of whom they were the victims. At present a dealer of this description, when he takes his cargo of forgeries to a manufacturing town, has no hopes of passing them off as "originals:" he is now satisfied with shillings where he used to expect pounds. His new scheme is consequently to have a rich assortment of "modern masters"—either trashy failures, early works, poor sketches, or barefaced imitations: but all with great names. We are narrowly watching these dealers, their plans, their progress, and their "tricks."

Those who have marked the course of this Journal for some years past need not be told that we laboured long and earnestly to bring about this consummation: it circulated largely among those who were considered the "game" of dishonest dealers in pictures: we were not content with merely exposing the system of fraud under which they were made to suffer: we stated facts that could not be disputed: frequently writing that, which as the law stood, was a libel, but challenging an action or a prosecution, confident in the results because always ready with proofs.

We hope we are not now writing too much on this head: the manufacturers who buy, and the artists who sell, modern works know full well—and readily admit—that to the exposures and arguments so often repeated in this Journal it has been mainly owing that the trade in pictures is diverted from an impure and unwholesome channel into one that is healthy, invigorating, and universally beneficial.

But, unquestionably, the right way—the way to do real service to Art, and truly to benefit artists—is to buy direct of the painter, and not through the dealer: we refer to such artists as have not achieved fame, and who have not yet obtained the dealers' patronage—patronage usually given when and where it is not needed. The painters who should be sought for are those who to day are obscure, but who to morrow will be famous.* This would be veritable

sequently sold it for a much larger sum (having in the meantime engraved it), and paid such increased sum to the painter. We cannot consider that in making this statement public we commit any breach of confidence.

* We could load this page with examples. We have seen Muller, for instance, painting a picture for 10*l*., that we have known to be sold, after his death, for 80*l*.; and another for which he received 100*l*. selling for 600*l*. One of the most eminent of our living landscape painters exhibited a few years ago a picture at Birmingham; it was in a costly frame, for which he had paid 12 guineas; the price he put on the picture was 40*l*.; it was unsold, but on the closing of the exhibition some one offered him 20*l*. for it, which he took: for that very picture the buyer has since been offered 250*l*.



SIR M.A. SHEE, P.R.A. PAINTER.

T.W. HUNT, ENGRAVER

MORTON, THE DRAMATIST

FROM THE PICTURE IN THE VERNON GALLERY

SIZE OF THE PICTURE.
21 1/2 IN BY 14 1/2

PRINTED BY G. VIRTUE

LONDON, PUBLISHED FOR THE PROPRIETORS

patronage—profitable to the buyer, and incalculably encouraging and beneficial to the artist. Happily, cases of this kind are not *very* rare; and it is only justice to the dealers to say, that fame and fortune to young artists have not unfrequently come through them.

Thus, then, it is clear that the present is the palmy time of British Art, so far as regards British artists; in reference, that is to say, to the pecuniary recompence of their labours.

Hence, a very important consideration is forced upon us. Are the artists, who are thus prosperous, aiding the prosperity of Art, by assisting its onward progress? is Art itself advancing in corresponding ratio? If it be not so, existing success is fallacious, and will not be continuous.

Upon this topic we may be called upon to enlarge hereafter. At present we must limit ourselves to a few remarks. Opportunities of study—of acquiring knowledge and consequent advancement—are every day becoming more numerous. Do artists avail themselves of such? Not long ago there was an exhibition of several fine examples of the French school—did the artists generally visit such exhibition, to think and to compare? In a few months there will be an exhibition of works by the Belgian masters: will artists study them? In short are they availing themselves of the many occasions that now present themselves by which they may improve? No minds will long continue without movement: those who do not advance will of a surety retrograde.

Are artists careful to prepare themselves with objects that may be justly called their tools: if paintings, the works of their predecessors, are not attainable, engravings of them are—do artists collect these?

We would fain hint—as delicately as we can, and with all care to avoid offence—that we have ourselves announced the issue of a work that has very strong and many claims on the artist: we make but slight allusion to a justifiable hope that, having laboured much and long for Art and artists, we might reasonably ask them for aid to an undertaking in the success of which we are deeply interested: but the work to which we refer has demands upon them infinitely more substantial: it will consist of the best works of the best painters, ancient and modern, published at a cost which can be felt by no one: to the artist it may be a luxury, but it is also a necessity. No members of any profession can hope to thrive who will not learn from those who have gone before them. Nature is the great teacher: but those who reject all other teachers are just as unwise as those who refuse to worship at her altar.

While, therefore, we ask the support of artists to this work—that those to whom Art has been of late a bountiful giver, will do something to aid in disseminating Art—we base our application upon the ground that it will be abundantly useful, largely instructive, and richly fruitful of that Knowledge which is power and wealth. We hope we are justified in anticipating confidence that this work will be as perfect as the resources at our command will enable it to be; there are so many reasons which make it imperative on us to omit no means in our power to render the publication referred to in all respects worthy the munificence with which the boon was bestowed, the liberal support the artists have accorded to us, and the position we presume to believe we hold in public estimation.

PICTURE DEALING.

A "SALE" AT BIRMINGHAM.

THERE has been no subject treated in the *Art-Journal* since its commencement that has produced results so satisfactory as the notices that have from time to time appeared in our pages relating to the dishonourable practices in picture dealing. And here we must again distinctly separate from our reprobation a few of this class, whose integrity and honour are indisputable, and whose activity and fair dealing are eminently useful, both to living artists and to the propagation of a love of Art.

Our earlier notices related more especially to the wretched performances passed off on the unlearned as the productions of famous masters of the ancient schools. The dealers in this impure commodity penetrated into all the manufacturing and mercantile districts where wealth abounded, and by every contrivance of private or public sale, drew from the pockets of unsuspecting men, large, nay, immense, sums for their worthless canvases. This is now changed; a better, a more wholesome, and a more enlarged view of the beauty and value of Art has succeeded. Modern Art, and particularly the productions of our native school, adorn the mansions of the merchants and manufacturers of the northern counties. It may fairly be asserted that the greatest proportion of the works of our most eminent artists are here congregated, and have been purchased with an unbounded liberality, almost amounting to profusion.

As may be expected, the propagators of fraud have not been idle observers of the change; the pretended "Raffaelles, Corregios, and stuff," no longer attract. In military parlance, the enemy has changed his front, and the scandalous class of dealers we have alluded to, with an unblushing race of auctioneers, enter the conflict against the pockets of the rich—with "modern" pictures. These observations arise from the catalogue of a sale which took place at Birmingham, on August 31st and September 1st, at the sale rooms of Messrs. Ludlow and Robinson, in New Street of that city. The catalogue is printed in large quarto, extending to twenty-three pages, with flaming descriptions of the quality of each lot. The conditions of sale are part and parcel of the whole affair, from which the following are extracted.

"Purchasers to give their names and residences, and pay a deposit of five shillings in the pound (if required) immediately on the fall of the hammer.

"The lots to be at the risk of the purchaser from the fall of the hammer, and to be removed, with all faults and errors of description at the end of each day's sale.

"That on failure of any person complying with the above conditions, the deposit will become forfeited, and the lots not paid for within one day after the sale will be resold, either by public or private sale, and the deficiency (if any), together with all expenses attending the same, will be charged to the defaulter at this sale."

That these conditions are stringent enough is grossly apparent; the pictures purchased must be paid for and removed the same day, or any purchaser is liable to a re-sale and diminution of price *ad libitum*, as the picture dealer chooses, with expenses to be charged at the same individual's fancy or other feeling. But as a "blind" to ignorant purchasers as to the perfect description of every lot, and the pretended author, Messrs. Lowe and Robinson have appended the following note:—

"They wish to impress upon the minds of collectors that, in the event of a doubt arising as to the genuineness of any of the pictures of living artists purchased, and guaranteed at the time of offering, they may, previous to payment, submit them to the artists themselves; the expenses of so doing, should they be repudiated to be borne by the vendors, and the sale annulled; but in case of their verification, all expenses to be borne by the purchaser."

A few remarks upon the conditions and the

auctioneer's note are hardly called for; so bare-faced a trap is too evident. First, the purchaser is to pay at the fall of the hammer 5s. in the pound. Secondly, he is to pay the remainder and take the picture away the same day, or be liable to re-sale expenses, &c. Thirdly, by the note he may, previous to payment, submit the pictures to the artists themselves. The time allowed for such a communication with Messrs. Redgrave, Poole, Sidney Cooper, F. R. Lee, Stanfield, Pickersgill, and other great names, all residing in London, is the hour or two from the fall of the hammer to the full payment on the same day of the sale; its impracticability is self-evident. However, we will not degrade the names of such eminent artists as those just named by quoting the prices at which the lots so entitled were sold. If true pictures, ten times the amount would be nearer the value, and could be readily obtained for them; the miserable dupes of purchasers have more likely paid ten times their actual worth.

Let us hope that men will eventually open their eyes to these anonymous sales, and reflect on the absolute absurdity of the works of our great living masters appearing in such undertakings. Our efforts shall not be wanting in the good cause, and we only implore those persons in whom a love of Art exists, to exercise their judgments; or if their avocations and pursuits have not permitted them to acquire a perfect appreciation, at least only to purchase of responsible dealers, where in cases of fraud, or misrepresentation, they can apply to a tangible source for remedy. A somewhat glaring case occurred during the recent exhibition of the French school. A gentleman of standing and fortune, on viewing the two remarkable pictures by Mdlle. Rosa Bonheur in the gallery, offered to lend for the Exhibition, a picture by this artist, which he considered superior to these. The offer was accepted, the picture arrived, and proved to be a copy or imitation of this lady's works, which had been purchased in 1851, of a dealer in Paris, (framed) for ten pounds, and sold as a copy. It was afterwards sent to Foster and Son's sale room, and there sold by auction for a small advance on the original purchase money. Hence it found its way at an immensely exaggerated price into the collector's hands, who received subsequently the offer of a considerable advance upon this from a friend.

This is only the latest fact that has reached us. We might state many other, similar cases—nearer home. But again, and emphatically, we warn provincial buyers of the risk they invariably run in purchasing from such itinerant traders, as the notorious dealer to whose sale we are now especially referring at Birmingham. The name of "Moses Hart" is surely sufficiently well known everywhere to put people upon their guard: and if they will buy and be taken in, forewarned as they have been, they must abide the consequences.

We had no opportunity of examining the collection sold at Birmingham; but we form conclusions, first from the very suspicious source whence the sale proceeded, and next from a "priced" catalogue that has been courteously sent to us: many of the pictures that purported to be productions of the most renowned artists of England sold for very trifling sums, about a sixth of the amount that Mr. Moses Hart might have readily obtained for them from any honest dealer in London, had they been veritable productions of the masters whose names were attached to them.

They were all sold: and it is probable that some of our friends in Birmingham are congratulating themselves on possessing Frosts, Coopers, Stanfields, Mullers, &c. &c. cheap: they will discover their error if they offer them again for sale.

As we have warned—and repeatedly—our readers against the "old masters" of Mr. Moses Hart, we warn them now against his "modern artists:" his cart-load of rubbish should be suffered to travel through the provinces—and back: he will then grow as tired of the *own* experiment as he has been wearied of the other. We are determined to expose these transactions; watching them closely.

A "LITTLE GO" AT THE CRYSTAL PALACE.

At page 256 of the last month's number of the *Art Journal*, speaking of the School of Sculpture at Sydenham, the following phrase occurs:—"Painting is an Art that allows of no proxy. Great as the energies of the Crystal Palace have been, it cannot have been expected of it that it should be able to cover its walls with original Raffaelles, Titians, Vandycks, or Murillos, or with Wilkies and Ettys. It wisely did not attempt any 'Little Go.'"

Alas for painting! At the north-east corner of the principal floor, a space is partially concealed by some baize hangings, through the interstices of which curious visitors may perceive the "Little Go" in a state of preparation. And by whom? By the same persons whose reckless mismanagement of the works of Art sent to the Dublin Exhibition caused such wanton damage to the contributions of English and Foreign Art, to such an extent that (in the language of our foreign contributor), as regards Art, Ireland is for ever *rasée* from the map of Europe. Unhappily, the Directors of the Crystal Palace Company have been prevailed upon to put some timber frame-work against the glass walls of the space above alluded to, which is now being covered with a red baize; the floor has two openings for staircases which descend to lower regions, the area being much the same as that of the booths of travelling showmen at country fairs, the entire roofing of the space being of glass, admitting sunshine without any mitigation, and the baize on the sides allowing light to percolate. These are the arrangements for the display at the Crystal Palace of a "Little Go" of painting.

The Company has unquestionably done immense service to architecture and sculpture; they were fortunate in engaging men of suitable acquirements to fulfil the onerous task. But, in painting, they now appear to have lost sight altogether of this important element; and, it is to be feared, this beautiful art is on the eve of being seriously degraded in the public eye, by the proceedings now in progress.

That the Directors contemplated a more certain route to success cannot be doubted; and their ideas communicated to some of our most eminent men in artistic attainment would perhaps have led to results advantageous to the prestige of the Palace, the delight of its visitors, and the interest of its shareholders. But a narrow spirit has influenced them, and a pitiful notion of gain has led to the degradation of the high educational purposes of the establishment, by making it a sale-room for pictures of the most questionable class, without any supervision either of quality, or, possibly, genuineness; in fact, it will be a mere picture-dealing shop with all its concomitants.

Already a number of trashy drawings, pretended copies of great works of the greatest ancient masters, are hung. The total absence of the expression of the figures, and the same scale of colour applied to all schools and styles, scarcely raise these works above the level of stencilling.

In former pages, we have rendered our praise to the undertaking of Mr. George Robinson, an auctioneer of Old Bond Street, who established last year a monthly sale of modern pictures and drawings, the originality of which he guaranteed to purchasers. As may be expected, very many of the incipient attempts of young artists did not find a sale under the hammer, either from the disinclination of purchasers to acquire works oftentimes of the smallest ability, or from the exaggerated pretensions of the authors. All the unsold of the season sales have been transferred from the auction-room to the Crystal Palace; and surely the officials are not authorised by the respectable body of Directors to solicit contributions from picture dealers for a portion of their stock.

It was always understood, that some of our most eminent artists were consulted by the directing body, and not the official underlings, as to the propriety and probability of forming a

collection of pictures in the Palace, and constructing a suitable gallery. The belief was entertained that, if carried out under such auspices, a gallery might be fitted worthy of competing with the sculpture and architecture of the building.

The spirit of the undertaking may be gathered from an advertisement in the continental journals, which is ostentatiously repeated with all the varieties of imposing type usual to this species of boastful announcement abroad:—

COMPANY OF THE SYDENHAM PALACE AT LONDON.

Under the Patronage of their Majesties the Queen of England, the King of the Belgians, and the Emperor of the French.

COUNCIL OF ADMINISTRATION.

President—SAMUEL LAING, Member of Parliament.

Mr. ARTHUR ANDERSON, formerly Member of Parliament, President of the Oriental Steam-Ship Company.

Mr. E. S. CALVERT, Proprietor.

Mr. F. N. FAROUHAR, Jurisconsult.

Mr. C. GEACH, Member of Parliament and Banker.

Mr. C. LUSHINGTON, formerly Member of Parliament.

Mr. J. SCOTT RUSSELL, Member of the Royal Society of England.

Acting Director—Mr. FRANCIS FULLER.

Secretary—Mr. GEORGE GROVE.

Continental Director for Belgium, Holland, and the Rhenish Provinces—Mr. CORR VAN DER MAEREN.

Temporary Offices—14, Rue de l'Éuyer.

This powerful Company, whose Palace has cost 25 millions,* has for its object the development of commercial transactions on an immense scale. It offers to foreign manufacturers and artists the necessary space for the permanent exhibition and sale of their productions by a simple commission on the articles sold. The property exhibited is guaranteed.

The Belgian manufacturers and artists, by this singular means to make their productions known in all the countries of the world, are requested to address, for more ample information, to the offices of the Company, 14, Rue de l'Éuyer, Brussels.

The continental Director, as he styles himself, of this company of twenty-five millions of capital, is a very worthy tradesman in his line, a retail ironmonger in Brussels.

If, as he asserts in the foregoing advertisement, he be authorised to offer to foreign contributors space for exhibiting their goods, free of any rent or charge in the Crystal Palace, paying only a fair commission on all articles sold,—it seems a strange injustice towards our native manufacturers and dealers to exact from them the heavy rents they have been charged for the same purpose. It becomes a subject of serious enquiry, and if it prove true, must necessarily lead to discontent to give foreigners so unfair an advantage. The Directors may be sure that such a course will seriously diminish their rent-roll in the future.

This continental Director has announced to a number of foreign artists his mission, and succeeded in gathering a number of Belgian and German pictures, which are now being hung in the place already described. Any person enabled like this ironmonger to give a guarantee for the price of mediocre pictures on the continent, can easily pour hundreds into England for sale. This undertaking holds the Crystal Palace Company harmless from charges, as the continental Director is associated with an auctioneer in London to manage the pictorial department of the Crystal Palace, and to look for repayment of outlay by profit on the pictures offered, if sold at the prices he may place on them when exhibited, or perhaps, in case of not being purchased from the walls, of "a bit of business" in the sale-room line during the picture selling season.

As this department of the Crystal Palace is not yet open, it would be premature to speak of the artistic merits of the pictures, which will soon be opened to the view of visitors. It may however be suggested that nothing very instructive or educational will be found, and that with this Belgian gathering, there may possibly be some incumbrances of our own artists' studios. Lest any misconceptions occur, and any more of those feelings of regret and disgust arise here which have rendered the Dublin Exhibition of 1853 a sore reminiscence, we can only express

* Francs.

our regret that the Directors of the Crystal Palace have ever imagined that pictorial Art could be represented worthily in conjunction with their architectural courts and their fine casts of sculpture through the agency of the mismanagers of Dublin, retail ironmongers, and auctioneers.

Referring to the Dublin enormities, a Paris paper states that the French artists who contributed have held a meeting to address the government to obtain compensation for the injuries they have sustained by the egregious carelessness of the Dublin officials and workmen; and the Crystal Palace Company hope for success with the same tools! shallow reckoning, as they will eventually discover.

OBITUARY.

MR. W. BROCKEDON, F.R.S.

Most of our readers, we presume, will have seen the announcement of the death of this gentleman; we have prepared a notice of his "life," but are induced to postpone it till the ensuing month, in the expectation of rendering our remarks more comprehensive, and of doing fuller justice to his memory than we are at present enabled to do.

MR. C. BENTLEY.

The prevailing epidemic has carried off one of the most valuable of the members of the Old Water Colour Society, Mr. C. Bentley, whose pictures of marine subjects were among the most attractive works in the annual exhibitions of that Institution. Mr. Bentley, whose age was not more than forty-eight, died after a few hours' illness on the 4th of September.

MINOR TOPICS OF THE MONTH.

A BANQUET AT GLASGOW has honoured Baron Marochetti, on the occasion of inaugurating his statue of the Queen. We rejoice at any circumstance that may offer, to render just homage to an artist, and willingly bear testimony to the merits of the accomplished sculptor who has found so many friends and so much profitable patronage in Glasgow; but, without desiring to lessen the grace of the compliment paid to him, we must protest against the assertion of his ancient ally, the historian, Alison, that he is "a man among a million;" on the contrary, he is undoubtedly surpassed by several British sculptors, with whom indeed he could not for a moment compete, and whom he would himself readily acknowledge as his masters in that "divine art," of which he is so eminent and so prosperous a professor. He has found in this country a very large number of wealthy and aristocratic patrons; may he continue to have his full share of that prosperity which so very rarely attends the art of the sculptor; may it be still his fate to be far more fortunate than the most fortunate of his British compeers. But we should ill discharge our duty, if we did not enter our protest against accepting as a foreshadowing of the future, that "hespeak" of Sir Archibald Alison, which half promises to the people of Glasgow a statue of Sir Robert Peel from the chisel of the Baron. We warn them against coming to such a decision beforehand; it is sufficiently notorious, that of all the statues of Sir Robert Peel, that which Marochetti has already prepared is the worst. But his staunch friends in Glasgow, who are taught to believe him "one in a million," will be grievously in error if they consign their city blindly into his hands; closing their eyes to the works of the sculptors of Scotland and of England.

THE CLIPSTON STREET SCHOOL.—The new school, which has been for some time in progress of erection near Langham Church for this society, is now about ready for occupation. The site in itself is in every respect superior to that of the old school in Clipston Street, which was removed thither from the neighbourhood of Gray's Inn Lane, where it was first established more than twenty years ago by the subscription of a

few artists who felt the want of such an institution. In the new building all the defects of the old school will be remedied in the studios, committee-room, school, &c. &c. This institution is the only public subscription school in London in which the draped model is set, the costumed figure alternating weekly with the nude. It is much resorted to by students of the Academy, who, painting there from the life at the same time that they are pursuing their studies in Trafalgar Square, are already experienced painters when they enter the school of painting. Among those who have been, and are, members of, and subscribers to, this institution, are many living artists of eminence. In its new situation the school will be enabled to admit an augmented number of students, of whom there is always a numerous list as candidates for vacancies. To the officers of the school too much praise cannot be given, as its flourishing state is mainly attributable to able management.

THE NEW YORK CRYSTAL PALACE is, it appears, advertised for sale at one half its cost, which is said to have been about 700,000 dollars. It will probably be kept together as a winter palace in one of the cities of the States. The exhibition as a speculation was a failure: we anticipated as much: from the beginning it was not in good hands. Farther than this it is now unnecessary to say; although, from information we have received, it may be our duty to comment at greater length on the affair hereafter.

WELLINGTON STATUE AT BRECON.—The inhabitants of Brecon are about to raise a statue of the late Duke of Wellington, and the site for its erection has just been selected. It will be placed on the Bulwark, about 50 feet from the church. The height of the statue and pedestal will be 18 feet, the former being 8 feet and the latter 10 feet. Mr. John Evan Thomas, sculptor, will be the artist. Mr. Thomas, as his name indicates, is a native of the principality; he has produced many good works, the majority of which adorn public edifices in Wales.

THE POLYTECHNIC INSTITUTION.—To this institution many augmentations of much interest have been made, and various judicious changes have been effected, one of which is especially intended for the improvement of artisans—that is, the admission on Monday evenings of the skilled labouring classes at a reduced entrance fee, by means of printed formulae, which are sent to the most important of the manufacturing establishments in London. A new feature in the establishment is the introduction of vivaria for marine fishes and mollusca; and in the lower departments are distributed some of the most beautiful porcelain works of Messrs. Copeland & Garrett, and numerous works of art in silver, some of which are richly ornamented with precious stones, contributed by Messrs. Hunt & Roskell; a new series of dissolving views, illustrating Turner's views on the Loire, with an almost endless variety of objects and apparatus exhibiting scientific processes and results. The lectures and experiments treat of and illustrate all the recent discoveries and theories in electricity, chemistry, mechanics, geology, &c. &c., in short, nothing is omitted which can render the institution as instructive as it is attractive.

THE ARCHITECT OF ST. GEORGE'S HALL.—Honours after death are by no means rare in England; it has been our custom to postpone acknowledgment of a debt until its payment or non-payment in no way affects the creditor. Yet better late than never; a good deed is an encouragement and an example. There has been a meeting at Liverpool to consider a testimonial to the architect of the graceful and beautiful building which adorns the city; the following resolutions were passed:—"That monuments of architecture having ever been esteemed amongst the most decisive evidences of the civilisation of an age and country, this meeting rejoices in the great work of St. George's Hall, now accomplished by the liberality of the town and corporation of Liverpool, and by their discrimination in selecting an architect competent to embody their views. That this meeting, in acknowledging the remarkable qualifications of the late Mr. Elmes for that important task, and their obligations to them, deplore his premature demise as a public loss,

as well as a private calamity to his family and friends, and deeply sympathise in the privations which have been thereby inflicted on the latter, and of which they have not till now been accurately informed." The "testimonial" in this case may be indeed a reward, giving comfort and material aid to those to whom the artist bequeathed only the barren recompense of fame.

PORTRAIT-PAINTING AND LAW.—Mr. Salter, the portrait-painter, received a commission from Major-General Sir W. R. Clayton to paint his portrait, in full uniform, for the sum of thirty-five guineas; the gallant officer thought proper to sit only once for it, notwithstanding the artist, during a period of two years, repeatedly requested other sittings to complete the work. Under these circumstances, he borrowed or hired the uniform of the general's rank, finished the work, and sent it home. It was returned and placed in the area of Mr. Salter's house, as he refused to take it in; an action was brought a short time since in the Marylebone County Court, and a verdict against Sir William for the full amount contracted for was awarded by the jury.

STATUE OF EBENEZER ELLIOTT AT SHEFFIELD.—The bronze statue of Ebenezer Elliott, the "Corn-law Rhymers," by Neville Burnard, was, on Saturday week, placed upon a granite pedestal, at the top of the market-place of this town. The pedestal bears the simple inscription, "Elliott." The sculptor has depicted him seated in one of his favourite haunts, upon a moss-covered stone, with wild plants and flowers wreathing around. In his right hand, which rests upon his right knee, he holds a few wheat-ears, while his left hand is placed upon an open volume by his side.

THE RAILROAD BOOKS.—The Art of these books has of late become so intolerably bad, that we feel it our duty to make some reference to it. Mr. Routledge is undoubtedly a public benefactor: he publishes literature at so cheap a rate, that an hour's pleasant and profitable reading is always to be had for a halfpenny: the marvel is how he can make so many excellent publications "pay" at the charge of a shilling or eighteen pence for a thick volume. But we intreat him while he is extending information by letters, not to let knowledge be deteriorated, taste outraged, and advancement arrested, by the outrageous blots which so continually mar the character of his books. For less cost than he pays for bad Art, he may obtain Art that is unexceptionable. Here, for example, is his cheap edition of one of Cooper's novels—"The Wept of the Wish-ton-Wish": the cover is an abominable insult to Art: it professes, we imagine, to exhibit a pine tree, rocks, and the moon: coarse, ugly, and unmeaning, it is certain to deter, not to tempt buyers. Mr. Routledge is not the only sinner in this way. Let any person examine the new books at a railway station; he will find nearly all of them "done up" in wood-cuts that would offend the less demented frequenters of a pot house. And this when the art of design is certainly making way among us—when all sorts of producers are striving to do better than has been done, and when really meritorious designers are able and willing to make designs of a pure and true order—cheap enough. Mr. Routledge and his compeers are strangely in error if they imagine that coarse and vulgar "ornament" on the cover of a book will so "catch the eye" as to attract buyers.

PHOTOGRAPHY.—At the establishment of Mr. Cooke, 179, Regent Street, there are some of the most perfect photographs after pictures we have yet seen. Two are from landscapes by Creswick, one of "Margaret and Faust in the Garden," by O'Neil, and others of pictures lately exhibited, together with very perfect pictures of bas-reliefs. Mr. Cooke is, we believe, one of the oldest photographers, and his landscape subjects on paper are unsurpassed for truth and beautiful detail.

MONUMENT TO DR. JENNER.—It is proposed to erect, in some conspicuous spot in the metropolis, a colossal bronze statue in honour of Dr. Jenner, the founder of the vaccination system: the work is to be entrusted to Mr. W. C. Marshall, R.A., who has already executed the model for it. The name of Prince Albert fides heads the subscription list, to the amount of 25*l*.

REVIEWS.

THE GUIDE AND COMPANION TO THE "LESSONS ON ART." By J. D. HARDING. Published by D. BOGUE, and WINSOR & NEWTON, London.

There are two qualifications absolutely indispensable to the acquisition of any kind of knowledge; one is the capacity of the teacher to communicate what he himself knows, and the other, the aptitude of the pupil for receiving and applying what he is taught. We place the capacity of the teacher first, because we conceive it to be the primary essential; the mind of the pupil, even if nature has denied him gifts of a superior order, will expand and fructify under judicious training, though it may never reach a high standard of excellence; while all the efforts of genius, to use an ordinary but often misapplied term, will but end in disappointment and failure, if misdirected or permitted to follow out its own course, whatever object its possessor has in view. Now if there is one artist who, more than any other, may lay claim to the distinction of a sound practical teacher, it is Mr. Harding; for many years his pencil and his pen have been employed in disseminating a knowledge of his art, aided by his individual experience of what both master and pupil respectively require, each in his own sphere of action.

To the various works which Mr. Harding has already published, another is now added intended as a "Guide and Companion" to his "Lessons on Art," of which latter book a second edition appears simultaneously with his new publication; but while the former is addressed chiefly to learners, the latter is more especially intended for teachers; it may be considered as a practical application of the rules laid down in the "Lessons." The principle on which the author founds his system of teaching is simple, comprehensive, and correct—"That all true education of whatever kind consists in the cultivation of the judgment. Information on all subjects may be acquired, but until we are convinced through its exercise of the practical utility of the facts we may have become acquainted with, no secure advance can be made in any direction. Conviction of the applicability of knowledge is the starting-point and the momentum of education. By this we arrive at correct opinions and a sound judgment." If this principle be a true one, and few, we presume, would be disposed to question it, it is equally true that the teacher of any art, science, or mechanism requiring something else than mere handiwork, should be able to explain to his pupil the "why and because" of what he inculcates; the learner must not be considered as an automaton, assuming a variety of shapes and attitudes, so to speak, at the bidding of its master. The teacher, as Mr. Harding rightly observes, "meets the human mind of every grade and variety of power, requiring from him perpetual adaptation or contrivance of varied means to accomplish the same end—that of unfolding the powers of his pupils, and of putting them in possession of the knowledge and skill it is his business to impart." From such a system of instruction alone can mental discipline be exercised, truth be reached from facts and arguments, and errors avoided because they are seen and understood. Professor Faraday, in a lecture on "Mental Education," delivered not long since at the Royal Institution, fully confirms Mr. Harding's thesis; he says—"The self-education," and the remark applies with equal justice to those who are receiving instruction from others, "to which a man should be stimulated by the desire to improve his judgment, requires no blind dependence upon the dogmas of others, but is commended to him by the suggestions and dictates of his own common sense." This is the key-stone of Mr. Harding's theory of instruction, both in his "Guide" and "Lessons."

We are living at a period when education has become an all-engrossing matter of thought and discussion; schools are everywhere springing up for teaching not only elementary knowledge in things commonly learned, but they aim at a certain proficiency in the arts and sciences. Vast multitudes of the humbler classes are thirsting for information, and are acquiring it to an extent which bids fair to outstrip those who possess greater means than themselves, so that soon it may no longer be a problem as to which class of society is the better educated, the master or his servant. A knowledge of Art seems to be essential in our age to both; and by "Art" we do not intend to limit the term to painting, sculpture, engraving, and architecture, for it really includes almost everything that issues from the manufactory or workshop. "No shop or warehouse," writes Mr. Harding, "is entered to purchase the necessities or conveniences of life, he they what they may, but

we encourage the application of good or bad Art. By our selection we either aid the national progress towards an elevated taste in every department, arrest its progress, or turn back the current, and in so doing affect the national welfare. Hence, there is hardly a day when every individual in the kingdom, of whatever rank, whose choice may not be either a general benefit or a positive evil." It is therefore quite clear that a theoretical, if not a practical, knowledge of the principles of Art should be universally acquired, and such ought not to be regarded merely as an elegant accomplishment, fit only for people of condition; unfortunately this class, as a class, perhaps know the least about it, when they ought to be the best acquainted with what is really good, for it is from them that Art of every kind receives its chief support, and it will never reach a high standard of excellence till felt and estimated as it ought to be. "If education in the artifice be necessary to the production of objects of beauty, it is equally required for their just appreciation."

Here then is the point to which the author of the volume before us would direct the attention, while he argues for the universality of Art-education, as a national benefit. The first step towards this point is to secure teachers able properly to instruct others. Herein at present lies our deficiency, notwithstanding all we hear and read of our schools, institutions, and the other means and appliances of instruction; and until we have advanced so far, pupils, of whatever grade, will still flounder on in the depths of ignorance and error, the blind will be leaders of the blind. "Whether," we are quoting Mr. Harding's words—words as true as they are well expressed—"we are to reap the advantages I have but feebly described, whether the mind of our youth morally, intellectually, and socially, is to be beneficially influenced, whether tasteful manufactures are to be encouraged, whether the nation is to profit in honour and wealth, is a question which hangs on the ability of the teachers of Art throughout the kingdom. They have now a noble duty to perform, one worthy of their best efforts, early and properly to prepare themselves for its efficient discharge. The youth of to-day must be the men and women of a few years hence. To their judgment, their rejection or approval, the Art of this country must be in every shape submitted. On them depends its prosperity; whether it shall advance or retrograde. All the commercial advantages, national wealth, and honour, which may spring from it, hang on the conditions of our youth having a real knowledge of Art or being utterly ignorant of it. It is in vain that in our Schools of Design, or in our Art Academies the wealth of talent be evoked if there be none to heed, none to appreciate."

The "Introductory Chapter" of the "Guide," from which all the passages we have quoted are taken, is full of sound and judicious remarks; we wish we could find room for more of them. The volume itself is of a practical character, scarcely admitting of extracts:—it explains his system of teaching, which is chiefly by models, of which numerous diagrams are given, as well as of a variety of ordinary objects, and of landscapes, buildings, &c. The text, often by means of question and answer, refers to these, and to the illustrations in the "Lessons on Art," for the latter work is indispensable to the use of the "Guide and Companion." We can only add to this, that every teacher, and all who would learn not to draw merely, but to understand Art theoretically, should study this admirable book of instruction; we believe it to be, without any exception, most valuable, and that Mr. Harding well deserves the thanks of the public for placing such a "ladder to learning" within its reach.

THE BRITISH ANGLER'S MANUAL. By T. C. HOFLAND. A new edition, revised and enlarged, by E. JESSE, Esq. Published by H. G. BOHN, London.

The name of the painter Hofland is honoured by many, as it ought to be, for he was one of the artists of our earlier school who did good service to the Arts, and was a worthy member of the profession. As a landscape-painter he was eminent in his day; and even now, his pictures are valuable for accuracy and truth. He loved the scenery of his native land, and helped to make it famous. He was, moreover, a devout disciple of old Isaac; and in this book he conveyed to his followers the results of his long and large experience in either Art. Some of the best efforts of his pencil are here engraved; while it is full of information of very great value to all who love the "gentle craft," and whose "idle time, not idly spent," is passed beside the pleasant rivers he pictures with his pencil, and describes with his pen. The illustrations of this volume are very numerous; many of

them are steel-engravings; others are engraved on wood; and all are excellent,—not alone in reference to design and execution, but as guides to the most graceful "bits" of land and water which border the best of British lakes and rivers. It has been our lot more than once to throw a fly by Hofland's side, and by the influence of his counsel; and we may well bear testimony to his skill; no pupil ever had a better master; his society was especially agreeable; he had lived much with all orders and classes, was full of anecdote, and his instructions were always judiciously blended with facts; so that no day passed with him could have been other than pleasant and profitable.

Mr. Jesse has added many notes to this new edition. These are useful, and in several instances, original and thoughtful. Mr. Jesse is himself an angler; not, however, an authority: for instance, he persists in believing gentles, and not red-worms, to be the best bait for gudgeons on the Thames. He is a lover of nature, and all he does is consequently of value.

THE COMING ERA OF PRACTICAL REFORM. By JAMES SILK BUCKINGHAM. Published by PARTRIDGE, OAKEY, & Co., London.

It is the duty of all workers for the press to offer comments upon any production of this gentleman, so long a fellow-labourer, whose efforts have ever been directed, judiciously, honourably, and energetically, to the reformation of social abuses. Mr. Buckingham has lived to see many of his suggestions practically carried out, which, when he promulgated them, were deemed visionary or worse; and it is beyond doubt, that the present position of East India commerce is mainly the result of his untiring exertions. He has been the subject of much praise and of much abuse; but a very large portion of society regard him with consideration and respect, as one of those enlightened men who, living somewhat in advance of their age, must expect for a very long period to address the deaf and the blind; whose eyes and ears, however, will be opened to conviction. In this volume he has treated very many topics,—those which concern the India trade, and the temperance movement being the chief. The title "practical reform" is to be taken in its extended and not its limited sense. In all the subjects upon which he comments, he exhibits a sound and fertile mind, and gives undoubted evidence that his heart is deeply interested in the welfare of his fellow-men. The book is prefaced by a very interesting autobiography; and, although we hope this is by no means the last of his literary works, we may accept it as a rare and valuable legacy to the future.

THE MEETING OF WELLINGTON AND BLUCHER, AT LA BELLE ALLIANCE. Painted by T. BARKER, Engraved by C. LEWIS. Published by LEGGATT & HAYWARD, London.

This is in all respects a remarkable print, and we are not surprised at the very large popularity to which it has already attained; it may not be a work of Art of the highest order, yet as a picture it is by no means without considerable merit, and as an engraving it is unquestionably good. But its advantage is that it appeals at once to the comprehension and the sympathy of the many; it records an incident in which every British subject is interested. It is, moreover, an assemblage of portraits of persons who will live for ever in the affections of the people; and it is a striking and touching memorial of one of the most eventful incidents of the great war of Europe. These facts are quite sufficient to account for the success of the engraving.

CARDINAL WISEMAN. Engraved by G. R. WARD, from the picture by J. R. HERBERT, R.A. Published by the Engraver, 31, Fitzroy Square, London.

The original painting of this half-length portrait is in the Roman Catholic College at Oscott, and, we believe, was painted for that edifice. The artist has been most successful in catching the peculiar expression of the features of his Eminence, in which certain qualities, not usually allied with mental endowments, predominate over a considerable amount of the intelligence and talent, which all know the Cardinal to possess: the countenance indicates more of the *flesh* than of the *spirit*. But the richness of the sacerdotal costume, and the appropriate accessories introduced by the painter, assist to make up a valuable picture of its class. Mr. Ward's engraving is in the best style of mezzotint and stipple, delicate yet forcible. We have seen many clever prints executed by him, but none that surpasses this.

THE FIGHT FOR THE STANDARD. Painted by R. ANSDALL; Engraved by H. T. RYALL. Published by HERING & REMINGTON.

This is a brilliant print; the engraving is excellent, from the *burin* of an artist who is unsurpassed in freedom and force, and whose style is admirably suited for a work of this description. The subject describes one of the most striking and characteristic incidents of the war. It is just now the fashion to forget rather than to remember them. May we never have cause to be reminded of such heroisms as examples for the future! Few artists have ever painted horses in action so well as Mr. Ansdall; he is a thorough master of all the "points" of the animal, and knows well how to make a picture. The management of this difficult subject exhibits consummate skill. Its publication is in all respects creditable to Messrs. Hering & Remington.

HAND-BOOK FOR TRAVELLERS IN IRELAND. Fourth Edition. By JAMES FRASER. Published by JAMES MCGILGASHAN, Dublin.

We are more familiar than most travellers can be with this book, and can bear the strongest testimony to its accuracy and consequent value. It is singularly well digested and skilfully arranged, inasmuch that the tourist may at once find the information he requires, and that information comprises almost all he needs as to the condition of the country, its statistics, roads, hotels, steamboats, distances, cars, railways, and so forth, together with much interesting traditional lore, and valuable historic incidents. It is, moreover, abundantly illustrated with coloured maps. In brief, we know of no book of the class more perfect than this, revised as it is up to the autumn of 1854. During our own travels in Ireland we have invariably found in Mr. Fraser an intelligent and unerring guide; we have tested him in many hundred places, and always with increased confidence in his authority. We may therefore strongly recommend this improved volume as the constant companion and counsellor of every tourist in a country at once the most original, instructive, and interesting of Europe, where every stranger is sure of enjoyment and security, wander where he will.

NOTES ON THE NIMBUS. By GILBERT F. FRENCH. Bolton. Printed for private circulation.

In this little treatise on the "nimbus" or glory, which in Christian Art surrounds the head of God and the Saviour, the author claims for it an origin and interpretation different from those usually attributed to it, and has extended its application to the banners used in the Crusades, in which it has never before been understood to have been used. The nimbus, it is certain, was adopted as a sacred symbol in early Christian Art, and examples of it have been found in the Roman catacombs of the sixth century; but it cannot be said to have originated here, as it is known to have been employed by early Pagan nations as symbolical of divine and human power. The essay is illustrated with many woodcuts, derived from early Art, as to which the hypotheses of the author are founded on strong probability. The essay will be useful to painters of sacred history, as references to works on similar subjects are numerous. There are certain proprieties to be observed in the attribution of the nimbus, which are continually outraged, not less in modern than they have been in ancient Art. But the subject is not only interesting to artists, it is also interesting to archaeologists, and the author, with much modesty, *presents*, does not publish, his work, in the hope of calling attention to the subject, although we do not think that it can be brought forward in any more agreeable form.

GILLINGHAM, KENT. Printed in Chromolithography by M. & N. HANHART, from the Picture by W. MULLER.

The broad and dashing pencilling of that very clever artist, the late W. Muller, is here admirably copied, and the colouring is as brilliant as if taken from his own palette. The scene is a very simple one, a few cottages, the tower of the village church, with some trees for the distance, and a brook with children fishing for a foreground; but the materials compose into a most picturesque subject. Chromolithographic prints are now becoming so numerous, and have reached so high a degree of excellence—and we have never seen a better than this—that they will soon become formidable rivals to engravings, except those of a superior class.

THE ART-JOURNAL.



LONDON, NOVEMBER 1, 1854.

SCHOOL OF SCULPTURE AT
SYDENHAM.*

THE GREEK COURT.—THE RISE OF GREEK ART.
—THE DIFFICULTY OF ASSIGNING DATES TO
MANY OF THE FINEST PRODUCTIONS OF
ANCIENT SCULPTURE.—THE ARCHAIC PERIOD.
—THE TRANSITION PERIOD.



HE Mediterranean was the sea of the Greek; that tideless blue salt lake was his ocean. He knew no other except by dim report. This was the kingdom of his "Poseidon," and it was in the azure waves of the Egean

and Levant that his fabled nymphs, sirens, and tritons were born to his teeming imagination, and sported and sang and blew their shells. This was the sea of Hesiod and Homer, and from its foam Aphrodité rose.

Around the coast of the Mediterranean cling our earliest classic fancies. Its shores were the dwellings of the Muses. They hovered over these favoured regions and bestowed their inspiration by turns to each classic height and sea-girt city. Isle and continent vied together in songs and hymns, and classic games, and temples, and paintings and statues. Here dwelt the stern warrior.—The contemplative ages. The ardent and fiery youth.—The graceful maiden. The enthusiastic poet.—Among these Art found her true home.

The science of Prometheus and Dædalus, and the poetry of Homer, had been for many years fostering the rising intellect of the Greek, ere his two hundred years of Art commenced, which shine still unequalled in the distance like a bright galaxy of stars. This may be said to have begun with Polygnotus, Micon, and Agelades, the master of Phidias. It underwent various phases of style and execution till the end of the career of Lysippus. Within this period all the chords of the highest and purest style of Greek Art may be said to have been struck. In succeeding years the same strains were heard, but hardly so fully and at longer intervals, for Greek Art had lost much of its free freshness, vitality, and vigour, some hundred years before Mummus completed the conquest of Greece, destroyed the Achaian league, and took Corinth. With these events Greece became a Roman province. Her classic, fiery, and poetic spirit paled before the practical and ruthless energy of the Roman, and the world's Greek dream was over.

But her visions—those that are left to us have never faded—they retain their pristine freshness and vigour. Her literature, geometry, historic lore, and poetry still con-

tinue the basis of our high-class scholastic education, and her types of Art remain our most perfect commentaries on nature.

The idea, however, that Greek Art arose by a wholly intuitive inspiration may be the most gratifying to a lover of the marvellous, and the most full of hero-worship towards the great spirits of Greece, but it is not the most accordant with fact. Greek Art was closely connected with science, and arose in a similar manner by gradual steps. The elevation took place so rapidly at Athens, during the government of Pericles, that it appears, at this distance of time, as if it had then shot up at once by an innate and wholly separate power of ascension. The foundation of this rise had, however, been very gradually laid. It had been largely prepared for, and the more attention is bestowed on the artistic history of the time, the more evident become the steps by which the Muse of Art ascended her Parnassus.

A multitude of works, in which architecture, literature, sculpture, and painting were closely united, had been completed in Egypt long before the Greek commenced the wonderful series he was to leave as legacies to the world. Nineveh had worked out her schemes of conquest and Art, and had ceased to be, before the true period of Greek Art had dawned. Previous to this also Persia and Phœnicia had for some centuries been raising public works, the aim of which was similar to those in which Greece was soon to surpass all precedent.

The genius of Art in Egypt was stationary—Greek Art, always perceptive, but long restrained by the rudeness of her early life, became, some 550 years before Christian era, at once enthusiastic and progressive. Plato, when in Egypt, observed no difference between works executed 1000 years before and those in progress. Greece, when she had once broken through the trammels of her Archaic period, was but a short time in her transit towards high perfection. Her Art became at once impetuous and creative in an unexampled degree, and at the same time justly scientific in its perceptions, principles, and execution. She swept to her materials from every surrounding nation, framed them, placed them, and mounted thereupon her structure of Art and beauty. Egypt, Phœnicia, Persia, Assyria, and even India, furnished elements of which she availed herself. Egypt was learned in geometry, astronomy, construction, emblems; the world went down to Egypt for knowledge as well as corn.—Phœnicia was the carrier between the east and the west.—The whole "region about Tyre and Sidon" was in advance in navigation. Those cities were also celebrated for their cunning workmen in wood, and stone, and precious metals. Solomon had sent thither for assistance in building the Temple of Jerusalem.

India afforded wild and vast fables. Persia and Arabia gorgeons and elaborate fancies. The retribution on Polyphemus by Ulysses as told in the *Odyssey* is identical with the destruction of the sole optic of the man-eating monster in the "Voyages of Sindbad the Sailor" in the "Arabian Nights," and the story may as probably have an Eastern as a Greek origin. The Assyrian empire was in its ashes, and the sun-dried bricks of the palace of Sennacherib were mouldering again to earth nearly two-hundred years before the erection of the Parthenon; but an ample time had existed before this catastrophe for the ornament and style of Art of that powerful nation to have found its way to Greece during her Archaic period.

The records and glimpses we possess of that time indicate great activity in public buildings and in representative and decorative works among various nations far removed from Greece, existing for hundreds of years before the time of Pericles, and much internal evidence is extant in the Art-remains of the time that there was a circulation of the common elements of it. The guilloche and the honeysuckle of the Greek ornamentalist are to be found in a crude and barbaric state in the tablets of Nineveh, especially in the so-called sacred trees, and also in Egyptian and Persian works, and these resemblances appear too close to be accounted for by the similarities of the thoughts of man when placed in analogous circumstances or by his common property in simple forms.

In the hand-book of the Crystal Palace by Mr. Scharf, the works of Greek sculpture are arranged successively in periods. This is a simple popular method and agrees with the object of the work. In indicating the valuable artistic illustration afforded to this art by the collection of Greek works, we however lean more to an arrangement into styles and probable schools than into periods. For this reason.—In considering the works that are left to us by the ancients—with some exceptions (among which the Parthenaic marbles are the most remarkable)—we are frequently without precise data to fix the periods of their execution. But though these are lost or obscure, the styles remain as vivid as ever in the works themselves.

In the Crystal Palace it has been desirable to decorate the Roman as well as the Greek courts with many statues. A considerable portion of those contained in the Roman division belong of right to the Greek section and period, being part of the plunder of Greece. There are certain statues however which belong to Roman Art—as the celebrated Antinous. Were not the evidence strong that this statue is a representation of a favorite of the Emperor Adrian, it might well have been deemed a youthful Mercury or Bacchus, and the production of Greece. This work may probably have been executed for the emperor by a Greek artist who worked at Rome. Thus both countries may lay a claim to it. Peculiar as it is in treatment, it has always been held to be a most beautiful statue, and if the period of the Emperor Adrian who died after a long reign in the year of the Christian era 138, and whose time was thus distant from that of Phidias by more than five-hundred years, was capable of producing such a work, other works of the highest merit, and which we are accustomed to call Greek Art, and to place them in one of the periods from Phidias to Lysippus—may have been worked under the same circumstances as the Antinous. Where inscriptions even are found on such works referring their execution to earlier periods, they afford no absolute proof of date. Such may have been surreptitiously affixed to mislead, for the purpose of endowing the works with the prestige of antiquity. This has been suspected more than once. The Colossi on the Monte Cavallo, of which we have copies in the centre transept of the Crystal Palace, have inscribed on them the names of Phidias and Praxiteles. But they are not in the style of either of these masters, and they have been almost universally attributed to a later period. They have, as suggested by the Handbook, far more of the Alexandrian character of the age of Lysippus, as far as the heads are concerned especially, than of Phidias or Praxiteles. But it is possible that they

* Continued from p. 303.

may have been executed at Rome by some Greek artist well skilled in the works of his countrymen, and among them of those at Athens. The attitude of the most familiar of these colossi (of which a modified copy is placed in Hyde Park), is strikingly similar to that of the hero in the best-known of the Elgin metopes—that in which the front of the human figure is finely spread out and displayed, and which seems in the action of drawing back a Centaur by the hair of the head. This similarity affords no proof, however, of its being the work of Phidias, whose name is inscribed on its base. The communication between Greece and Rome was frequent in the time of the emperors. The education of no one in the polite Arts was considered as finished until he had visited Greece. The student of philosophy, rhetoric and science, went thither as to a university, and the students of Art were either probably native Greeks, or at least repaired to Athens as a student of Art now visits Rome. There are certain works to which we can without assumption assign periods, but to a large portion of those which have been somewhat arbitrarily posed as to date, we cannot on sound grounds assign any very definite period. But we can perceive their styles, and we may or not as we like assign them to certain schools.

Most of the stores of the highest class of sculpture, with the exception of the Parthenaic works, that adorn the museums of Europe, were found in Rome and Naples, and some few other parts of Italy, and though it is well known that vast numbers of Greek statues were rifled from their positions in Greece by Mummius and others, and taken to Rome, it does not follow that many other works were not also executed in Rome after their arrival.

It was most probable that it should be so, and that the acquisition of so many fine works should have improved the taste of the Roman, and have led to the production of others. Whether these were worked by natives or Greeks we have no means of being informed. It is most probable, however, that they were chiefly produced by the latter, as the spirit of the Roman was eminently practical and martial, and he did not for himself anything he could get others to do for him. There is much evidence remaining that the Roman was extremely attached to figure-decoration and the representation of the human form. In Pompeii and Herculaneum alone, which did not contain the principal residences of the Romans, but were rather analogous to our Brighton and Hastings, there was quite enough to prove this.

The periods also, in the brightest time of Greek Art—Phidian, Polycletan, Praxitelian, Lysippan, cannot be said to be successive. They are not sufficiently divided by time to be distinctly treated as such. One was somewhat before the other, but their periods overlap and are shaded into each other like the colours of the rainbow. A breadth of two-hundred years spreads over them all; but their characteristics are individual.

As the Handbook, and various other works, in considering the subject of ancient sculpture, have applied to it principally divisions of periods, it may not be without advantage to adopt, on this occasion, chiefly those of style. The collection at Sydenham affords an opportunity, not elsewhere to be obtained in an equal degree, of illustrating the various artistic phases which ancient Art underwent, from its commencement to its decline. After touching slightly on the introductory efforts of Greek Art, which

though stretching over several centuries, had not made such advances as to afford, artistically speaking, different schools; we shall arrive at the period of its full development. The introductory centuries we will accordingly treat periodically, dividing them into the Archaic or primitive period, when Art was more hieroglyphic, and typical, and emblematic than imitative and elevated; and the Transition-period which ushered in the dawn of true, noble, and poetic representation. This will carry us up to about 450 years before the Christian Era, when the sun of sculpture rose fairly above the horizon, and lit up with its broad orb the whole of Greece and the isles and coasts of the Egean.

To represent the phases of sculpture after that time, we will introduce and attach the more prominent names remaining to us in this Art, as Phidias, Polycletus, &c., not as perhaps being so much more worthy individually than others of the same schools, but as more readily and popularly illustrating our subject.

THE ARCHAIC PERIOD.

The commencement of the Archaic or primitive period of Art, in all states, may be assumed to date with that of their existence, as the desire of representation seems a part of human nature. The leisure hours of a savage, those which he can spare from the necessary acts of obtaining food, and clothing, and shelter, is frequently employed in ornamenting his bow, or club, or boat-paddle, or even his own skin, or in decorating his hut with grim household-gods, cut on its pillars, or in fashioning a patron demon for the head of his war-galley.

Whatever tribes first colonised Greece, they probably brought with them their own modes of representation, more or less crude, and we have no reason to suppose that the early efforts in Art in Greece were superior to those of other nations. On the contrary, those of which we have any remains hardly equal those of analogous date among the early types of other nations, although they much resemble them. Those of Assyria of the same period may be instanced. A statue of a priest-god found in Nineveh, and an Assyrian figure discovered by Mr. Layard at Kalah-Shergat, of both which cuts are given in the Greek Handbook, bear a marked resemblance to the Archaic works of early Greece.

The Hivites, (which designation means Sons of Serpents,) were driven out by the Jews about the same time that Thebes was founded by Cadmus, which name signifies a "man from the East." This hero the legend represents as sowing the ground with serpents' teeth, from which spring his warriors. In consequence of these coincidences, the Hivites and the companions of Cadmus have been supposed to have been one and the same; and that the earliest colony of the Greeks thus came from the East. Such events as these would readily account for many resemblances in Art between nations somewhat removed in situation.

Commerce and peaceful reciprocity were not much in vogue in those days, at least on any settled principles. The spreading and intercommunication of arts and sciences were effected by a rougher process. Amid rapine and constant warfare the manners, habits, and acquirements of different nations were driven about the world; those who possessed them being frequently thrust out with fire and sword to seek some distant residence. It is but a small portion of these turmoils of which we have any history,

but those records that remain point to many ebullitions of society that fused together the early knowledge of the East and West.

The first attempts in Greece, as with other nations at statuary, were in materials easy to be wrought. They were little better than mere blocks, surmounted by a rude imitation of a head. They were regarded as symbols, and were painted and adorned with real clothes. Primitive Greek statues of wood have been found, very similar to those of Egypt, having their arms close to the sides of the body, and their legs close together; their limbs are covered frequently with variegated patterns, as of woven cloth. The figures found on early painted vases are of the same character and treatment as to the tightness of the dress to the figure. The primitive nature of Art in Greece evidently did not differ much from that of other nations; like them she had her Archaic period, during which she was satisfied with a repetition of her early types hallowed by precedent. But in this she differed from them—*she eventually emancipated herself from these bonds which the others did not*—beneath her originally rude exterior *she* had a vital energy which *they* did not possess. The earlier works in Egypt are accounted superior to those that came after, while those of Greece, even from Dædalus to Peisistratus, were constantly though slowly advancing, as far as we can judge from the scanty data remaining to us. It is to be doubted, however, whether any works of primitive Greek Art equalled those of the early period of Egypt. But the Art of Egypt, of Assyria, and Phœnicia as far as sculpture is concerned, may be said to have remained always *Archaic*. *This term will apply to their whole existence, as regards the Human Form.*

These nations carried their representation of this noblest subject of the sculptor's Art only up to a certain general point of resemblance, and scarcely ever attained any degree of grace, beauty, or individual character. They consulted nature only in degree. They then left her guidance, and their further refinements were not those of truth, principle and science, but of unfounded conventionalism. They made no attempt at portraiture, and only distinguished their personages by difference of dress, or attributes, or size. The Greek had continued in a somewhat similar state for many years, at any rate his progress had been but slow, till some hundred years before the time of Socrates, Pericles, and Phidias, about the era 550 B. C., when a new pulse began to throb within the Archaic idol, and it commenced to bud forth with strange life. This spirit does not appear to have been confined to Athens or Greece, but to have been felt nearly at the same time throughout the coasts of the Egean. With this commenced what may be called the *Transition-period* of Greek Art. The Archaic period, of which there is little illustration in the Greek department of the Crystal Palace, is, as its name indicates, more in the province of the archaeologist than the artist, to whom it is only professionally interesting, as illustrating the foundation on which the future structure of Art was to rise. The *Transition-period* affords far more subjects of special interest.

THE TRANSITION-PERIOD.

This marks the time when Art was struggling from the Archaic chrysalis—before she emerged a perfect *imago*. Each succeeding effort freed her more from her trammels, and a myth might represent the gradual liberation of the Art-Psyche,

the soul of Greece, from her parent prison, till she soared aloft and lit on the Athenian mount.

The time during which these efforts were made, which resulted in the perfection of Greek Art, and which may aptly be held as constituting the process of transition, may be included within a period of one hundred years—from 550 to 450 B.C. Two hundred years after the establishment of the Olympiads, sculpture commenced to advance rapidly from a crude to a fully developed style. Scyllis and Dipœnis had already begun to improve on the old Dædalian types, and had commenced working white marble, which they procured from Paros;—the most beautiful that has ever been used. As they worked in Greece and Sicily this indicates considerable communication between the Greek isles, and also estimation for Art, when the sculptor could obtain materials from so far, the undertaking being considerable in that early stage of navigation, of conveying heavy blocks so many days' sail. These artists had also scholars in Sparta and other parts of Greece. Casting in brass was a very early process connected with Art, and its use took root early in Ægina, an island which stands in close connexion with Athens. The strength and endurance of this material was its value then as now—the artist ever hopes to work for all time. Temples, tombs, and public memorials, began to arise in great numbers and beauty throughout the whole region of the Archipelago, and better pictures, statues, and decorations were produced to adorn them, and keep pace with the increasing taste and requirements of the people.

We will proceed to point to the best known specimens of this time, casts from several of which are possessed by the Crystal Palace Company, and to make a few brief observations on their elements and character.

The Xanthian monument, commonly called the "Harpy Tomb," affords some early specimens of Asiatic Greek Art of this time. Its *reliefs* have great interest as instances of Archaic Asiatic character, in which appear vigorous germs of the purer style. The Harpies themselves have a resemblance in treatment to the bird-like divinities in the Assyrian tablets, but possess more refinement; and the human figures are great improvements upon the Asiatic types, and betray a considerable approach towards the genius and arrangement of a later period. The figures are posed better than the earlier works, and their attitudes are freer. The features have a nearer approach to dignity and beauty, and the draperies are fuller and better disposed. Some of the arrangements of folds, as of that which is sometimes by artists called the *water-fall* or *cataract*, which has always been retained even in the latter periods of Greek Art, here make their appearance. The eyes of the figures in these *reliefs* are presented in full view however although the face is a profile, showing that the artist had not made sufficient progress to escape the peculiarity observable in all profile representations of the Archaic period. This peculiarity is also exemplified in a cent in the Handbook of an early coin of Athens of this period, representing the head of Minerva. The head is well proportioned, and the helmet differs little from that afterwards adopted by Phidias for his statues of this divinity; but the Archaic vestige of the full eye still remains. Another illustration of this period is to be seen in No. 59, representing a female mounting a

chariot. This was found at Athens among the remains of those buildings destroyed by the Persians, preceding the erection of Periclean edifices. The arrangement of the hair and portions of the drapery is here similar to that of the Xanthian monument, and is supposed to be of the time of Peisistratus, who with his son Hipparchus, king of Athens, caused great advances to be made in the fine arts. Under their authority the poems of Homer, which are said before their time to have been handed down chiefly orally, or at least to have existed only in detached pieces, were arranged in a continuous form.

Imbued with the spirit of these poems, Art made a rapid advance. The succeeding years of sculpture bore most strongly the impress of the Homeric character,—but his influence is to be traced distinctly even in the school of Phidias.

The above monarchs of Athens founded many useful institutions, erected various public buildings, among which was the Hecatompedon, and gave much encouragement to Art and literature in general. No. 172 is probably of this period. It is an Homeric subject, representing Ulysses and his dog, but inferior in composition to a group of the same subject by our own Flaxman, who was imbued, to a wonderful degree, with the purest and most refined spirit of early Greek Art.

Of all the remains however that illustrate the peculiarities of this age, the series of statues from the temple of Minerva at Ægina, occupy the most prominent position. When we were last at the Crystal Palace, the casts of these were not in the Greek court, but in the centre avenue not far from the north transept. These works mark an important step in the progress of Art. "They consist of entire statues smaller than life, which occupied the two pediments of the temple." These figures are somewhat quaint and hard in execution, but they display much vigour of purpose, and develop powers of true classic composition. There is a marked resemblance in the view and theory of the human form, and the science on which it is erected, between these statues and those of the Parthenon. The figures are rigid and metallic, and conventional in some details of their treatment, as if the artist had been unable to quite free himself from the trammels of precedent; but there is a marked approximation to the theory of the Phidian school. Some of the figures possess a vast deal of expression of action; this is very remarkable in that of a warrior kneeling, and drawing a bow; the variety and peculiarities of the forms and masses of flesh here produced by doubling up or extending the limbs, are well attended to; the kneejoints appear to be well understood in their construction, except that they are made too pointed when bent. Altogether, however, they display a remarkable advance on the same portions of the form as presented by Egyptian or Assyrian Art. In the former, the patella is alone indicated, and the other surrounding indications are slurred and unexplained: and in the Assyrian examples a mere conventional and ignorant bunch of knots is substituted for the truthful markings of nature, without any distinction of bone, muscle, or tendon. It was in this direction that the Æginetan pediment illustrates the great progress in true study which the artist then made, and the respectful way in which he was commencing to view nature. Wiser than Aristotle who was to come after them, Callon and Hegesias, and the other contemporary artists of Ægina were relinquishing conventionalism and fan-

ciful theories, to adopt the inductive mode of reason, the true clue of the labyrinth of Art or science.

Restricted probably by the size of the building with which they are associated, the Æginetan works from the temple of Minerva are somewhat smaller than life. We cannot perhaps judge of the casts we have of these quite fairly in their present position in this country, for in their true situation and in the open air they might appear so much diminished as to be removed out of their comparative relation with the scale of man. Placed as they are however in the British Museum, and in the Crystal Palace, they look like *little men*. They are of an unfortunate and dubious size, just so small that they might exist, but too much so to be dignified. The scale chosen appears to have had an influence upon their proportions, for the general relations of head, trunk, and limbs, are those of very sturdy and well put-together but diminutive men. But viewing them as works of Art (however far it may have been from the desire of the sculptor to present the idea of smallness of stature in his heroes) an important success was achieved in the science of the human form. These men are, though small, very active men for their size, very strong men in a small compass, each a pocket Hercules, and resemble the stiffest set of our light weights in the ring when well trained.

The study of nature is evident in every one of them, although all the attitudes certainly are not equally good. The stage smile on their features is, it must be confessed, almost ludicrous. This doubtless arose from the desire of the artist to produce an impassive mien and retain the unruffled regard of presence of mind even in the strongest action—even in defeat and death. Minerva herself, as being the superior being, thus appears the most complacent of all the personages present; perhaps also she is the worst figure, the attempt having been made to make her most elevated in character. She is the only figure represented in front view, and her feet are turned sideways, like those of the Assyrian Hercules in the sculptures of Nineveh. She has the same barbaric smirk, too, to be seen on these remains, similar to that of the idols of Persia, India, China, and other barbaric styles of Art. In Egypt this was much subdued into a complacent repose, a comely sweetness of expression, which is peculiarly observable in the so-called head of Memnon, the well-known colossal granite fragment in the British Museum. Thus, however superior the Æginetan representations of the human form are to the Egyptian in most respects, they are far inferior in this; this same ever-pleased complacent aspect introduced into early and rude sculpture, and producing in many cases a ludicrous effect when connected with incongruous action, was not lost sight of by the Greeks even in their best day. That is, the *principle* of it was not abandoned, that the expression of the face in a poetic statue in strong action should not be in advance of the attitude of the figure, but rather in arrear of it, bestowing an appearance of calmness under excitement, and of power beyond what was exercised. This treatment is founded on nature; for command of feature is one quality of strength of mind frequently found existing with the utmost readiness and energy of purpose.

It was on these true principles of nature that the Greek in the best periods of his Art kept the expression of the visages of his statues in reserve of that of the rest of the

body, as a general directs the movement of his troops before his eyes. The Ægiuetau statues on the temple of Minerva were undoubtedly consulted by Phidias in the construction of the temple which he had to erect to the same divinity at Athens. His perceptive mind perceived at once where were their good qualities, and where their shortcomings. Among these last is the smallness of their size, the rigidity of the markings of their bodies, and in some cases their falseness, and various lingerings of the primitive period, especially the Archaic smirk, with which they are all imbued. The style of these statues was called, by Quintilian, "Tuscan," which term was also adopted by Pliny.

Were we inclined to allude to the productions of this style and time as a special school of Art, and to coin a modern appellation for it, we might allude to it as the *Pre-Phidian* school of sculpture. We trust, however, that the sculptors of the present day may not be so fanciful as to turn from the works of Phidias, Polyclethus, and Praxiteles, to admire and imitate in preference the comparative crudities of Callon or Hegesias!

This fashion of Art would have the more claims to the designation *Pre-Phidian*, as the style of the sculpture associated with the Thesœon, which was erected at this time, and of which we will say a few words, may almost be said to be the first emanation of the school of Phidias: indeed this sculptor may have first used his chisel as a pupil in the decoration of this building, as his master Agelades was probably employed on it.

The invasion of the Persians 480 B.C., involving the destruction of the buildings on the Acropolis at Athens, was an event productive of great advantages to the Arts among the Greeks. Their success in that memorable struggle raised them in their own estimation, elevated their views of their own institutions, and of the personified influences under whose fancied protection they had fought and won.

The restoration of the temples in greater splendour was considered due to the gods. The glory of the nation was to be celebrated, and its actions recorded. At this time the bones of Theseus were discovered, or said to be so, opportunely, in the island of Scyros in the Egean sea. In accordance with the direction of the oracle, they were conveyed to Athens. They were received with solemn rejoicings of the people, as were the remains, a short time ago, of Napoleon I. in Paris. Instead of a tomb, however, the Greeks built their hero a temple; they provided their hero-god with a house as an inducement for him to stay with them; they considered him a living influence and protector; and the edifice they raised to him they named after him the "Thesœon." This was, probably, the first great architectural work completed after the injury to the town caused by the Persian invasion. This edifice was of Pentelic marble, and formed a small model for the far-famed temple afterwards erected to a divinity of a still higher grade, Parthené or "Minerva," which was executed on the same principles. Truth to say, the "Parthenon" is only a more refined and perfect development of the "Thesœon" idea.

In this respect, it may be remarked of the gradual development by many successive efforts of the same general idea into its most perfect bloom, that there existed a great diversity between the feelings of the ancient Greeks and those that exist among ourselves. The Greeks were satisfied *without* great novelty. They were contented to go on improving and refining

the same idea into a higher state. This step-by-step and successive improvement was the *course of Art in those days*: Art proceeded, like science, by small additions and gradual elevation. The main effort of the artist was not addressed so much towards the production of a complete novelty, as towards a decided advance on some well-known and accredited work. The Greeks, however, were equally far from the mere reproduction, without improvements, of their former cruder buildings, in the manner of our own archæological architects, or architectural archæologists, who must needs have precedent for every detail! The Greek did not *grovel*—he sought to *rise*. But he was not ever seeking out restlessly various different directions of ascent. He was content to restrict his efforts to one straight upward line, step by step, till he reached his Parnassus.

Novelty,—we would not wish to underrate it,—is not so important as improvement; it is better to have the repeat of an old work of Art decidedly better, than a novelty decidedly worse! *It is better still to have a new idea if it be also good.* An undue thirst for novelty, however, occasionally appears among us as an epidemic, a disease, which bears relation perhaps to the high-pressure state of our civilisation, and the variety of our associations. Novelty is loved for novelty's sake, so that we would have something produced *uglier* than anything that has been done before, rather than not have something altogether new. Association, in matters of Art or decoration, begets often an indifference in us instead of affection. The most harmonious patterns of Indian woven fabrics have been constructed in *their* beauty in their own country, bit by bit; leaf and flower after leaf and flower, by successive generations, into lasting elegance and universal appreciation. In this regard the spirit of the Indian progress is analogous to that of Greek Art.

It is evident that we may carry too far either extreme, and attach ourselves too exclusively to Archaic or un-Archaic predilections. We may either be too blindly attached to precedent, or too frantic in our search after novelty. The Greek developed and ripened his Art into glorious flowers and fruit by keeping to the happy mean between these two extremes. In the best time of his Art, when he had freed himself from his earlier trammels, still he retained an inherent admiration for the spirit of his forefathers; he cherished it but improved the produce. This attachment to early association, and contentedness with modifications so that they were improvements, is distinctly exemplified in the many Greek statues of Venus and other divinities (the spirit of which were similar) often bearing a strong resemblance to each other in attitude. This same feeling is clearly visible also in his constant adherence to the characters of form bestowed on Jupiter, Hercules, &c., when these were once founded on good grounds and scientific study. This will be very evident in considering the sculpture of the more mature periods.

The temple of Theseus may be considered the last of the Transition-period, or the first of the Phidian, so close a link is it between the styles of the two periods at Athens. It was the immediate antecedent—the parent of the Parthenon. The sculptures in this temple display a striking freedom from lingering archaisms. There is great vigour in its alti-rilievi of the contests of Theseus and those of Hercules, of some

of which there are casts in the Elgin room of the British Museum. There is much spirit in their attitudes and workmanship. There are also manifest defects. The heads are large, the figures more bulky and thick than *stroug*, and they fall far short of the Parthenaic analogous remains in the same apartment. There is a much greater approximation as regards perfection between the architecture than the sculpture of the Thesœon and Parthenon. With this imperfect notice, we take leave of the Transition-period of Greek sculpture.*

THE VERNON GALLERY.

COUNTRY COUSINS.

R. Redgrave, R.A., Painter. H. C. Shenton, Engraver.
Size of the Picture, 3 ft. 6½ in. by 2 ft. 8½ in.

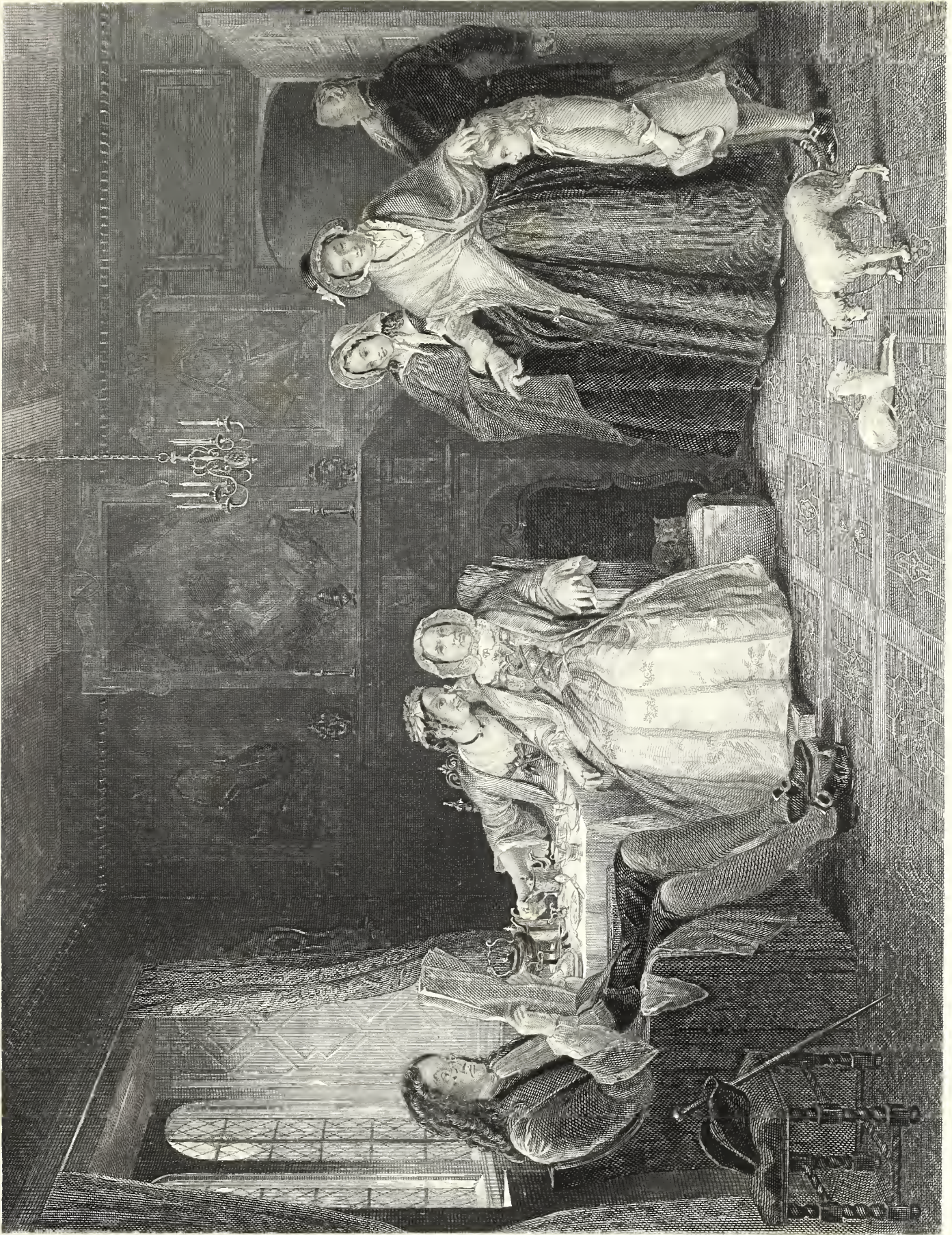
This picture, exhibited at the Royal Academy in 1848, was one among the many commissions so liberally given by Mr. Vernon to British artists; his gallery could scarcely have contained a better example of Mr. Redgrave's pencil. Less pathetic in its sentiment than several others of his compositions, such as "The Reduced Gentleman's Daughter," "The Sempstress," and "The Poor Teacher," there is yet in this composition a moral conveyed in the two groups respectively, as exemplifying pride in the one, and unaffected simplicity mingled with a sense of intrusion in the other: many of our readers will doubtless remember another picture of this class, "Poor Relations," in which these distinctions are more prominently and painfully set forth.

In "The Country Cousins," there is no indication of poverty in the appearance of the intruders—for intruders they are unquestionably considered; but the unwelcome visitors are "provincials," unknown at the court of St. James's, and never seen in the Mall of the park of that name, as it used to be thronged in the middle of the last century; they are plain country folk, of a right respectable order nevertheless, who know what good manners are; perhaps the wife and children of some village pastor, that owes his church preferment to his more aristocratic relative, who, having presented him to a benefice of limited value, considers he ought not to be troubled any further with him or his "belongings."

We are not sure that the artist has given his picture the most appropriate title it could have received, if the subject is intended to represent the visit of the "country cousins" to their wealthy relations in town, as some writers have presumed. The apartment in which they are met is certainly not a room in a London mansion of the period indicated by the costumes; it rather conveys the idea of one in some ancient ancestral "hall," on which the hand of a comparatively modern innovator has been at work on the embellishments and furniture. The interest of the picture is, however, in no degree compromised by what seems to be a misnomer in its title.

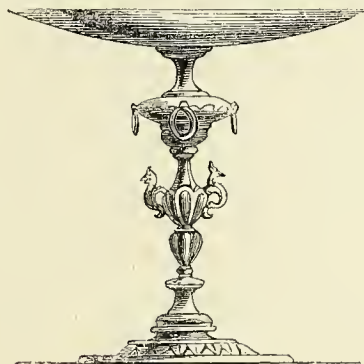
The composition tells its own story so well, it scarcely needs a description; it is evident the group of fashionables are disturbed at their breakfast by the visitors, and care not to conceal their sense of the intrusion; the gentleman in his morning gown continues to read his paper, heedless of their presence; his wife seems to be astonished at their boldness, and the daughter scans her young boy-cousin through an eye-glass; and even their lap-dog regards his "country cousin" with supreme contempt, a feeling that is shared also by the latter. The group of figures on the right form a most pleasing contrast to the others in expression; the mother, her pretty modest daughter, and the boy, a sort of youthful Sir Roger de Coverley, whatever their position in life may be, are among nature's aristocrats. The picture is full of talent, as regards conception, drawing, and colour; it is unquestionably one of the painter's most valuable works.

* To be continued.



DICTIONARY OF TERMS IN ART.*

Our readers will remember that we originally occupied some pages of our Journal during three years with an illustrated Dictionary of such terms as are used in the Arts, and which seem to call for descriptive illustration. The idea was favourably received by our subscribers, so much so indeed as to obtain a request from many that it might be published in a separate form for



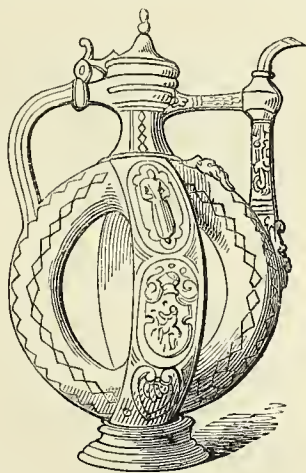
PRESENTOIR.

more easy reference. Mr. Fairholt has accordingly undertaken to re-edit, amplify, and newly illustrate the work, and has produced a most useful little volume, of some five hundred pages,



STONEWARE.

with about the same number of wooden's. We have selected from the latter a few of the subjects which did not appear in the former publication, as examples of the editor's additions.

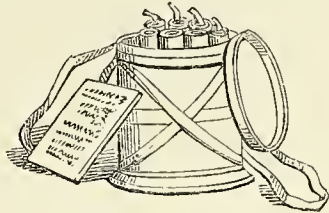


STONEWARE.

The first is a *presentoir*, or ornamented tazza, of the fifteenth century; the second and third exhibit curious examples of the stoneware of

* A DICTIONARY OF TERMS IN ART. Edited and Illustrated by F. W. FAIRHOLT, F.S.A. Published by VIRTUE, HALL, & VIRTUE, 25, PATERNOSTER ROW.

the following century, the one popularly termed a "grey-beard," and having a somewhat grotesque face moulded on the upper part, was intended



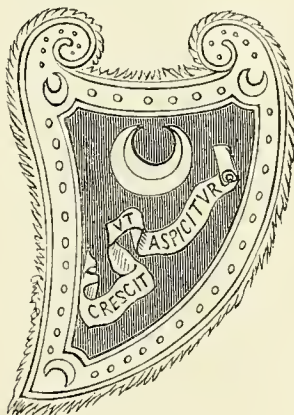
SCRINIUM.

by the reformers as a satire on their bitterest opponent Cardinal Bellarmine, whose stern face and stout figure was thus ridiculed, and the



STELÉ.

vessel sometimes termed a "Bellarmine." The *serinium* or writing-case, on our second column, exhibits the mode in which the ancients kept their written scrolls. The graceful sculpture



DEVICE.

below it is the head of a Greek funeral *stèle*, or tomb-stone. The shield under it is a relic of the gorgeous days of Louis XIV., and was borne



STOLA.

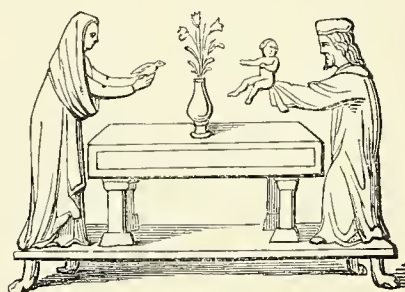
by the Prince of Condé at the tournament which took place at Paris in 1662. The classic *stola* of the Roman Matron is exhibited in the lowermost

cut, and the *fusces*, as borne before the judges of Rome, in the uppermost cut of our third column. Beneath it is a *philatory* or reliquary, now in the



FASCES.

treasury at Aix-la-Chapelle, and containing an arm of St. Guiron, the case taking the form of an altar, and the entire composition exhibiting the principal event of the saint's life, the reception



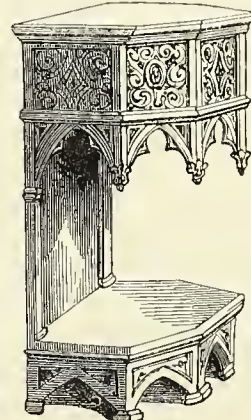
PHILATORY.

of the Saviour in the synagogue. Below is a curious representation after the antique of Diogenes, not in his favourite tub, but in a huge earthenware *pitthos*, which has been made his



PITHOS.

temporary home. A mediæval buffet concludes our selection. The additions made to the former text are very great, and have more than doubled the original quantity which appeared in our



BUFFET.

pages: the work is now most comprehensive, and cannot fail to be useful: a book of this kind has long been required by a large class for ready reference; general cyclopædias are expensive, and too voluminous for such a purpose.

A WALK THROUGH THE STUDIOS OF ROME.*

PART III.

It is an axiom laid down in Art, "that to imitate Nature in her best chosen and happiest mood is certain to command success." But among painters especially, this axiom though theoretically admitted, is too often practically denied. How often, even in the works of the great masters, we have to deplore painful incongruities, such as azure skies with a blue tinted sun emitting a yellow light, trees under the brightest light as dark and sombre as they would appear at midnight, flesh tints so low in colour as properly only to belong to a corpse—although the body represented is supposed to live, and move, and have its being—with various other discrepancies and contradictions, too numerous to detail. Some artists blindly imitate the colouring of the old masters, without any regard to nature *at all*, while others indulge in fancied *style* of their own, equally antagonistic to the great model-mother, Nature. Among our own artists, Constable was the most notable example of a man of genius who really had the courage earnestly and truthfully to imitate nature as he found it, transferring its dewy colouring and varied sparkling tints to canvas. Although Constable was a landscape painter, and Riedel chiefly makes landscapes subservient to figures, I was struck with a certain approximation between them on the grand principles of fidelity to nature. Riedel, the great colorist of the German school, and certainly one of the most remarkable artists living, came to Rome from his native Bavaria in 1828. When he beheld that limpid blue of the Italian skies, encasing, as with a rich framework, the grandest and most varied scenery in this "land of many hues"—when he saw that sun of perennial brightness, the great eye of the universe, scarcely or ever obscured by a cloud—blazing forth in gorgeous splendour, and illuminating the face of nature with its fervid rays—his imagination was fired, his fine sense of colour roused, and he determined to paint what he saw with the brilliancy with which it was presented to him. He irradiated, so to say, his works with the southern colouring called forth by the sheeny light; and in his out-door scenes boldly followed in the steps of the ancient masters, representing the sun as throwing out warm tints and lighting up all within its range in joyous brilliancy, precisely as it was, disregarding the teaching of particular schools and all established conventional rules, antagonistic to his method. Riedel founded, in the end, a school of his own, and reigns supreme at the present time as the great modern *maestro*, par excellence, in colouring. Pollak, of whose works I have made most honourable mention, is his best pupil; but to judge of the system one should visit the studio of the master rather than that of the disciple. No painter of the present century has been rewarded with more complete success than Riedel; his works are known and admired all over Europe. Among the most celebrated is the *Judith*, painted for the King of Wurtemberg; an Indian woman, *Sacotala*, and an *Albanese*, both as large as life, for the Duke of Leuchtenberg, at St. Petersburg; besides various works for the King of Prussia, and innumerable pictures scattered about in less distinguished galleries. The famous Bavarian lives in the Via Marquata, that very

dirty but classical street where, literally, every house is a studio. He is of rather reserved address and manners, and not supposed to relish much the intrusion of visitors; but I found him most urbane and talkative, perhaps because I could converse with him in German. A large picture was on the easel on which he was engaged, representing groups of nymphs bathing in a lonely brook, under the low over-arching branches of summer trees. In the back of the picture a verdant bower of foliage, where dim flowers floated lightly over the water, led the eye on, as it were, into interminable vistas of leafy green. In the foreground, a nymph is seated on a stone, preparing for the bath; a group of gay companions seated on the trunk of a tree bending over the water, are turned with laughing faces towards her, while two others are merrily splashing, immersed in the water. All is life, action, happiness; the sun shoots down his purest, brightest rays in honour of these gay nymphs, shining through the chequered shade with an ardent intenseness diffused over the canvas in masses of living light. Warm, glowing are the tints, finely mellowing into the reflected lights, which are so skilfully managed that the whole figure of the central nymph appears bathed in golden light. Riedel indeed seems to have dipped his pencil in its beams, yet without glare or garishness. The brilliant greens of the foliage, aslant which Old Sol casts his fiery rays, deepening into grateful shade, the radiant nymphs, the transparent water, blend together, without exaggeration, in the most perfectly harmonious tones imaginable. It is a wonderful picture, yet not more wonderful or more brilliant than Nature appears every summer day in this glorious land, although no other living artist has had the courage, or the genius, boldly to transfer those living tints to which the southern sun gives birth to canvas.

As we are in the Via Marquata, we will take a peep into some of the other studios there. First, allow me to introduce you to the artistic sanctum of Signore Rossetti, a sculptor exceedingly à la mode at the present time; but we shall not agree in our opinions, unless you fully admit every remark I have made condemnatory of the feebleness and the mannerism of the modern Italian school of sculpture exemplified here. Nay, Rossetti seems to think that mechanical skill in working up the marble to the highest positive finish, is absolutely as requisite as conception and composition. This base device for "catching the eyes of the groundlings" is too much the vogue at the present time; so that any man engaging first-rate workmen may claim to be an artist, provided only the marble bears a brilliant polish, and all the little insignificant adjuncts are elaborately finished. What would the stern Michael Angelo have said to this prostitution? He who has bequeathed his genius to posterity impressed on such rough, unfinished blocks of stone, in his mighty monuments in the Medici Chapel at Florence. Such finicking, second-rate ideas of Art would drive the overbearing and violent old veteran mad with passion; and, like an ancient Titan, he would turn and hurl huge blocks of marble on his degenerate successors, for ever obliterating and destroying them and their works! Rossetti's *specialité* is graceful; *genre* figures, exaggerated and sentimental as Nature described according to the pattern of a French romance. I hate these genre subjects in positive marble; nothing but a most superior genius (misapplied) can make them tolerable; and

Rossetti certainly is innocent of any extraordinary compass of that "gift divine." You will see in the first room a Georgian slave, seated, with her head sunk on her bosom; and it is as well, for the face says nothing; there is neither hope, despair, grief, or joy—a perfect marble blank. The word *slave* recalled to my imagination that work of Power's (perhaps the only classical thing he ever executed)—the Greek Slave, where the marble, animated by the hand of genius, palpitates, with life, and shame, and fear—blushing almost, it seemed, standing as she did confessed in all her loveliness!

I turned from Rossetti's poor attempt—*indispettita*, as the Italians say—and found myself vis-a-vis to a most extraordinary chimera, wild and fanciful and strange. At first I could by no means grapple with the meaning intended in the statue, until, seeing my unusual stare, one of the "skilful" workmen, to whom in great measure, Rossetti owes his numerous commissions, advanced, and smilingly observed, "that as the signora was English she would admire this statue, taken out of Shakspeare." After some difficulty, I made out that it was intended for Ophelia, but certainly far more mad than ever Shakspeare painted her. Her sunken and emaciated countenance would indicate approaching death by starvation; her mouth is open, which rather favours the hypothesis; in her hand she bears flowers to be strewed over her father's grave; heavy drapery clings to her form;—but the most wonderful thing is the gigantic wreath entwined around her head; such boughs, and lotus leaves, and "Victoria" lilies, surely never rendezvoused before. Their union forms a species of little roof over her forehead. Exceedingly original, yet exaggerated, and displeasing as is this statue, there is a degree of power in the composition superior to any other work in this most insipid collection, and one must confess that the drapery is admirably executed. What is considered Rossetti's *capo-d'opera*—and, of which, numberless repetitions have already been executed—is the "Esmeralda." The Zingara heroine, so skilfully portrayed by Victor Hugo's pen, ideal, ardent, impulsive, a living contradiction,—now all fury, anon melting with tenderness, often heroic, at other times trembling with fear—a character changeful as the rainbow tints, and charming by its rich variety, appears in the work of Rossetti as a thoroughly Frenchified grisette, smirking and conceited. She is seated on a low stool, beside her lies her goat; in her hands are some alphabetical cards, which she is arranging round her in the name of her lover. She is teaching her goat to select the letters forming Phœbus from the pack, which the animal is supposed to be doing with his extended foot. I think such a subject utterly unsuited to the dignity of sculpture, and as it is almost impossible to throw into marble the various contending feelings proper to the group, the result must be confusion and failure. There is, however, lightness and action in the delicate form and rounded contour of the dancer; those limbs look as if once in action like Ariel, "they could run upon the sharp wings of the north"—but the expression of the countenance is unpardonably commonplace and trivial, and I confess to utter disappointment in a work I had heard excessively and generally landed as a masterpiece. Still honour where honour is due! Those crafty marble-cutters had worked up the goat's shaggy coat, the collar and bells round his neck, the cards, and the Esmeralda's ornaments, with a quite miraculous finish; indeed, these elaborated ac-

* Continued from p. 289.

cessories would have been a positive blemish in a work of superior merit; as it was, the petite maitresse and her toys were in excellent keeping with the thorough *drawing-room style* of the whole. On the pedestal the details of Esmeralda's sad story appear. The first represents Phæbus, her lover, that gallant knight "who loves and rides away," rescuing her from midnight assailants, and bearing her off in his arms. In the second, Esmeralda, accompanied by her goat, is dancing. In the third, she bears water to the unfortunate dwarf Quasimodo, whom she endeavours to console in his miseries; and in the fourth her mother, Gudule, who has unknowingly surrendered up to certain death her innocent child, gazes distractedly at Esmeralda through the bars of her prison. This statue was originally executed for the Emperor of Russia, a repetition was also purchased by the King of Wurtemberg, not to name meaner mortals.

Under the shadow of the Via Marquata (or rather, I should say, of the gracefully-terraced Pincian, for that casts the shadow), dwells Buckner, who, like a wise man, spends his winters at Rome. When a *gentleman*, in every sense of that comprehensive word, born, bred, and educated, takes up the pencil or the chisel, one expects naturally to see these extraneous advantages peep out in superior refinement in his works. It is this elegant fastidiousness, this delicate, graceful feeling, which characterises Buckner's compositions, joined to first-rate and superior talents as a practised artist. It is said, with truth, that no writer can intuitively delineate the tone and manners of high society unless he has moved in its charmed circles. He may describe the passions, and tear and rend one's feelings by recounting fierce emotions, heaping "Pelion upon Ossa," but he cannot put vitality into ladies and gentlemen. So it is with Art.—A man of coarse manners, and defective education, could never paint those delicate creatures who come out so charmingly on Buckner's canvas. I am far from thinking ladies and gentlemen a useful or interesting portion of the great scheme of creation—quite the contrary—but most unfortunately, they are precisely the persons who want their likenesses taken; and, therefore, if such insipid inanities as nineteenth-century men and women are to be assigned to posterity, let Buckner be the man to do the deed. Since the days of Sir Joshua, beauty, rank, and elegance were never more truly and gracefully rendered. His studio is the very *crème de la crème* among the denizens of Vanity Fair; where the privileged élite of the aristocratic crowd that throng its glittering alleys love to congregate. Fair brides, to be stereotyped for the benefit of their admiring husbands and lovers; pale-faced girls, oppressed with the world's cares, in the shape of an overwhelming number of balls; gallant guardsmen—those carpet knights, who at last, after centuries of idleness, are called to flesh their maiden swords; and exclusive mammas, with budding blossoms grouped around them. Nothing can be more striking than Buckner's likenesses, and he has a certain happy knack of selecting the most pretty, fantastic poses, and arranging drapery, in a quite Reynolds-like style. But, being as he is, a well-known English artist, I waive further remark, and will only notice two or three of his present works. There is a picture of Lady Louisa M—as sweet an English bride as ever crossed the Alps during the honeymoon,—fair, blue-eyed; that magic air of fashion about her, with which a presiding fairy endows some favoured mortals,—she folds her red shawl

round her black dress, and tosses her pretty head quite *à ravir*. Then there was another bride—a pensive, sad face "breathing beauty"—emerging from a wood, whom one would like "to have and to hold," by means of her surpassing loveliness. Her name—I whisper—Mrs. Claude L—, the beauty, par excellence, this winter at Rome; and another, and another; handsome mothers, picturesque children, and all-conquering creatures. I felt as if I were feeding on honey and cake; and beat a retreat, not without, however, ample experience that Mr. Buckner, although "*an Englishman*," is as courteous a cicerone of his elegant works as the most polished Italian.

Afterwards, by some unaccountable chance, I found myself out of the city, near to the baths of Caracalla, and opposite the tumble-down melancholy church of S. Nereo-Achille, on the Appian Way; the weather early in March was warm and genial, as an old-fashioned English day in what used to be called "the merrie month of May;" before that capricious nymph took to keeping bad company with Boreas and Æolus, sad enemies to her delicate foster-children, the flowers, who pine and die in lonely woods and under frosty hedgerows, for want of her ally Phoebus and his glowing hand-maidens the sunny Hours. But at Rome, however, the seasons play no such "antic tricks," keeping their naughty behaviour for the iron North, and its hyperborean inhabitants. All hail to the sunny South, with its turquoise skies, balmy breezes, and radiant sun, ploughing the earth, and rending it asunder with its scorching beams! On this particular evening, therefore, I found myself on the Appian Way in search of a studio. Now, to me the great curiosity of this classical street of tombs are not so much the ancient monuments, as to see the fat old cardinals and monsignors habited in purple and red, and walking in the dust, which flies in perfect clouds high over the trees: even in a carriage the dust in the spring is unendurable. Although each one of these ecclesiastical princes possesses a villa of his own, exceeding in beauty Mahomet's description of paradise, in all, save the article of the Houri—although everyday three or four splendid gardens are thrown open to the veriest stranger, where one may walk for miles under the scented shade of ilex, orange and lemon groves, sparkling cascades, and purling streams, cooling the air as they meander through the delicate turf enamelled with purple violets, still do these obstinate old gentlemen, one and all, pertinaciously prefer a walk between two envions walls, effectually imprisoning the prospect, amid whirlwinds of dust raised by the incessantly passing carriages, carts, and oxen. They dismount by a regular flight of steps from their antique carriages (like four-post bedsteads set on wheels, for Rome has justly been called "the paradise of old carriages," where they all find their way and enjoy an elysium of their own); the lumbering machine painted red, with gilt mouldings, drawn by black horses caparisoned and ornamented with red top-knots, tassels, and reins slowly follows, together with two or three servants in cocked hats, and long coats of faded livery touching their heels, and solemnly parade along the Pope's highway. I never went along the Appian Way towards the Ave-Maria without meeting two or three of these misguided prelates.

We had reached the lonely church of San Sisto, built and inhabited by San Domenico during his residence at Rome. The church cloisters and chapels are now quite moss-grown and falling into ruin; not

a soul was about, and all the doors stood wide open. I heard some voices however in a side chapel, and entered. I found three Dominicans in their black and white dresses, and one a young and intellectual-looking man held a palette, and was engaged in painting a large fresco, while the others looked enquiringly on. This was quite a wonderful sight, monks of the nineteenth century being generally addicted to idleness, and understanding usually as little about the works of Art around them as the dead reposing in the vaults of their churches. I thought of Fra Angelico and Fra Bartolommeo, and honoured the pale monk, a Frenchman I discovered, who courteously rose and invited me to approach. The subject of the fresco was a miracle performed by his patron San Dominic—raising a dead man to life, who was represented as lying stretched on a rug stained with the blood which streamed from his head, surrounded by spirited groups of cardinals, monks, nuns, contadini and priests, all expressing horror and astonishment in every variety of look and gesture—"That dead man," said the monk to us in French, "was the Lord Napoleon, nephew of the Cardinal Stephen, and he was thrown from his horse and killed just outside the gates of this church. He was brought into this very chapel, in which we are now standing, when the saint was conferring on ecclesiastical matters with some cardinals, among whom was the uncle of the deceased, who seeing the corpse of his nephew brought in, threw himself on St. Dominic's breast in an agony of sorrow. Our saint entreated him to be calm, had an altar erected where the young lord lay, all pale and bloody, and said mass with great devotion before the cardinals and the crowd. I have painted the crowd as it is described, nuns, monks, and people assembled by the news of the mishap. Having partaken of the blessed sacrifice, St. Dominic advanced towards the body, disposed the limbs in their proper place, and began to pray. After a few moments he exclaimed, 'Napoleon, in the name of Jesus Christ, I say to thee arise,' when in sight of the whole assembly the young man rose up perfectly whole!" I cannot describe the interest imparted to this legend told on the very spot where it is supposed to have occurred, by the earnest voice of the monk, beside the painting on which he had portrayed an incident he so devoutly believed; it seemed like going back centuries into the visionary mediæval days of pious credulity. The fresco was admirably composed, the vast assembly was disposed into groups easy and natural around the central figures. I marvelled at the skill of the artist-monk, considering the disadvantages under which he laboured in not being permitted to avail himself of living models. He painted from little dolls he had himself formed of clay, dressed in bits of coloured rags by way of drapery, and sat surrounded by a host of these tiny figures. Opposite was another fresco he had completed; a very spirited group, and coloured with much brilliancy and cleanness, commemorating another of St. Dominic's miracles. He intended, he said, to paint the whole chapel in frescoes, illustrating the life of the saint, and laboured evidently *con amore*. I felt much interested in the enthusiastic monk, and the primitive simplicity of his convent-studio. He must have a very decided taste for Art to disengage himself from the trammels imposed on his progress by the restrictions of his order.

I visited the other day a studio which forms a curious exemplification of the *luck* which attends certain artists. It is a very

common and undignified word to use in connection with marked success in Art, but the truthfulness of its application is, however, not to be denied. A *lucky* choice of a subject, a *lucky* adaptation of a prevailing idea, investing dexterously an old and favourite theme with a new face, often establishes the reputation of an artist whom no one has ever before heard of, and who, perhaps, may be quite undeserving of any such distinction; while an equally fortunate concatenation of fortuitous circumstances may raise up to universal admiration and lasting fame some genius hidden from the public eye, and who may for years have patiently laboured against the pressure of outward circumstances, neglected, poor, unknown, suffering all the contempt "that patient merit of the unworthy take." Haydon, who seemed born "to point a moral" in his chequered life and sad death, is a living instance of an *unlucky* artist. The bright thought, the happy inspiration with which genius may commemorate the passing hour, or the prevalent idea, the graceful conceit which even ignorance can appreciate, never came, and he killed himself. These remarks are apropos of Signore Ratti, a man whom no one had ever heard of, save as a conceited fop and an exceedingly bad painter, who occasionally displayed his powers in very hard and ill-executed portraits of the Roman nobility. But one fine day, a bright thought, by some unaccountable and really undeserved good luck, entered this gentleman's brain. He imagined the idea of restoring the famous Cenci, or, in other words, placing that beautiful head, so unaccountably twisted in the original portrait, in such a position among other figures as would group naturally and unaffectedly, and account for its present strained and singular attitude. "Gedacht-gehan" (a thought done), as the Germans say, Ratti set to work on his picture.—The scene, a prison, dark and gloomy, the dim light wandering in from a grated window; opposite stands a full-length figure of Guido, bravely apparelled in the picturesque cinquecento civilian costume, an ample cloak, falling around his figure in rich folds, an open vest displaying a rich lace collar and golden chain, with a velvet cap on his head. His countenance (a portrait)—is remarkable for a certain keen, enquiring look, and finely developed features. He holds his palette and brushes, and eagerly paints, absorbed as it were in his work, which is placed on the arms of an old-fashioned chair, carved, and twisted, and fringed, and arranged as such chairs ought to be. His foot rests on the seat, as he leans forward on the stick towards the picture and his model. I must do Ratti the justice to say, this figure of Guido is admirably conceived; it is so easy and natural, one sees the great artist to whom each moment is precious, rapidly sketching in the fair girl, who in a few hours will cease to exist. The Cenci sits opposite to him, on a low pallet-bed, placed under the window. Her body is skilfully arranged, so as to be turned from Guido; but as though forced against her will by his eager entreaties, she naturally turns her head over one shoulder toward him, precisely in the attitude of the original portrait, the introduction of the whole figure accounting perfectly for the otherwise strange pose. Ratti, who was permitted by Prince Barberini to copy from the original—a favour accorded to few—has produced an admirable likeness, and hit off the low tone of colouring perfectly. There is the sad, gentle, appealing face, the snowy head-gear, and the unbraided hair, falling loosely over

the pale blue robe in which he has draped the figure; the hands are clasped on her knees with a hopeless kind of vacancy; her thoughts are elsewhere, and she is only placed in that attitude by the anxious painter, but once so placed, she seems deprived of the power of volition, remaining listlessly passive and acquiescing. To her left is an old man, her advocate; a fine head, and capital study of well-arranged drapery, his robes falling about him in full folds, and completely filling the curved, high-backed chair on which he sits, holding in his hand a parchment; he is evidently expatiating to the poor Cenci who, absorbed in her sad thoughts, hears him as little as she heeds the eager Guido. The figure of the gaoler advancing out of the gloom to the right behind Guido, bearing the keys, as if to hasten the departure of these intruders, completes the picture: it is much under life-size. The colouring, though low in tone, is decidedly good, and the composition, natural, easy, and flowing; the eye at once resting on the central figure, on which all the light falls. It was a lucky day for Signor Ratti when he imagined that picture: such an interest encircles the Cenci, that several repetitions had already been ordered; although, when I saw it, the paint was scarcely dry. No one now comes to Rome without providing themselves with photographs, which were made before the picture was finished.

Before closing this paper I must mention that within the last month Rome has been alive with artistic hospitality; the good terms on which the polyglot circle of artists live here, French, Americans, English, Germans, and Swiss is really admirable, and worthy of all imitation wherever like heterogeneous circles congregate. All join to do honour to genius where honour is due, with one heart and mind quite irrespective of nationality, considering themselves as belonging to the mighty republic of Art, comprising all nations and languages in its broad domain, boundless as the blue heavens overspanning this fair earth, and universal as the globe itself. The great sculptor Rauch was received during his visit at Rome with enthusiastic admiration by his artist-brothers, who gave him a grand fête at the Villa Farnesina, where I am told some tableaux were performed by professional models which had all the effect and vitality of the finest historical pictures. A very brilliant entertainment was given last week to the venerable Martin Wagner, that celebrated veteran sculptor whose name and fame is spread throughout Europe, on the anniversary of the fiftieth year of his residence in Rome, in the grand saloons of the Palazzo Simonetti. Long tables were spread for the general company, all of whom were artists; while at the top of the room a round table was placed where, in the centre and facing the company, Wagner was seated, backed by an admirable bust of himself raised on a pedestal, and crowned with laurels. Around him were placed artistic stars of the first magnitude; Gibson, Tenerani, Rauch, Cornelius, P. Williams, Riedel, and Crawford, dictators in the great republic of Arts flourishing in ever-classic Rome. When Wagner's health was drunk, the laurel crown was transferred from his marble bust to his own head amid enthusiastic shouts of "Hoch Lebe," "Evviva," and "Hurrah;" poor old Wagner looked under these laurel honours which evidently encumbered him not a little, like an owl in an ivy bush. After the younger portion of the company had sufficiently let off the steam of applause, he was released, and the chaplet replaced on his bust. Then came

beautiful part-singing, sublime in simple harmony, echoing grandly through the lofty halls of the immense palazzo. Then a procession was formed by all the artists, each carrying tapers in his hand, the laurel-crowned bust being borne triumphantly in front; suddenly at a given signal the Germans separated themselves from the rest, and flinging their torches and tapers into a burning heap on the floor, danced madly around hand in hand, shouting, singing, and rejoicing like inebriated witches at an infernal Sabbat.

No man deserved better than Wagner the respect and honour with which he is universally regarded; he has been greatly influential in the diffusion of Grecian art in his own country. The Walhalla evidences this sufficiently, as well as various other works scattered over Germany. Towards the conclusion of the banquet, Wagner himself drank the health of the King of Bavaria; the great Cornelius, (now sojourning at Rome within the same house whose walls are still decorated with the early frescoes executed by his hand, together with Overbeck and Schadow, all then enthusiastic youths, first dreaming that restoration of fresco-painting to which their genius has so powerfully contributed,) drank to the prosperity of King Louis, Rauch, his friend Wagner, Crawford, the German and American artists—while, as a last and crowning toast was reserved for Wolff the sculptor to propose "the foreigners present, and the everlasting City of Rome," a toast calling forth expressions of almost frantic enthusiasm.*

FLORENTIA.

THE VERNON GALLERY.

THE NYMPH.

T. Phillips, R.A., Painter. T. Stephenson, Engraver.
Size of the Picture, 2 ft. 11 in. by 2 ft. 3 in.

THE fame of Mr. Phillips will always be allied with his portraits rather than with his historical or ideal pictures; the latter were chiefly painted in his earlier time, that is, about the end of the last century.

When he relinquished this department of painting for portraiture, notwithstanding he had to compete with the best men of his period, Hoppner, Owen, Jackson, Lawrence, Beechey, &c., he rose gradually into public favour, and if his pictures elicited less general attraction than those of some of his contemporaries, they possessed sterling qualities of excellence, sound, vigorous painting, and the most happy resemblances of their originals, especially his male portraits. Many of the most distinguished individuals of the present century sat to him; a "gallery" of these would include statesmen, divines, lawyers, poets, artists, men of science and literary attainments—the Duke of Sussex, Lords Thurlow, Brougham, Grey, Byron, Lyndhurst, and Stowell; Scott, Moore, Campbell, Southey, and Coleridge; Doctors Arnold, Buckland, and Shuttleworth; F. Baily, Faraday, Davies Gilbert, and Davy; Wilkie and Blake the painters; Sir F. Burdett, Platoff the Cossack, Sir E. Parry, Sir N. Tindal, and many others we cannot now call to mind.

As a writer and lecturer upon Art, he deserves something more than the brief record we are able to give him here; his "Lectures on the History and Principles of Painting," delivered in his capacity of Professor of Painting, to which office he succeeded in 1824, on the death of Fuseli, are clear and instructive; he was also the author of several articles upon Art in Rees's Cyclopædia, and other publications.

His picture of "The Nymph" calls for little remark; it is by no means an unpleasing subject, but it is deficient in grace, and shows errors of drawing; it is one of a few in the "Vernon Gallery" which we should not have engraved, had we been free to make a selection.

* To be continued.



T. STEVENSON, ENGRAVER

T. PHILLIPS, R.A. PAINTER

THE NYMPH
FROM THE PICTURE IN THE VERNON GALLERY

FROM THE PICTURE
IN THE VERNON GALLERY

PICTURES OF
THE CRYSTAL PALACE.*

As might have been expected, the erection of the Crystal Palace at Sydenham, with its

gorgeous courts and their costly contents, has been the signal for the production and circulation of numerous illustrated works, more or less deserving of popularity. The glass palace and

its magnificent gardens offer a wide and varied field for the artist; he will there find subjects for his pencil such as the fairy tales of eastern countries speak of, and which the imagination of youth, stored with the memories of Arabian Nights, and the histories of long past ages,



VIEW IN THE GARDENS OF THE CRYSTAL PALACE.

never dreamed of seeing realised in after-life.

* PICTURES OF THE CRYSTAL PALACE. Engraved on Wood by W. THOMAS and H. HARRAL, from Photographs by PHILIP H. DELAMOTTE, and Original Drawings by G. H. THOMAS, and other Artists. Part I. Published by G. BELL, 186, Fleet Street.

We give on this page an example of one of the illustrated publications alluded to; the work is circulated in numbers at a shilling each, each part containing four large woodcuts, from drawings and photographs executed by well-known names. The first part contains a "View of a

portion of the Opening Ceremony," "Monti's Bronze Fountain," "The South Side of the Greek Court," and a "View in the Gardens." The first of these does not make a good picture, but the others are good; the work is one that deserves success, and we have no doubt will obtain it.

THE
PROGRESS OF ART-MANUFACTURE.

THIS page contains engravings of four of the most recent productions issued from the works of Mr. Alderman Copeland, at Stoke-upon-Trent;



they are executed in statuary porcelain, relieved in gold. Three of these subjects explain themselves; the CANDLESTICK is of a novel pattern, with more of substance than usual; the FLOWER AND FRUIT BASKETS are very gracefully supported



by figures; the fourth is a beautiful work, very elegant in design; it is made to bear flowers without the cover, but its principal purpose is, we apprehend, that of mere ornament. It is among the most agreeable of our tasks to report works such as these, which illustrate progress

so entirely in the Art-manufacture of our country. Every new work, in this particular class of



manufacture, exhibits marked advance in the right direction, manifesting not alone a nearer

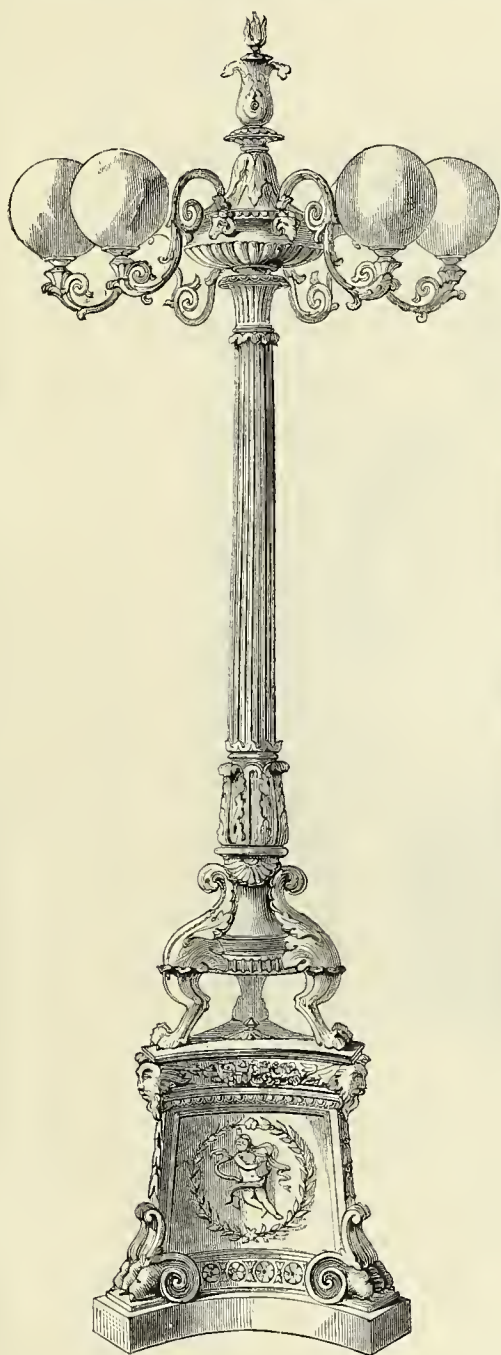


approach to excellence, but careful thought and the study of the rarest and best "authorities."

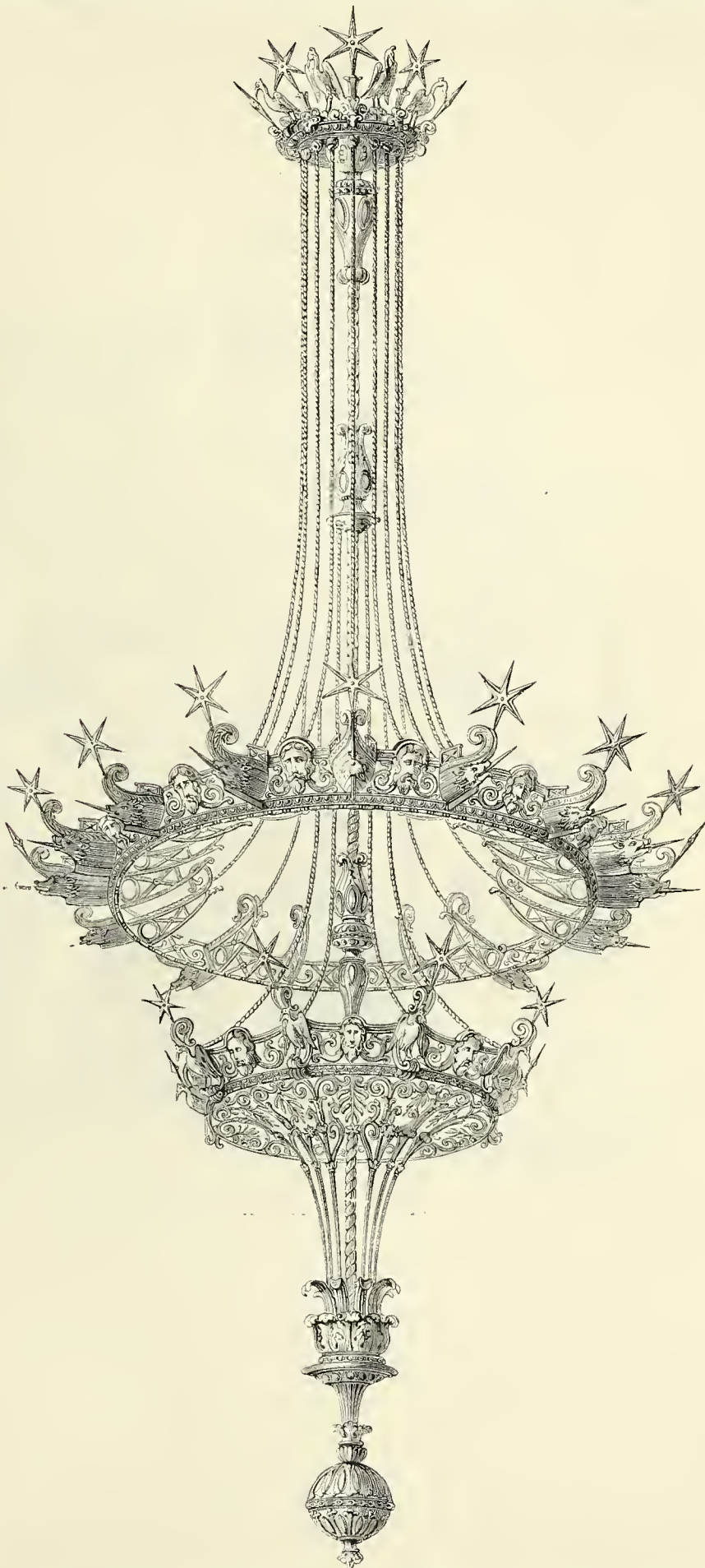
The two objects engraved on this page are from the foundry of Messrs. MESSENGER & SONS, of Birmingham. The first is a CANDELABRUM, in bronze, of lofty elevation, and of an elegant form, simple in character, but with enough of enrichment to make it highly ornamental. The second is in all respects a work of greater importance; it is one of a series of ten noble CHANDELIERS, designed by Mr. C. R. Cockerell, R.A., and manufactured by Messrs. Messenger & Sons for St. George's Hall, Liverpool. The materials of which they are made are brass and bronze; each chandelier weighs about a ton, and carries 140 lights; both in design and in execution they are not unworthy of the best period

issuing from a boar's mouth, and alternating with masks of hold character. Surmounting each of the prows is a star for the gas-lights.

The "Liver" is again introduced on the lower *corona*, with the masks and stars; the basket below it exhibits in its ornament the Greek



of the medieval ages, when metal-working was really an "Art." Our description of them must necessarily be brief. Each chandelier is about seventeen feet in height, and nearly nine feet in diameter at its widest part. From a small canopy descends two rows of brass cables, the outer row bearing the large rim, or *corona*, and the inner row the small *corona*, from which hangs a kind of basket, terminating in a richly embossed globe. On the upper rim of the canopy a star and the "Liver," the bird from which Liverpool derives its name, are placed alternately. The larger *corona* is ornamented with representations of the prows of ancient galleys, each armed with a projecting spike



anthemion. Notwithstanding these chandeliers are of such magnitude, the exceeding lightness and elegance of the design "carry off," to use an

artistic phrase, the idea of weight; while the combination of bronze of a delicate colour, with the gilding, produces a rich and gorgeous effect.

EXAMPLES OF GERMAN ARTISTS.



SIMON OF CYRENE. G. JAGER. St. Matthew, ch. xxvii., ver. 32.

DIRECTIONS
FOR PAINTING AND DRAWING.
FROM AN ANCIENT MANUSCRIPT.

[Some time since, while searching through a number of MSS. in the British Museum, we chanced to light on one, marked 2337, in the Harleian collection, which seemed so curious and instructive, and so adapted to the pages of our *Journal*, that we had it copied with a view to publication, and we now present it to our readers exactly as it was originally written, except that we have supplied the "punctuation," without which it would scarcely have been intelligible to many of our readers. Even as it now stands, there are not a few passages somewhat obscure in their meaning, but we have not thought proper to make any alterations, either in phrase or orthography. Our own opinion, which is confirmed by an eminent authority in Art and Art-literature, is, that the MS. is the work of Sir Peter Lely, the court-painter of Charles II.; the method of treating portraiture as here described seems to agree with what we know of his works; while the allusions to contemporary artists and engravers seem to bear out the opinion we have formed of its authorship. It would appear, from a paragraph which is appended, as a note, on the second column, that the work was originally written in the Dutch language, and that Lely,—a Dutchman,—or whoever was the author, caused a translation to be made, for the benefit of English artists. It is more than probable that with the second portion of it we shall be able to throw some more satisfactory light upon the subject. Few painters of the ancient schools have left behind them any record of their method of working, although some have written treatises upon Art generally. The Dutch school, we need scarcely say, held a high rank in portraiture; our professional readers will therefore be interested, while they are at the same time amused with the quaint phraseology in which the "directions" are expressed, in learning the means whereby one of them, whoever he may be, attained his excellence. If Lely be the author, this paper may probably have been written in England, for till he came hither he was known chiefly as a painter of landscapes, although he had occasionally essayed portraits.—ED. A.-J.]

A PERFECT picture is made by the true imitation of the most excellent things; for though a true imitation of any thing is exceedingly commendable, yett, as most excellent ffaces are more dignified than the clownish visages of som ruralls, soe is the picture of an excellent fface proportionably more to bee esteemed than the picture of other ordinary countenances. Againe, theare is noe less excellency between one posture and another, one action and another, than one fface and another; for som postures and actions are very acceptable and extremely comendable, others soe base and unworthy that they are nott worthy any regard or notis, which I doe hear only note generally to leave itt for a more exact scrutiny. In sume wee find that the most dignified things, and thay in the most worthy postures or actions, are most acceptable to all ingenuous minds, and soe consequently the pictures of those things are most to bee esteemed.

But whear theare is dignity of person, lett nott the excellency of proper action be wanting; wheare dignity of person is nott in soe greate a measure, yett lett nott a commendable and proper action hee wanting, ffor itt doth nott a litle dignifie the picture.

Whearin the excellency of person or action consist, and what actions are most proper, wee hope heer and theare to give a touch to express itt in part, nott forgetting that in a picture somewhat may bee inserted wich in the life is not ffound, theareby to dignifie the picture, and that wee may come to the true imitation of the life, nott omitting the former dignity which makes amends for many things whearin wee detract. Wee say that—

A picture is the imitation of the life.

This imitation wheareby a picture is made is done by laying on such coulors, in such places, as wee see them in the life.

That is to say in the whole—

A true and excellent picture is made by laying on such coulors and just such coulors, in such a place and just in such a place, as they are truly and exactly in the life, and uoe otherways. Now to accomplish this desire, that is, to lay on the exact coulors in their exact places, will require a good whiles practice beefore one can have such a command of his hande as to doe itt ritely, and an extream dilligent observation beefore wee can know how to doe itt ritely, or when itt is done ritely and when nott.

Ffirst, then, beefore all other things, you must be very curious to diserne exactly the various coulors that are in the life, and thaire exact places, else you can uver imitate them; ffor what by a careless review may bee thought to hee all one, is, by exact inspection, found to vary much each from otherways. To speake mathematically, and raise your care high enofe, I say that in a whole fface theare cannott hee two points the same in color but thay are distinguished by a recall, though nott sencible, difference in color.

How much reall difference then must theare bee between one part and another, lites and darks, whearof you must take good notis, and imitate them ritely. As, for example, in the usuall proportion of a fface theare is soe strong a lite ffalls uppon one part of the fforehead and som parts of the nose, that the lite scarce ffalls uppon any part of the (*maxillary*?) ittself; but that such lites should fall on any other parts of the whole fface cannott bee, inasmuch as these have the greatest promonency.

If, then, in imitation, these places have nott lites stronger than any other place, the imitation must of nesesity be false; may not the same bee said of the strongest shaddows, and of all other things? yea, certainly.

It may bee objected that this reall difference in matters that difer soe little, is insencible in the life, and soe nott to be minded.

I answer, itt is indeed nott taken nottis of by some as a sencible difference, but this insencible difference beeing omitted in the picture, will cause a sencible artist to aecompt him a senceless bungler that expresseth itt nott; and an artist will express itt senebly and as insencibly as hee finds itt in the life, for those are nicetyes of noe small momeent, did we nott know what some small tonches doe expresse and signifie in a picture. Wee say, in gennerall, that those things that are nearest, or come most out, ought soe to bee litned more than other things that stand farther off, as they are in the life.

Secondly, wee propose to our consideration that sweete correspondencie of agreeing affinity that theare is always in the life between color and color, lites and shaddows, soe thatt theare is nott in any fface any offensive thing to bee seen, but all things agree. A red face hath not such darks as a faire or pale face hath, but every flesh hath shaddows answerable to itt scalf only, which must be soe heedfully inspected and imitated that wee must nott in the pietre express one thing that will agree with all the rest, for soe wee find itt in the life; and if wee express nott all things in the picture with the same agreement, one thing will stett* against another, and all will bee nothing worth; wherefore bee careful that you express nothing but what you find in the life, and then you shall express nothing that is offensive to the rest by stetting against them.

The third thing of greatst consernment after the two fformer is this—

That you paint all things as glowing as the life and Art will admit you to doe, for this is a thing which is in all things aparent though hee ffeew noted; and if itt hee well imitated all your picture will glow with liveliness and yett noe nottis shall be taken of itt, for though you make all glowing yett must itt nott bee soe that itt shall deprive anything of its natural color; whearefore lett red have an interest in all your mixtures, yet soe as that itt may not detract from a true imitation of the life by too much or too little of itt.

The last gennerall point to bee always noted is

* The Dutch words in this booke, as to stett is hard, or stetting is hardness.—MS.

variety of couloring, which is inserted of nesesity as the grace and ornament of the whole picture, as those blewes in a fface, and many other coulors in all things which, though they are nott always ffound in the life, yett in those things we doe somewhat deviate from the life for heutyenes sake; the reason whearefore we doe itt is because hlew-ness doth add a fairness and a pleasantness to a fface wee find not alwayes in life, sometimes wee express darks we find not in the life, to shew som sadness or dullness, and soe reds in the things that require them, and the like of all other coulors, in which you must be careful that you follow the life soe near as that your couloring doe not intrude uppon itt, for that will gett them together by the eares; one stetting against the other soe violently that they will never agree. Now on the other side must you keepe soe close to the life as that you shall nott make any couloring but just what you find theare. This is a matter of large consernment and will require much consideration to know whearin each color is in this respect required, in all which cases use this exemplare rule.

When I would to an austeer lookc impart somewhat that is in a fair pleasant face, I must take itt out of that faire face both in draft and couloring, hut then I must know what those stroakes and coulors are that are in a faire and pleasant face to express them in the austeer, and on the contrary cannott I ad some austerity to a pleasant countenance, hut I must take that austerity from an austeer fface, for I can have itt noe where clce; and this is a generall rule, and by itt you may effeminate a masculine countenance, more or less as you see cause the converse.

You may lionize a dogg, and give half the valour of a cock to a silly hen by raising her towards the posture and color of a cock, that is, to say noe more, what may nott by art bee taken more or less from one or many and be exprest in one? soe that valor, prudence, and favor may be exprest in a clownish face and yett keepe so close to the life that hee shall bee a elownc still with those things super added; what may nott bee done provided that absolute contrariety be not assayed?

Begin here.

What mixture soever you make, though of many coulors, breake them all into one body; hee sure; that is, breake them till they make hut one color, else you cannott see what color you have made.

Mark.

Lay on your coulors soe thin on the eloth att first that thay may cover and noe more than cover, and then you may overcome them again att your pleasre; and break other coulors uppon them again, and putt on what touches you will hear and theare, and may sweeten handsomely and doe what soe ever you will, or is necessary to bee done; and that you may doe soe bee sure your pencill bee nott to full of color, especially att first, for if you lay on the coulors thick att first you cannott overcome them anyway to alter them by breaking any other color uppon them; and when you come to putt in touches hear and theare you cannott doe itt, for thay will bee swallowed upp and stand for nothing att all, and sweeten you cannott, but the darkes will gett into your lites, and foul them to dirt, and you will spoyle all in despite of your teeth.

Mark.

Keep your carnation pencils allways from touching any of the dark coulors as much as you cau, for that will foul them. And keep the pencils out of the carnation patches, both on the pallett and pietre. And those pencils you carnation with att one time, keepe for the same use att all times, and doe not foul them with dark coulors, for itt is hard to cleane them soe well att the pencill pot but that thay will be foul and foul your fair coulors when (*you*) paint with them, and in time cause them to starve.

And on the contrary, those pencils that have been familiar to dark, lett them nott be acquainted with fair coulors att any time, but keepe things distinct, that you may know certainly you shall nott hee craftily betrayed.

Lay on all your coulors glowing enofe att first; bee sure, for if thay bee a litle too glowing, you may easily take it off, and strike itt as pale as ashes att your pleasure, but if once you run

your seaffe to dirt, you will find itt hard enoffe to recover itt to a sufficient glowing,

mark

Lay on all your coulours breaking them soe that thay may nott stett.

mark

Bee sure that the ends of every patch bee lost into the next, else thay will stett one against another most intollerably.

What coulours you see in the life, lay them on eminently att first, yett nott soe eminently but that you may easily overcome them when you reveiw them again, (and bring them exactly to what is in the life) and that will help your memory when you come over them againe, that so you need not take such exact nottis of the life as att the first you must doe.

And you will easily effect your desince of overcoming them att the second view, and then bring them exactly to what is in the life by an exquisite sweetening of the patches together, for in sweetening, each patch will gain uppon the other by your care, soe that the extreme aparency of each shall bee taken off, and the exact imitation of the life appeare in every one of them, and if at your 3rd, 4th, or 5th, reveiw you find any error, you may correct itt if your coulours bee nott too thick laid on, and soe you may bestow as much care and paines about the picture as you will to make itt excellent.

mark

When you have brooken a coulour exactly to what is in the life, and have laid it on, if you see another place in the life exactly the same, why should you nott without altering the coulour in the pencill, lay on the same coulour in that place allsoe instantly, as ffrom the side of the (*maxillary*?) to the side of the nose, as I once saw itt done.

In regard noe offensive coulours must come into a face that is very pleasant, itt must be soe ordered that you must lay on your white coulours very life, and your reds very red, and the blewes very blew, and yellows yellow, and doe not soe breake them as to take away the whiteness off the lites, nor the redness of the reds, for you may soe breake your reds with yellow, and the yellows with redness that thear shall be noe excellency left to either; tharfore lett your coulour chiefly intended prevail in the mixture made with divers coulours, that itt may bee effectuell.

A pleasant and beautifull face can only bee painted with pleasant and beautifull coulours. I am soe afraide of offensive dirty coulours, that I think I never can hee secure enoffe from them, for one dirty pencill will doe abundance of mischief, and foul many fair and clean coulours. A beautifull face is painted with bentyfull coulours as I said afore.

mark

Breake every patch soe that it doe not stett alone by itt seaffe, and to that end you are to take heed you use no stetting coulours, for som coulours will stand hard doe what you can, as vermilion, unless it be extreme good; therefore use as little of itt as may bee in any thing, a touch of itt heer and thear in a face will bee as much as the life requires. Lamp black must not be used in a face, for it will stett and starve the fface. Smalt is not altogether to bee unsuspected.

Putt noe thing that will starve wheare starvning will be seen, thearfore put noe drying oyle in lake you putt into flesh, for the white will dry the lake, but in fullers earth pinck and lake; only for shaddows you may putt in drying oyle, because if those coulours doe starve in the shaddows it will scarce ever bee seen by reason of the darkness of the coulours, but in som lite and glowing shaddows the starvning may hee seen to which you have respect. Lamp black will starve, som say drying oyle allsoe, especially the thick bottom of itt, and smalt, but smalt is always to be tempered with the most cleer drying oyle, and nott with the thick uppon any terms, but if your smalt goe amongst other coulours that will dry itt, doe not temper itt with any drying oyle, but when you paint with it alone you must temper itt with thin drying oyle else it will not dry. Wattson once told mee that when ever I layed on any white carnation, I should lay a glowing red by

itt and breake of the ends of the white into the red.

mark

He that will paint well must bee bould, especially in breaking his coulours.

I deavor to paint all things soe that thay may bee loose, and in a face ever avoid hardness and stiffness, for itt is nott soe in the life; and thear is not any thing that makes a picture more naturall than the looseness and fireeness of every thing in its action, and that makes it show soft and naturall; whearfore as you must in your draft be carefull that all things be loose and free, as it wear, playing in the liberty of theair action, the same allsoe must hee heedfully respected in laying on the coulours and joining them together, in which the mouth and eyes must have speciall care; heware thearfore that you have noe sharpe edges on the lipps or eyes or anywhere else, but breake off all the sharpp edges that one thing may flow naturallly into another, that all may have a naturall freedom and looseness, which is one of the greatest matters to bee heedfully noted and expresst in a picture: theare are more than fortie thousand wrong ways in painting, and thear is but one only true and most difficult way to the perfecting of a picture, and well itt is for him that can find the true way in this wood.

How judicious and circumspect must a painter then bee, and who may lead him in itt?

Some have foolishly heightened on flesh till thair heightning hath not been at all fleshy by reason of the extreame whiteness of itt, but did they find itt soe in the life?

But the masters make itt thair whole desire to leave the whole fface fleshy, and, as it weare, warmed with a naturall heat; this is a high point of Art, but soe it is in the life.

Remember those touches of the strongest darks and lites which are the maine life of your picture, which lustre secretly heer and thar, and are of the most important consernment, and heware to put them ritely in thair rite places, and when you have soe done, know if thear bee any other like them for strength (especially the strongest shaddows) in the whole fface, all those you putt in on purpose shall stand for as much as comes to nothing at all, for the same shadows and foolish lites shall take place and stand soe in competition with those of vast consernment, that those of consernment will bee deprived of all thair force, whearfore suffer itt nott soe to be. I will express of how great moment this is, I partly noted itt out of a lady's picture done by Vandyke, or Dobson, in which the brests came out more than the fface, as thay out to doe, and it was because thay had more lite heestowed on them than any part of the fface, by how much thay came out more than itt in the life, and weare some in stronger shaddows than the fface, yett all fleshy: and two darke touches I saw, one between the lipps on one side and others in the hole of her nose which had nott thaire like as I remember in the whole fface, and one dark touch beelow her little finger which rounded the whole hand, making itt to stand off, and a dusky landscape behind, which made the whole figure come the fforwarder. Now if many of those darke touches had been used, those three or 4 would have stood for much less than thay did, wharfor bee wise—one king and 2 or 3 princes are enoffe in a nation, according to the proverb, the ffewer the better cheer; but if everyone be king, or have a greate note, thay will utterly confound one the other; for if such likes had been in this fface for strength as weare upon the brests, then might the brests have stood more backwards, and could not have soe bravely appeared beefore the fface. This extends itt seaffe through the whole Art, and commands in generall that those things that are to stand farthest off, be painted most obscurely of all others in the whole peice, and the things that come nearest in the picture are to bee painted with the greatest aparency, and by how much the nearer or far than any thing is, it must be proportionably painted more or less aparent, or more or less obscure.

Whearly the way note allsoe, that by this rule you're nott prohibited the laying on of a stronger shaddow in a thing neare, than is required in a thing farr off in the peice, for, as I

said afore, the brest was stronger shaddowed than the face, for the strength of the shaddows strengthened the lite of the brest. But my meaning is that the whole thing, lite and shaddowed together, if it bee near in the peice must he painted more aparently, how much itt is neerer in the life, and the whole thing farthest off must be painted most obscurely, for it is to hee understood that the lites only have all the virtue in this businis of comeing fforwards, whearfore those lites that are neerest in the picture require the strongest shaddows, and that for these two reasons, first, because the stronger the shaddows the more they strengthen the lites, and thearby make them to come forwards the more; secondly, because in the life, things that come most out, having the greatest aparency, must of nesesity have the strongest lite, and consequently the strongest shaddow, for whear noe lite is, thear can be no shaddow. But those things that are farr off, having noe strength of lite have noe strength of shaddow but appear flat, for if the shaddows wear strong the lites alsoe would bee strong by them, and soe would come forward which in the life neither is nor can be found. But in conclusion wee say, that if the whole picture bee but lite and shaddow, things near of the lite, and those far of the shaddow, and this lite ought to have aparency proportionall and the shaddow a proportionall obscurity, and what is on a medium between them in one respect ought alsoe to bee as a medium in other respects, it being certaine that those things that are about an equidistance from the neerest and farthest things in the peice ought nott to bee exprest with that aparency that the nerest are exprest with, for then thay will come too forward, nor ought thay to bee exprest with that obscurity which is only due to the most remote things, for then would thay nott com forwards enoffe:—

Consequently thay must nott have that strength of shaddow as the neerest things have, for that would strengthen the lites, and soe thrust it too forwards; now (consequently) must theare bee soe little difference between the lites and shaddows of them things that are most remote, for then the things equidistant from the neerest and farthest things in the life would not come forwards enoffe.

Whearfore wee say, that things neerest must have the strongest lites, and shaddows most different from those lites, to strengthen the lites, and soe as itt weare with those two hands to bring itt forwards, that it may come out and bee the neerest in the picture as itt will bee, because it hath the greatest aparency.

Secondly, wee say, that things ffarther off in the peice must have lites weaker than the neerest things by how much farther they are, and allsoe thay must have shaddows less differing from the lites by how much the farther thay are off in the life, and then will thay nott come too forwards by reason of an undue aparency, nor stand too much backwards for want of a due aparency, but take its rite place in the picture as itt is in the life.

Thirdly, we say, that the things farthest off in the life must in the picture be exprest with the most obscure lites and shaddows least of all differing from the lites, and thearby thay will want aparency most of all, and consequently will stand farthest off in the picture.

For these two; 1st, obscurity of the lites, 2nd, littleness of difference between that obscure lite and itt's shaddow.

As two clouds doe abscond those farthest things, and thrust them backwards to the greatest remoteness, yett leaving them apart enoffe, and that although thay bee not found in them any shaddows of that strength by themselves as thear is in the neerest of all; for noe such shaddows may be found thear, lest thay strengthen the lites, and soe thrust them forwards.

All coulours must bee brought to thair height, as the painters say.

That is, they must be brought to that coulour which is in the life, for that is the height of a coulour; viz, an exact imitation of what is in the life.

Now this greatest and most weighty point in the whole art of painting is a most difficult

thing, for what strange colours are in some shadowd ffaces; such as I saw in Mary Magdelin of Ffullers painting,* in which nothing had any lite soe as to discover carnation fflesh save one part of the fforhead and nose, yett was the whole face in a shaddow all fleshy and the shaddows genuerally hlewish.

Now to breake colours this is a difficult matter indeed, and in those cases to imitate the life is the greatest point of Art.

Now for direction, heeriu take this one rule in gennerall for the present, till I have learned more and better directions.

Note what coulor is the most eminent in the patch you are about, and draw that out, then see to what it inclines next to that, and break some of that into the former, and soe proceed till you have broken itt exactly to what you see in the life.

Allways remembering—1st, that you lay on noe dirty, unpleasant colours, for such are nott in the life; 2nd, that you make itt as glowing as the life will permit you to doe, because in the life all things are glowing.

And take noe more coulor in your pencill than you can perfectly rule, which is but very litle. The foregoing rule is hard to sett down in words, but it is the true way that all the masters goe in everything.

As, for example.

In the ordinary fflesh of a face wee find white to bee the most eminent in the mixture, and thearfore wee draw that out att first on the pallett; then considering what hath the next eminency to the white, if wee find it yellowness, then wee add yellow oker to the white wee draw out on the pallett; and considering the life againe, wee find a glowing redness, which wee have nott yett in the colours on the pallett; thearfore, to the white and yellow oker wee adde such and soe much red as may breake it exactly to what is in the life, and if itt waut any thing itt may bee added to itt.

Theare is a wonderfull force in the highest lite on the nose, I mean the topp of the lower part of the nose: for if this lite bee putt on its rite place, which is high, and have strong shaddows under itt, itt will make the nose stand off singular well, and grace the whole face. But if you put this lite a litle to low, you will strike the nose flat in the fface, and spoyle itt utterly, and though you doe place shaddows under itt, yett all will uot doe; wharfore bee sure putt that lite in its rite place, high enofe, and strong shaddows under itt.

In a face theare are some burning reds to hee exprest, whose force, if you ritely know, you would bee sure not to omitt them.

As that on the farther side of the chin, that on the farther side of the lower lipp, the touch in the eyebrow, a small touch in the shadowed eye, on the farther part of the lower eyelid.

And think you that they are placed in the shaddows only (and noe wheare else in the lites) for nothing? nay, those are the burning coals giving life in those dark obscureities, discovering by an unthought shineing the dark colours that are about them, making them to glow, and ilightueing them as itt ware with its owne rays as three or four coals doe in the morning in a chimney; for those affecting the eye with thaire redness, and being always present in the dark, the eye is decieved by them, and judges as if theare ware a reflection of them uppon the adjacent darks. Yett beware you hestow those reds not too plentifully, that in the eyebrow allsoe must nott hee verry aparent.

Strike sure and goe freely is a significant saying, and observe itt well allways in your practive.

First, to strike shure, else you can doe nothing to any purpose.

Secondly, goe freely ou; the life and true force of a picture lies not in a childish nicety of smooth stroakes, fair colours, neate ornaments, and a scrupulous exactness in the imitation of every trifle, and a grate many such like baubles—butt itt is quite another thing, and thearfore my master told me once, the whole business is but to know, itt's easy then to doe itt; which

I interpret thus, that if a man knows whearin the true force and life of a picture doth consist, itt will bee easie enofe for him to express that force or a greate part of itt, for Titian painted with more ease than any bungler can doe: and painting must bee a recreation and not a toyle to him that doth itt well, wharfore do nott moylo your understanding (*with*) uncertaine ways of draught or couloring, but proceed in both in the true and sure method, which in both is first somewhat uearly to touch out the life, and that will help to the next addition, so that in the rite method the hardest is at the ffirst, and the more easie always after.

Ffor a thing ought att first bee exprest according to truth, and then will it uot admitt of alteration, but only requires addition uppon addition till all bee added to the first which is found in the life; as, for example, first in draught the face must be stetted with an ovall eye-line, nose-lines, mouth-lines, &c., beefore any part must bee exprest, and this must not be altered, but stand continually; afterwards some maine touches of the eyes, nose, mouth, &c., must, according to the former lines, bee added to those lines, and then to goe over them againe and againe till we have made addition of one to another, and exprest all. And soe in couloring, wee know that att first wee lay on such colours as are most aparent in the life, and that all flat ones afterwards come uppon that flatt with darke and lites, and soe in sort divers things one uppon another: yett is the first laid ou according to truth, and soe require nott alteration but only addition, for why doe wee putt in and out? doe the first truly, and you will find the next to follow with ease and truth. When you sett the person (whose picture you are to draw) in the posture you intend to paint him in, order him soe that the lite may fall ou that side his face, as the lite of the window will fall on the picture in the roome whoar it is to hang, that soe the picture may have the lite fall uppon itt in the roome whear itt hangs, as the lite in that place would fall uppon the life itt seale ff itt wear placed whear the picture is: and if you make an ovall, or anything else, bee sure that you make the lites to come uppon them according as itt comes uppon the fface, and the shaddows all following the lites, and those things beeing according to the life will add a greate worth and truth to the picturo, for the picture shows most naturall wheu itt stands in a trow lite.

When any one sitts for thaire picture, doe nott constraine them to an exact stillness, as that they shall nott stirr att all, but among thaire many motions you must waite till you see the thing you would havo, and then paint or draw itt.

Drive your colours at first on home to the cloth, that soe if the cloth bee hungry and will suck upp any coulor or oyle you may drive in as much as itt will receive, and then the colours you lay on afterwards will ly well on; for if the oyle sinke from them they will look like dirt; this is the reason of hard working at first and soft afterwards, and yett nott all the reason neither, for the greatest reason is, because att first wee paint only fundamenteall patches, on which wee afterwards putt darks and lites, and other variety of colours as ocasion requires; and soe having, as itt ware, roome enofe, and all that wee doe is for the most part but in order to the coming over it againe, wee doe use a more rustick bouldness in our handeling att this time. Another reason is, because the colours must hee laid thin on att first, else wee can uever come uppon itt againe, to breake other colours uppon itt, and putt in what touches wee will. But all wee doe will bee swallowed up by the thickness of the under coulor, and then iff wee find that anything is nott rite, wee canott overcome the coulor, butt while the colours are thin on the cloth, you may overcome them and putt what you will uppon them.

Breake all your colours thoroughly (som att first with the knife) with your pencill, that they may be fine (and nott gretty) and smooth now; but hard breaking of the coulor with the pencill you drive the coulor much from the point of the pencill to the quill, soe that itt requires a litle time to descend againe before itt is redy for you

to strike on the cloth: this is one reason of distance of time.

But if when you have throwly broken the coulor you turne the pencill on the pallett, and some of the coulor from your pencill, and then take itt upp on your pencill without fforceing itt upp to the quill againe, then you need nott take any distance of time as otherwayes you must.

Lay on all your colours thin that thay may cover on the cloth, and noe more than cover (especially att first) and lay them smooth on.

If you find your coulor hard to overcome att any time, you may well suspect som powerful coulor to bee in that mixture that doth strongly oppose your intent, whearfore rather lay itt aside then strive to much against it, and begin with cleau pencils and ffresh colours. But the maine hinderance is a greate quantity of colours you have in hand, and you had then all most as good lift at a millstone as strive to reduce a great quantity of coulor to another thing than what they are, unless a small alteration will effect your purpose; whearfore beware of clogging your pencils with conlor; a litle sugar will sweeten a glass of wine, but if you put that sugar into a gallou it will make a very small alteration, soe a litle red will make an hungry pencil glow, but a full pencil hath noe room to recieve a great deal of red, and a litle will uott sufficiently overcome itt, and what is heer said of reds is to be understood of blews, yellows, and all colours.

Whatever picture you make by the life, if you doe nott paint itt in such a posture and action as is suitable to the person, that picture will never bee like; for a gentleman who is soe indeed in his mind hath bould sprightly actions, tho hand pointing, &c. A clowne or a dull spirited ffellow hath dull and clownish actions, as the shoulders thrust upp, &c.; for a man is known by his body and hack parts all most as by his fface: now if you paint a clownish person in a bould and sprightly posture and quick action, that picture can never bee like him; and on the contrary a dull clownish action will uover hee like a gentleman.

A ball you may toss as you will, but as for mountains you must lett them ly still.

Soe a litle quantity of coulor in the pencill or on the cloth may be broken easily to what you would have itt, butt a greate deal cannot bee dealt with.

If you lay on any coulor in the picture, itt is to bee either that which is theare to continue as itt is, or else laid on in order to other colours you intend to breake uppon itt; and if soe, it must bee very thinly laid on, else you canott overcome itt; or else, thirdly, you foolishly lay ou a coulor which the life will uot admit to remaine as itt is, and you lay itt on unadvisedly in that itt is not in order properly to another coulor that is to bee broken uppon itt, and lastly this;—

Seuceless dirt you lay on in suoh quantity that itt can never bee overcome to bec reduced to what itt should bee, and then you ffret and spoyle all, as I havo done, with a shadow in the rounding of the cheek, by tho nostrill, and elsewhere.

Lay on the rito colours in their rite places, and sweeten them with a dry pencill in some cases, especially as where a lite and dark doe come neer together; for if you sweeten with the pencill you laid ou the strong lite withall, you may spoyle the dark and take of its fforce; and if you sweeten with the dark pencill itt may bee you may spoyle the strong lite, and to bec sure the lite and dark both shall bec hurt; thearfore sweeten with a dry pencill, and if the colours bee thinly laid on they will sweeten excellently, but if thicke you may be deceaved of your expectation. The two great oposers of all my studies and labours, and thay who still render my indeavors fruitless, I would, if I could possibly, make conspicuous, and place one of them before one eye and the other before the other eye, that I might alwayss watch thaire mischeivous conspiracy and prevent them. But beefore I describe my adversaries it will first be requisite to show the place of thaire abode, and the way thearunto, in this following manner.

When the strongest lites of a fface are painted with the greatest care that may bee,

* Isaac Fuller, an historical and portrait-painter of the time of Charles II.; he died in 1672.—[Ed. A. J.]

and have in them, besides the truth of the life, the most goodly and pleasant coloring, and doth keep close to the life and goodness of coloring, then when we come to paint the shadows we meet with our two strong enemies; and thou (*though*) in the strongest lights they did violently assault us, yett in the faint lights and darks we shall scarcely escape their mischiefs.

The first and worst is, we are, in the faint lights and in the darks, apt to loose the excellency of coloring which consists mainly in those first, that it have as much aparency as is due to it, and yett that it be as obscure as it ought to be; secondly, that all the colors be pleasant, and noe dirty heavy colors among them; thirdly, that there be as greete a variety of this coloring as is required necessarily by the life; fourthly, that all be as glowing as the life will well admit.

The second and alsoe dangerous antagonist is that in the faint lights and shadows chiefly, as alsoe in the strong lights, if we doe keep close to the excellency of coloring we are apt to depart from a due imitation of that which we see in the life, either by too much or too little aparency; secondly, by departing from that coloring which is seen in the life; thirdly, by want of a due glowingness, &c. Now you see the enemies; if, therefore, you can be able first and chiefly to keep to the excellency of coloring and a true imitation of the life (that is, to keep close to the truth of the life) then may you doe what you will in this difficult Art.

How this may be done I leave to more mature consideration, when we shall examine it again.

Be sure you keep close to the excellency of coloring, and for the loosing parts a small difference will be sufficient, for noe dirty or unpleasant colors must come in on any terms; for though the elevation, rounding, and loosing parts be but different a little, it is enofe, and all together will stand rounding. Did I not see it myselfe in the little naked Lucretia, and is not this the great secret my master promised, that if I observed I could not doe amis or run to dirt? For first the strongest lights of the flesh are white, yellow oker, and red, and in this mixture white must prevaile usually, and sometimes we make the yellow to prevaile more or less as occasion is; sometimes white and yellow together, but very seldom or never that we let the red prevaile above the white or yellow in this mixture for the strongest lights.

Secondly, next to the strongest lights of the flesh we usually lay a flesh wherein the red prevails above either the white or yellow.

Thirdly, the blew fleshies are made with yellow oker, and a very little blew black, and that well broken with the other colors, or in stead of blew black smalt.

But for the blew fleshies that are in the shadows, they are laid on more purple than the former faire blew flesh, and it is made with white, yellow oker, red, a little, which is the usuall flesh; and to this flesh blew black in very small quantity, and well broken with the other colors; this blew flesh is more shady than that first blew flesh made of white, yellow okers and blew black, only because this hath red in it, which makes it incline towards a purple, but have a care lest you make it purple: fourthly, the utmost edges of the flesh, especially on the enlightened sides is a very red glowing flesh, as I found it in the little Lucretia, but on the shadowed side it is not soe. But all the particular colors, and how they breake of one into another, and they not to be seen in the life in a great measure, but more practically in good pictures in which the masters doe express the life in the best manner that can be. For though in the life we find noe such burning reds as we see the greete masters express in the breaking of the strong light fleshies and many such like things, yet is there a necessity of such coloring because the life can noe otherwise be soe well imitated as it is that way; for though it be not exactly according to the life, yet is it done according to sound judgment and reason as may be made apere, one instance whereof is sett down above, which point of Art I hope to have in farther examination hereafter, namely, why this face is imitated

with colors differing from the life thus and thus, as first, why is there a stronger light than is in the life? Answer; to make that place come out or stand off as it does in the life; secondly, why is there a flesh somewhat redder than that place in the life? Answer; to breake of the light into which could not be done soe well otherways. Thirdly, why is there a burning stroke, when noe such thing is in the life? Answer, because we cannot make the figure round any other way soe well as this, and divers other reasons are to be understood for those varyings from the life of which no more att present butt only this, namely, that there is a necessity for it, that it must be soe because it cannot be soe well any other way whatsoever.

Now because this is a matter soe hard to observe ritely, and is of soe greete conscrment, I have one generall excellent and true rule, which in the painting of all faces, hands, or naked, I must strictly observe and follow; and I doubt nott butt it will be a sufficient guide in this wood wherein are soe many false paths.

It is this:

In all fleshies, all the white, yellow, red or blew fleshies whatsoever, belonging either to the strongest lights, faint lights or the darks, must be painted with soe like difference from the life or one from another as that one or more of them, or any part of them, must nott naturally agree with all the rest, especially and as much as possible may be with the life it selfe; againe, in the former so much difference must be made between one and another of the said fleshies as will be sufficient to express what difference shall be found between one part and another in the life, and one thing and another; in all respects you must ever be carefull to observe and ritely imitate all the variety of coloring in the life, but especially the maine lights, which are touches scattered up and downe here and there all the face and naked over; for in the face those are the cheefe features, and doe much lift up those places and make all things to stand round and loose.

Much of like conscrment beelongs alsoe to the darke touches.

Stanleys face, graved by Ffaithorne,* is much mistelled, for the nose turnes to much away; the eyes looks somewhat to flly upon you in respect of the nose; but the mouth especially and the chin wants much foreshortening to make them anser the nose.

When the light is placed under a high and narrow light, then doth all the variety of coloring that is in the face apere truly. But if the light stands full in the face or some severall ways, then doth it fill up all the muscles soe that then you cannot see the true coloring: this is the reason why the unasters doe always paint the life by one small high light.

When the coloring of the face is thus beefore you, then if you will paint well you are tyed by a fatal necessity to find out all the same colors exactly on your palette, and all their exact places on the cloth, and those (and noe other) colors must be laid on in those (and no other) places.

The failing in those too is the cause of all bad painting; wherefore if you will paint well, you must find out for every part of the life such a color as is there visible, though you sweate for it.

And alsoe you must find out its true place, though you smart for it; doe this and you doe all that can possibly be done in this noble art of painting.

If you lay on in a face or any thing else but one color; that is, nott the same with what is in the life too be seen; that, being false, that one false color will disagree with all the rest that are true: but if you lay on many false colors what work will there be doe you think? or if a true color be laid out of his place, do you not know that that can never answer to what is in the life? and if you answer nott the life, will your picture ever be as the life is?

a word to the wise is . . . †

* Thomas Stanley, by Sir Peter Lely, engraved by W. Faithorne, the elder, who died in 1691.

† To be continued.

THE NEW HOUSES OF PARLIAMENT.

THE REPORT OF THE COMMISSIONERS.

THE tenth report of the commissioners on the Fine Arts (given in the *Art-Journal* of last month) touches upon a subject on which we have already spoken at different times; that is, the insufficiency of the light on certain of the walls for showing works of Art. The passage in the report to which we allude is as follows:—"In first proposing that the apartment should be decorated with paintings executed in that method (*i. e.* fresco) we observed—viz., in our report of the 7th of August 1845,—that we were 'desirous to afford opportunities for the practice of fresco-painting, and for the cultivation of the style of design which is fitted for it, * * * provided the architectural arrangements and the light should, on the completion of the apartment, be found to be adapted for the purpose.' The room was ultimately found to be but scantily lighted, but we conceived that as the paintings would admit of being closely inspected that objection was in itself less important; while, on the other hand, it might not be without its use experimentally, by suggesting a treatment adapted to such a condition." We do not apologise for making this extract because the circumstance here alluded to is one involving the character of the decorations. We have from the first declared the light upon the executed frescoes or the greater part of them altogether insufficient to show them. Maclise's beautiful work in the House of Lords is entirely lost, and those on the throne side of the house are seen to great disadvantage. It is clear that the architecture cannot be sacrificed to the Art, but we think that every means should be adopted of admitting as much light as possible. In the House of Commons last season, a change was effected which very materially increased the light in that house. We mean the substitution of glass but slightly ornamented, for the richly painted armorial shields which before filled these windows. Here, we regret the change, because in the House of Commons there are no works of Art, and the greater part of the business of the session is carried on by gaslight. We have more than once spoken of the insufficient lights in the Poets' Hall (or the upper waiting hall as it is called in the report), where any picture not very forcible is entirely sacrificed. These eight frescoes are spoken of in respect of light as experimental: there are certain of these works which we trust will be considered so far experiments as to be succeeded hereafter by improvements in the same places. In St. Stephen's Hall, the result will be the same as in the Poets' Hall or upper waiting room, unless the works there shall be executed according to a scale of light and shade adapted to that gallery, in which the light is of the most embarrassing kind, as on each side, the windows will be above the pictures. It may readily be understood what is meant by "experimental"—as applied to the works in the upper waiting hall—from these much may be learnt in adapting succeeding work to low and cross lights. It has been customary with nearly all the artists who have assisted in these works, to work their sketches entirely according to the light of their own studios, or to adapt them to that of the walls of an exhibition. But how effective soever they may be in either situation, they would according to ordinary scales be entirely lost in very many situations in the Houses of Parliament; and this will continue to be the case, unless

great changes be made in the treatment of works intended for situations imperfectly lighted. Simplicity and force are the two first qualities which should be sought in such works. Complaints of this imperfection are unavailing: we believe that the difficulty can in some measure be obviated by masses and powerful oppositions, the only method of working calculated to tell under a low light, and moreover a manner of composition in which reside the sublimest qualities of Art. We may learn as well from what has been done elsewhere as from experiments at home. Works executed with pointless and almost uniform breadth, whatever may be their sweetness and elevation of character, are otherwise entirely unsuited for mural painting where there is any degree of obscurity; the refinements of such productions are lost under the highest degree of light. Overbeck for instance, as we know him at Schleissheim, Frankfort, and in the Raczyński collection would entirely fail in painting on walls in anywise obscured. In the Allerheiligen chapel at Munich, many of Hess's compositions from the Old Testament are seen with difficulty, and much of that detail and masterly point which in the sketch or cartoon might have told in his own studio, is inappreciable in the chapel. The same may be said of certain of the works of Cornelius in the Ludwig's Kirche, and also of those of Schraudolph and Fischer, in the Marienhilf Kirche at Au. But if we remember the brief period in which all the compositions in Munich have been matured, we cannot be surprised at this and the other defects which pervade these works. Whatever defaults may beset the decorations of the Houses of Parliament, it is certain that they will not be attributable to hasty execution. Yet whatever may be thought or said of the tardy progress of the works, if there were no other cause for it the commissioners are unquestionably right in their deliberate method of proceeding. There can be no wholesale creation of good Art. The frescoes which are most advantageously lighted, are those by Dyce, in the Queen's Robing Room, as one side of this apartment is pierced by large windows which freely admit a great breadth of light. It is useless to tell us that the frescoes in the House of Lords come out admirably, when that chamber is artificially lighted. We had rather they were seen to comparative disadvantage by artificial light: this would be saying something for the daylight which was shed upon them. On first seeing the frescoes in the House of Lords, we were involuntarily impressed with a feeling that these works were out of their place in that house. A recent examination of them confirms the impression to conviction. We do not expect fresco to lose its brilliancy, and tone down as oil painting does in time. A very short term has elapsed since those works were finished, but they have lost much of their freshness, they are becoming gradually veiled. This can only be accounted for by the multitude of burners which are lighted night after night during the session. Under such circumstances it had been better to have omitted fresco entirely in the House of Lords, as in the House of Commons. We can remember no other edifice in which works of Art have been subjected to a trial so severe. They will wash it is true; we have seen frescoes on exterior walls that have been exposed to the weather for two centuries, but we know not what they were like in their freshness, we cannot therefore say what they may have lost. They may be washed, but valuable works of Art

should not be in a position to render this often necessary. We hail with real satisfaction, the announcement that Maclise's "Marriage of Strongbow," at least a version of it, is to form one of the historical series. To an earnest hope on this subject we gave expression in our Royal Academy notice of the picture, and we now venture the expression of another hope, that it will be repeated on a wall sufficiently lighted to show its transcendent merits. It is rare to see so much value communicated to multitudinous detail and minor incident as that which we recognise in this work. The supreme merit of the work does not lie in this, but as exhibiting an extraordinary ingenuity and versatility of resource, it were better that the work should not be executed than that it should be destined to a place where it cannot be seen. Ward's picture also will suffer if placed in a subdued light, as its force depends so much on the perspicuity of its depths. The report calls our attention to the Prince's Chamber. That apartment we find little changed from the condition in which it was when we last spoke of it. For this apartment is intended a statue of Her Majesty, with figures of Justice and Clemency, and with bas-reliefs on the pedestal, a work which is confided to Gibson, an artist eminently fitted to do justice to the subject. It were however much to be desired that anything other than allegory had been determined on in association with the Queen's statue. It were a gross injustice to the reputation of one of the most eminent of living sculptors to express any apprehension that the work when finished would be otherwise than entirely satisfactory. We have every faith in Gibson, but none in Allegory. The days of allegory are gone, she has left us nothing to be grateful for. If we look around us in St. Paul's or Westminster Abbey, if even we seek counsel of the great master Peter Paul Rubens at Antwerp or Paris, if we recollect the eccentricities of Versailles or Sans Souci, to which one of the hundreds of compositions to be found in these places could we direct attention, and say that such is the work we should wish the composition in the Prince's Chamber to resemble in spirit? We stand uncovered before Guttenberg, Luther, Melancthon, and others who are represented in their simple impersonations, and stand forth as memorable benefactors of mankind, and our own great men, our various Peels and Wellingtons, we salute with profound reverence; the dramatic series that adorned the bridge at Paris, and even the gilded series of electoral and heroic personages in the new palace at Munich, may be regarded with respect, and many with admiration; but who can look at Louis Quatorze, or our Charles or James the Second in the character of Augustus Caesar without compassion? Many of our departed great men, could they look back and see themselves associated with suspicious looking semi-nude figures masquerading as Victory, Trade, Commerce, Justice, History, Mercy, and that long list of adulatory and hypocritical impersonations that have been created discretionally but not discreetly by artists; this class of grave and reverend men would, we say, be inexpressibly scandalised at finding themselves in such company. Certain are we that such men would declare for Clio rather than Terpsichore, and they would prefer the works of Clio to the muse herself; we are often disappointed on introduction to the *auctor ipsissimus* after reading his works. But we are in the Prince's Chamber, which it is proposed farther to enrich with bas-reliefs. At one end of this

chamber there is a plaster cast painted to imitate wood; it is a figure composition of which the subject is Queen Philippa supplicating the lives of the burgesses of Calais. If this be placed here as indicative of the style to be followed in these works, it is a determination much to be deprecated. The style of the carving or cast goes back to the fourteenth century; we could indeed instance works of that period superior to it in taste. There can be no change in anything that appertains to that which is properly architectural, but we contend that the Art embellishments should faithfully represent the current century: these should be the best that the time affords. If the sculptures or carvings for the Prince's Chamber are to assume a mediæval character, Pickersgill's picture of the "Burial of Harold" is an impropriety. It should have been painted according to the taste of the Bayeux tapestry. In the House of Lords, all that remains to be done in Fine Art is the completion of the series of statues in the niches. The number of these will be eighteen, and eleven are in their places. With respect to these statues we have already expressed an opinion that their importance is diminished by the force of the salient enrichments amid which they are circumstanced. Having examined closely many of these works, we can testify to the excellence of their proximate effect, but in lofty niches surrounded by bold and florid carving they are secondary to these enrichments, whereas each should stand forward as a prominent piece of sculpture. It may be argued that the figures are of the size of life, but it must be remembered that they have to compete with compositions representing objects a hundred fold larger than nature—the comparison is therefore against them. To have told well in such niches they should have been larger and more free in execution. That which would creditably fill these niches would look extravagant near the eye, and that which is intended to flatter the eye on a near view is lost when associated with compositions such as constitute these niches. In St. Stephen's Hall no addition has been made to the three statues, which have for some time been placed there, but commissions for five others have been given to five sculptors, one to each. The figures are of a stature admirably adapted to the hall in which they are placed: they are larger, we think, than the prelates and barons of the House of Lords, whereas, if the latter figures are intended as historical personages, we submit that they should not have been secondary to the carving by which they are surrounded. In the Queen's Robing Room nothing seems to have been done since last season. This it may be remembered is in progress of decoration by Mr. Dyce—the subjects being derived from the legend of King Arthur—four of the series are finished, three on the wall at the right hand of the entrance, and the fourth at the other extremity of the room, near the door by which Her Majesty will enter, the chamber set apart for visitors on the occasion of the opening of parliament. If the breadth of light which is now admitted into this room remain unobscured, the works which enrich these walls will be seen to advantage. The light here is better than that of any other apartment intended for this kind of enrichment that we have yet seen. According to the report, these works are about to be proceeded with. Herbert is charged with the decoration of the Peers' Robing Room, an apartment not yet built. During the progress of his "Lear disinheriting Cordelia," this artist cut out repeatedly portions of his

work before he could satisfy himself. This however he did at length in a work of transcendent excellence. Such patience, energy, and determination will render the Peers' Robing Room one of the most attractive of these storied halls. In the House of Commons considerable changes are in progress. The false ceiling with which it has been found necessary to cover in this House in order to improve the sound, derogates much from its appearance. The entire exclusion of painting from its walls is, we think, highly judicious. The lighting and ventilation has always been a difficulty here. The upper benches must either be in obscurity, or the members on those benches must be annoyed by the glare of the lights fixed immediately before them on the small columns which support the gallery. The perforated iron forming the flooring, and through which the warm air passes, was found too cold for the feet. This is being partially removed, and perforated wood is about to be substituted. Thus it will be seen that in Art-decoration literally nothing has been done since our notice of last season. If however no other explanation of this could be offered, it were enough to remember the increased call upon the national resources during the last year. The sum hereafter to be expended in these works is 4000*l.* annually. This is a very limited scale considering the mass of work to be accomplished; but it is perhaps all that government under the pressure of the times can afford.* Every succeeding year brings to completion some of the more substantial parts of the works, and as these are terminated, the means for the advancement of the Art-embellishments will be augmented. We have already estimated at twenty-five or thirty years the time necessary for the completion of these works, that is from the earliest commencement to their final accomplishment. In a very few years one half of the former term will have expired—the number of finished frescoes is as yet but twelve—if we glance at the vacant spaces yet to be filled, half a century at this rate will not suffice. But having seen so much in other countries of the fallacy of hastening to become rich in Art, we are far from being dissatisfied with a progress that secures to us works of real worth. Maclise's "Strongbow" was not we believe commissioned, but the government has done well and wisely to secure a *fresco replica* of this for the Houses of Parliament. It is not often that examples of such excellence will be found, but when they do occur it is to be hoped they will be made to assist in the enrichments of these walls. Thus with respect to fresco the last year has been a blank, but we trust in our next notice we shall have to report an advance in these works.

REPORT OF THE COMMISSIONERS OF THE FINE ARTS.

DEAR SIR,—I read in your last number the republication of the Report of the commissioners of the Fine Arts, with a mixed sensation of pleasure and pain; pleased that historical painting, which has been so long endeavouring to get a footing in this country, has at last found a resting-place, like the wearied dove after its unsuccessful flights from the ark: but I felt grieved that to gain that protection it must forego the advances it had made, retrace its steps, and

enter upon a fresh journey with greater obstacles in its path, and assume habits less congenial to the people it was to look to for approbation and encouragement: in fact, to get rid of all those excellencies upon which it so foolishly prided itself, viz., liquid glazings, deep tones of light and shade, harmonious colouring, and the melting and losing of its outlines. All these were required to be swallowed up by a dry covering of whitewash, leaving the outlines in every part meagre, and cutting against the background; but to speak more plainly, we are required to forego all that has been gained as a school of light, and shade, and colour, from the time of Vandyck to the present, and to enter upon a mode of treating a picture not only contrary to the principles derived from his example, but detrimental to those qualities which distinguish us as a school in preference to all others. Now, this is recommended to be done as the "means of promoting and encouraging the Fine Arts in the United Kingdom." The encouragers of the Fine Arts in England are the purchasers of our pictures, and the tastes of these patrons are already formed from the contemplation of the many fine examples of the Flemish and Dutch schools adorning their houses; but, lest I may appear egotistical, or raising objections to phantoms of my own creation, I will endeavour to extract, as near as I am able, the methods recommended in the report. After the preamble, the following extracts are from the tenth report:—

"The series of eight fresco-paintings in the upper waiting-hall is now completed. In first proposing that the apartment should be decorated with paintings executed in that method we observed, viz.; in our Report of the 7th of August 1845, 'that we were desirous to afford opportunities for the further practice of fresco-painting, and for the cultivation of the style of design which is fitted for it, provided that the architectural arrangements and the light should on the completion of the apartment be found to be adapted for the purpose.' The room was ultimately found to be but scantily lighted, but we conceived that as the paintings would admit of being closely inspected, that objection was in itself less important, while on the other hand it might not be without its use experimentally, by suggesting a treatment adapted to such a condition."

Before proceeding, I must admonish on the absurdity involved in that passage, especially when referring to so luminous a subject as fresco-painting, though the whole wording of the report is intended to be clear, and adapted to the most juvenile capacity; nevertheless, I will endeavour to extract the meaning, and elucidate its purport. "The further practice of fresco-painting" here alluded to, is in reference to the premiums given for the designs exhibited in Westminster Hall, and the specimens required from the competitors of their capacity to execute their several compositions in fresco. Now this calling into action artists unemployed and untutored in this new process, was the cause of many heartburnings and disappointments, from poor Haydon down to the merest tyro that ever handled a pencil; and those few who received premiums for their designs, were goaded on by a laudable ambition to spend their money and time in the absorbing difficulties of fresco, and at last only awakened from their fallacious delusion, to the sterile satisfaction of being the sole possessors of their own labours. I am far I hope from ascribing any position of the artists now engaged to carry out the works to the

common idea of favouritism; on the contrary, I believe those who are now employed are the best adapted to act as pioneers in opening up a new path for historical painting in England; what it will ultimately lead to, time alone must show. In reverting again to the report, the commissioners tell us, it is not only for the further practice of fresco painting, but also for the cultivation of the style of design which is fitted for it; so we are called upon not only to alter the method of painting to which we have been accustomed, but to adopt a new style of design exclusively fitted for fresco-painting. What this style is the commissioners do not explain, but we may gather something of their meaning from what is expressed in a later part of the report: speaking of Maclise's picture of "The Marriage of Strongbow and Eva," exhibited this year at the Royal Academy, they say, "the design for the fresco so proposed to be executed, will be adapted according to the requirements of fresco, from an oil picture of the same subject executed by the artist on his own account, and which he has treated with great ability." Now what these requirements are to consist of I cannot conjecture; but if any pictures of the present day are more than others peculiarly fitted for fresco-painting, they are Maclise's. Before we proceed further, however, let us inquire a little into this style which is so paramourly fitted for fresco. If we examine the frescoes of Giotto and Masaccio, the precursors of Raffaele and Michael Angelo, we find a great simplicity of form, and a largeness of parts, with a total absence of picturesque variety; these qualities are the constituents of sublimity and grandeur, and both poets and painters have chosen them as the foundation of their noblest works; wherein this quality consisted we have the authority of Michael Angelo (certainly the greatest master of the grandest style of design that ever existed) when, viewing the frescoes of Cupid and Psyche, by Raffaele, in his absence, he drew upon the wall with charcoal a young faun's head. Raffaele on his return found his own littleness of style, and adopted a fulness of outline and a total absence of trifling minutiae: this greatness of style never forsook him, from his fresco of the Heliodorus down to his last works, the cartoons, which we now possess, and from which we can estimate in what greatness of style consists. But though Sir Joshua Reynolds says, that Raffaele always appears a different person in his oil pictures when compared with his productions in fresco, it does not follow that fresco requires a different style of design: on the contrary, this greatness of manner may be carried into the smallest cabinet picture. Fuseli failed in engrafting this style upon his works, from rendering it grotesque, verifying the saying that from the sublime to the ridiculous is but a step. The *terribilis via*, as he designated this path, is not filled with figures in the postures of a Duveruay, but contains many in deathlike repose. I have endeavoured, as far as I am able, to give your readers some idea of the grand style of design, but how this can be more exclusively the province of fresco, I do not see; on the contrary, the Carracci wrote over the door of their studio, 'The design of Michael Angelo with the colouring of Titian.' And if we examine the eight most celebrated oil pictures in existence, viz.; "The Transfiguration," by Raffaele; "The Peter Martyr," by Titian; "The Miracle of St. Mark," by Tintoret; "The Virgini and Child with St. Jerome," by Correggio; "The Martyrdom of St. George," by Paul Veronese;

* The reader will find the subject of these frescoes discussed in the following letter from Mr. John Burnet.

"The Death of St. Jerome," by Domenichino; "The Descent from the Cross," by Rubens; "The Raising of Lazarus," by Sebastian del Piombo—if we examine the whole of these, we shall find the presence of this greatness of style in many of the figures; indeed, in the last-mentioned picture, we have a figure drawn by Michael Angelo's own hand. It is therefore not this style of design, about to be cultivated in the waiting-halls and corridors of the Houses of Parliament, that makes me dread its existence there or out of doors, as injurious to the English School of Painting; it is something else to be evolved according to the requirements of fresco that I dread, and which I shall endeavour to show presently. This style constitutes the highest branch, and the most difficult to surmount in the historical department of the Arts, and yet it is to be called into existence under the most insurmountable obstacles, viz.: The rooms are small, also they are badly lighted; but these obstacles are rather considered advantages, as calling forth genius to adapt its powers to grapple with such disadvantages. In the first place we know that nothing engenders or demands a largeness of parts in the design more than great space, and to be viewed at great distance; hence all minute marking becomes injurious as interfering with the outer boundary lines; even the addition of light and shade, so necessary for the producing rotundity, requires to be swallowed up in breadth, that the contour may stand out uninterrupted, and fill the eye of the spectator with the greatest bulk. Genius, to do anything great, must have space to work upon; it cannot expand when "cabined, cribbed, confined." This it was that made Michael Angelo say that "oil painting was only fit for women and children." In the next place the rooms being badly lighted will suggest a treatment adapted to such a condition: now, really, this is too bad, and deserves to be ridiculed as the only way of making the absurdity apparent; it is like asking an artist employed to paint a coal cellar what colour he would use?—he would naturally answer whitewash. But to be more serious, its use experimentally is not called for, it is already known. For example, there is a room in the Royal Academy, the small octagon room, so badly lighted that it used to be designated the "condemned cell." I seldom ventured in, and when I did, the same depression came over me as when visiting the "chamber of horrors" in Madame Tussaud's exhibition. Now if a young artist was told that his picture was hung up there, he would reply, "I wish I had known that before, for then I would have painted it all light." I remember talking on the subject to our great painter Turner, and saying it ought to be shut up; his reply was, that he would not object to one of his own pictures being placed there, and I think he did place one of his paintings in it, but a style suitable for such situations would be vapid, and void of the solidity of nature—a sheet of white paper hung up under such circumstances will annihilate everything round it. I therefore contend that to grapple with Art under disadvantages of this kind is a mere waste of time, and destructive to the right education of the eye; but the commissioners go on to say "that the rooms being badly lighted, was of less importance, as the paintings would admit of being closely inspected." Now of all the modes of painting known to us, fresco painting is the least adapted for close inspection: the reasons are obvious; but to make them if possible clearer to the comprehension

of many of your readers, I shall describe the manipulation of the process. In the first place, the drawing of the subject is made upon paper, comprising the whole design, with its arrangement of colour, light and shade, &c.; and, if large, separate studies are made of portions, the size to be painted on the fresco, which are traced through the paper upon the wet plaster with an iron *stilus*; as the plaster is to be painted on while it is wet and absorbent, so much only is prepared as can be worked upon each separate day; hence the difficulty of minute finish and soft blending of the colours; the endeavour to make a drawing upon wet blotting-paper, will convince any one of the impossibility of making a work to be subjected to close inspection. If fresco-painting is to be serviceable to the English school of Art, it can only be by exhibiting its luminous qualities to landscape-painters, and which Turner adopted with so much advantage. Historical painters regret its influence, as detrimental to depth of tone and richness of colour. The peculiar province of fresco is delicacy and breadth of light; when it is carried beyond, and attempts to vie with the richness of oil-colour, it becomes heavy and disagreeable; witness the fresco by Julio Romano, now in the National Gallery. I have now done with fresco, and perhaps have been more ruffled in the matter than was any occasion for; but I foolishly imagined that historical painting in England might be damaged by its influence, in making the people believe that the rich colouring and deep tones that historical painting is imbedded in, was detrimental to its growth. In writing this article I have blown off my steam, and rest satisfied that its effects will never extend beyond the walls of parliament where the people seldom congregate. It is, therefore, as Talleyrand said, "the beginning of the end." With regard to the encouragement given to oil-painting, it is worthy of all praise; and, Cope and Ward being selected, we shall receive ample value for our money; but only think of four thousand pounds per annum being voted for such a purpose; why, Louis Napoleon lays out as much per day in the embellishment of the metropolis of France. Well may the commissioners say in their last sentence:—"The limitation of the expenditure as stated, may, however, be regarded as a cause of delay in the prosecution of some of the works." Of course it is; and the wonder is that so many noblemen and gentlemen of high influence should have undertaken to carry out such a commission with means so circumscribed. Well has it been observed that despotic governments are the only promoters of fine works.

JOHN BURNET.

FRA ANGELICO DA FIESOLE.

FROM RECENT ORIGINAL SOURCES.

SOME years ago an association of artists published at Florence a series of pictures of the Academy of Fine Arts, which contains examples of all the epochs of Florentine Art.* To reproduce such works is to exhibit the history of Art, as well as the various phases of social development. In Tuscany especially, the genius of Cimabue shone amidst the first rays of modern civilisation. The pictures of Giotto are an exact expression of contemporaneous religion and manners, breathing a sombre melancholy, preserved by his followers, until "energy of faith disappeared along with the sternness of political institutions." Then Italian (Tuscan) Art became

modified without changing its character, and Masaccio first infuses movement and life into the creations of his canvas. Shortly after opens a new epoch, and the masters of the 16th century exhibit that anomalous anarchy of taste which appears in the surrounding political horizon. No perfect unity of scope and tendency can be discovered in the works of Fra Bartolomeo, Andrea del Sarto, and Michael Angelo. And then the decline of painting followed that of the state, and when, under the last Medici, enervated Florence is prostrated as it were in sensuality, Art became materialised (!) and ended, by an abuse of technicism, in formality and death.

Among this array of great and mighty names, that of Angelico da Fiesole has of late met with particular attention, and the *Padre Marchese* has made him the subject of two distinct memoirs.* Fra Angelico da Fiesole, or rather Giovanni Guido was born in 1387, at Vichio, a small village of the Magello, near the hamlet where Giotto had seen the light a century before. As the scenery surrounding the children of the country acts most forcibly on every susceptible mind, the imposing aspects of the mountains of the Magello may have in the same way impressed Giotto with images of grandeur and force, as the sweet valleys of the Apennines formed the bloomy and luminous creations of Fiesole. This influence of youth-impressions is especially visible in the works he produced at the outset of his career. It was the ornamented miniatures of chorals and missals which first displayed the unity of his feelings and the subtlety of his touch. In this art Adenigi da Gubbio and Franco Bolognese (of whom Dante speaks) have excelled in Italy. Giovanni was especially pleased to retrace the sweet recollections of his country youth-life—birds, insects, shrubs, flowers, and other habitants of nature, always beautiful. And thus scenes of the Passion, Saints treated with a true grandeur of conception, are encircled by garlands, wherein the goldfinch, the lizard, and the butterfly perform their joyous and innocent pastimes, and beautiful flowers blossom around the cross and the sepulchre. At that time, says Vasari, "it would have been easy for him to live in a brilliant situation," he renounced, however, the world, at the age of twenty and became in 1407, a Dominican friar. This order had always been conspicuous for its artist-brethren, from Fra Sinto, and Fra Rintono, who in the thirteenth century had been the builder of Sta. Maria Novella of Florence, down to Fra Bartolomeo, who completed the instruction of Raffaello, and Guillaume de Mercillat, one of the best glass-painters of his time, with the architect Fra Giocondo, who co-operated at the building of St. Peter's at Rome; these were all Dominicans. Having been sent first to Cortona, Angelico was soon transferred to San Dominico, a newly built convent at the foot of the hill of Fiesole. During his stay he painted several pictures for the convent, amongst which that of "The Virgin Surrounded by Dominican Saints," is yet to be seen in the choir. The pictures of Fra Angelico are not of equal mechanical perfection, yet all bespeak emanation from the same inspired and pious sentiments. From his very first attempts, he had found the style which best suited his bent of mind, and he never changed but in the purification of it; and, contrary to Raffaello, Andrea del Sarto, and others, he never had to undo or retract any former period of his artistic life. This uniformity of execution, nay, of conception, makes it difficult to assign to the various works of Fra Angelico a positive fixed date, which cannot be done but by vaguely following the traces of his successive removals from one convent to another.

Angelico da Fiesole was an eminently spiritual painter, and, by tracing his figures, sought less to represent the tangible forms of a human body, than to show the soul and mind of these saints transparent under the garb of humanity. Thus, the subjects he treats belong mostly to a *supernatural* order, to a sphere of sentiment above the range of world and life; as

* Galleria dell' Accademia delle Belle Arti. Firenze, 1843—1847.

* Memorie dei più insigni Pittori, &c. Firenze, 1846. *Ibid.*—San Marco illustrato del B. Giovanni Angelico. *Ibid.*, 1853.

the "Crowning of the Virgin," a heavenly sight, which he painted perhaps twenty times, changing, however, constantly the aspect and the details; and the "Last Judgment," where the space always allotted to the blessed is far greater than that of the damned. Therefore Michael Angelo said truly of his master, "This friar must have visited Paradise, and been permitted to choose there his models." Still these figures do not belong to the sphere of reality, but are rather the ethereal types of superior intuition and feelings of the mind. Thus, Fra Angelico is the painter of angels, while Raffaele is that of virgins and maidens.

Towards the end of the year 1436, the Dominicans of Fiesole once more left their convent for the sake of taking possession of the vast domains of St. Marco, which Cosmo de Medicis had assigned to them. The convent was not quite completed when Fra Angelico began the series of *frescoes* which adorn it—an immense labour, which, however, he completed in a few years, without any assistance whatever, and without neglecting his other pictorial tasks. The celebrity of Fra Angelico was already considerable at this period, but the *frescoes* of St. Marco placed the crown on his reputation. The pictures he had hitherto made were mostly under the natural size, and his only mural paintings had been made at Cortona and at Fiesole. Attempting thus a new path and a new scale of proportion, he showed that nothing was unequal to the power of genius. Most of the cells of St. Marco, the upper part of the door of the first cloister, and even half-decayed corridors are adorned with compositions infinitely varied, although of the same character. The "Crucifixion," the "Annunciation," the "Coronation of the Virgin," (this darling thought of his),—these were his fond ideas, which he still revived with youthful fancy and exuberance. At the period when Angelico had completed the great works of St. Marco, the Chapel *del Carmine*, painted by Masaccio, was opened to public view—a great event in the history of Florentine Art, as it was considered *superior* to anything yet accomplished. Angelico, far from mean jealousy, sincerely joined in this exultation; just as did Garofalo, who, at the age of fifty, went to take counsel at the hands of Raffaele. Such an act of modesty was, however, quite in keeping with the whole character of Angelico. Notwithstanding his high reputation and the great esteem of Cosmo de Medicis, who had reserved to himself a cell at St. Marco, where he often went to confer with the painter, Angelico remained the most humble of the Conventuals, and if an order for a picture arrived he referred it to the arbitration of the Prior. There exists a tradition at St. Marco, that Fra Angelico knelt down when painting the figures of Christ or the Virgin, and that absorbed in a contemplative trance, he beheld across his uplifted eyes (often filled with tears) the type of what his hand was to trace.

When Pope Eugenio IV. had come to the council held at Florence, and had remained two days at the convent of St. Marco, he resolved that the Vatican should be also adorned by the same masterhand he had admired there. He invited, therefore, Fra Angelico to Rome, to paint his private chapel. It was there that, for the first time, the humble friar sought the aid of another hand for the sake of expediting his work. It was, therefore, with the assistance of his pupil, Benozzo Gozzali, that Angelico painted that series of pictures from the life of St. Laurence and St. Stephen, which adorn the chapel of Nicholas V., as it was only under this Pope that they were completed. This chapel is contiguous to that of the *Stanza* of Raffaele, and it was from the holy inspirations of this humble Dominican, that that prince of painters borrowed for his own conceptions.

Fra Angelico da Fiesole had been so assiduous in his labours commended by the Pope, that he did not interrupt them even during the season of fever, to which the Vatican is more exposed than other parts of the Roman capital. His affected health demanded, therefore, the transfer to a more quiet, and at least more healthy locality; and he went, after the demise of Eugenio IV. to Orvieto, for the sake of painting

a chapel in that magnificent cathedral, which all the artistic talent of the age had been called upon to ornament. Independent of the state of his health, some doubt as to the feelings of the successor of Eugenio IV., induced him to remove from Rome. The kindness of that Pope towards Angelico was, however, so great, that he wanted to elevate him to the rank of a cardinal, but the great man of genius did not court that commonplace elevation. During his short stay at Orvieto, he painted some of the panels in the vault of the Chapel, whose walls were subsequently decorated by Luca Signorelli. Being recalled to Rome by Nicholas V., he completed his works at the Vatican, and undertook others in a part of the Palace which does not exist any more. Thus successively worn out by labour and malady, he died, aged 68, in the Convent of the Dominicans of Sta. Maria della Minerva. He had instructed but few pupils, and only two of them sought to perpetuate that style, which with him was the almost involuntary expression of deep and impassioned feeling. One, Benozzo Gozzali, contributed towards the teaching of Leonardo da Vinci, and taught him his own and his master's knowledge. The other, Gentile da Fabriano, instructed Jacopo Bellini, father and master of Giovanni Bellini. The latter in his turn had for pupils Giorgione and Titian—so that the *Venetian school*, however dissimilar in style and conception, may be said to have descended in a direct line from the Friar of St. Marco.

When, in the seventeenth century a bad and stiff taste had taken hold of the Arts in Italy, the enthusiastic conceptions of Fra Angelico da Fiesole began to be condemned, and many of his pictures were even altered, others left to deterioration and destruction.—[Abridged from *H. Delaborde. Revue des Deux Mondes.*]*

CORRESPONDENCE.

ARCHITECTURAL DECORATIONS.

SIR,—I have just been reading the interesting and suggestive article in your Journal, signed Edward Hall, on the Crystal Palace as an Architectural School.

This morning I read a newspaper paragraph describing a new machine called a pantograph, for carving forms out of the solid after any given pattern. Details are not described, but it seems to be on the same principle as the wood and stone carving machines invented several years ago, and employed—the stone-carver at least—in making architectural decorations for the new Houses of Parliament.

The essay on architecture, and the paragraph about the machine, have jointly suggested a train of thought, of which I wish to lay the result before you.

I do not agree with Mr. Ruskin in regarding machine-made ornament as false ornament, to be rejected like paste diamonds. I do agree with him in thinking that men are well employed in useful work, or in ornamental work which is intellectual, but not in ornamental work which is not intellectual. The carving of Greek mouldings, or any other decorations which are simple and all exactly alike, belongs to this last class of undesirable work. The Greeks, says Mr. Ruskin, gave the inferior workman no work but what he could execute perfectly. Under this system he was a slave. Now this is exactly the kind of work that is suited to machines. Modern civilisation tends to take unintellectual and merely routine work from the man, and to give it to the machine, thus conferring a benefit on humanity. It is one of Mr. Ruskin's inconsistencies to object to the employment of men in unintellectual decorative work, and yet to object to the use of the machinery which can relieve men from that work. He makes, however, another objection to machine-made ornament, which is in part well founded; that it is all alike. To be every bit alike is a merit in Greek mouldings, but a defect in Gothic foliage; and certainly that style of ornament which permits, and demands, perpetual variety, is as far superior to the style which requires absolute uniformity, as life to mechanism. The former, then, it may be

said, ought to be executed by men, the latter by machines. But the exhaustless variety which distinguishes Gothic decoration in any one building, is confined within narrow limits, and produced by simple means. It is not so much the variety of various species of flowers as of the blossoms on the same tree, which are none of them perfectly alike; and though it may give great play to invention, yet it may also be effected without much more intellect than is required to vary the figures of the kaleidoscope. Of course, no machine can invent; but a machine may vary kaleidoscope figures; and I would suggest that those kinds of sculptured ornament which consist of one figure, constantly repeated but constantly varied, may be more easily produced by machinery than in any other way. This is because the powers of the carving-machine are not limited to making mere facsimiles of a pattern. By means of very simple mechanical arrangements, it may be made to produce either an enlarged or a reduced copy, and the copy may, if required, be enlarged, or reduced, in only one or two of its dimensions: it may for instance be as long as the pattern and as deep, but broader or narrower. The copy may also reverse the pattern as the right and left sides of an object are reversed in a mirror, or not, at the choice of the workman. And I think, though this is a matter of secondary importance, that there would not be much difficulty in constructing a self-acting apparatus for the purpose of gradually changing the scale of the copy when required, during the working of the machine, so that part of a moulding or of a capital might be wrought on a larger or smaller scale than the rest, without any sudden transition. Thus a properly constructed machine, from a single pattern, may produce an endless number of carvings, all resembling each other, but no two exactly alike.

Here is the true principle of architectural decoration. We ought not to treat a building as a garden, into which we bring every form of vegetable beauty that our means can compass; nor as a bouquet, where we introduce flowers of various kinds, chiefly in order to produce harmonies of colour; but rather as a single plant which we desire to nourish and train into all perfection that belongs to its species. Thus only can consistency be preserved throughout the entire decoration of a building. "There is beauty enough in one flower," says Mr. Ruskin, "to furnish ornament for a score of cathedrals: but suppose we were satisfied with less exhaustive appliance, and built a score of cathedrals, each to illustrate a single flower!" Fantastically as this idea is here expressed, I believe it to be both scientific and practical. Let an architect of skill and pure taste fix on some one plant, to supply the decoration of some one building; say the oak for instance; and repeat its characteristic features, the leaf and the acorn, wherever ornament is required, or can be borne, associating the ivy leaf with them, if he will, as nature does; constantly varying the size, here lengthening a leaf and there widening one, here undercutting deeply and there leaving the lowest relief; and he may produce an effect equalled only in the best days of Gothic sculpture. And all this variety, observe, may be obtained by the use of a machine and a few patterns, without any great skill being required on the part of the workman.

I need not insist on the superiority of natural forms, especially leaves and flowers, for decorative purposes. The world is tired of classical forms: when will it tire of oak leaves and rose blossoms? In what I have said of the propriety of constantly but slightly varying the same form, I hardly expect to obtain general assent: but whatever may be thought of the principle as applied to the repetition of forms in horizontal lines, as in a cornice, it will scarcely be disputed in the case of their repetition in vertical lines. A good instance occurs in the engravings which illustrate the second volume of Ruskin's "Stones of Venice": a marble triangle from the ruins of Murano is filled by sculptured trefoils, which are larger at the apex than at the base; and the author characteristically remarks, "Look at the clover underneath your feet, see what the builder meant, and confess that he was not altogether a barbarian." I quote from memory. Of course the leaves may be made to diminish upwards, as easily as to increase.

I hope these remarks of mine may attract the attention of professional men, or influential amateurs, to a subject of great importance to Decorative Art in general, and Architecture in particular.

I remain, Sir,
Yours truly,
JOSEPH JNO. MURPHY.

BELFAST.

* [This translation is by a foreigner, which will account for some peculiarities of style and expression.—ED. A.-J.]

ST. GEORGE'S HALL, LIVERPOOL,
IN RELATION TO THE ARCHITECTURE OF THE
FUTURE, IN ENGLAND.

THE accomplishment of a great effort in architecture is to be regarded as an event of importance in the history of Art, for reasons independent of the mere admiration excited by the magnitude or merit of the new structure. The principal buildings of the world may be viewed as the central lights round which are grouped those minor works which together form systems, or styles. At Constantinople, the great church of Santa Sophia established the form adopted throughout the region of the Eastern Church, and the main features of that original source are yet to be detected in certain buildings of our own time. The Church of St. Mark at Venice was founded on the Byzantine model, and the Venetian work led to the production of a remarkable class of churches even in the heart of France. The same dominance of example can be observed in other cases. The connection of the style of one country with the architecture of another, may be seen on comparison of buildings, each at the very extremities of Europe. In our own island, a cathedral, or other important edifice, may give the impress of a distinctive character, apart from ordinary style, to every minor work within the range of its influence. It is left for the successors of the original designers to perceive what had been going on.

It therefore appears to us, that the completion of St. George's Hall, at Liverpool, a structure which, as it becomes known, will take European rank, is an event in the history of Art, to be chronicled in the pages of the *Art-Journal*. Great as is the praise which the building has received, we doubt whether the occasion has yet been appreciated exactly as it deserves. The achievement of a work of the highest class, is no slight thing for the corporation of a provincial town, even one possessing the resources of the corporation of Liverpool.

The event draws the mind back to the flourishing period of Italian Art. Cities which would hardly have gained a place in the vivid history of their time, have become the centres to which eyes are directed from every part of Europe. The poet may find that the grass grows in the streets of Vicenza, but the spirit of the architect whose works adorned and dignified that city, and was reflected through the minds of Jones and Burlington, long lived in, and animated the Art of our own country. We already see many signs of the worthy condition of architectural Art which we doubt not is approaching, and of which St. George's Hall at Liverpool may long stand the centre and crown. Manchester is ambitious of possessing a work of corresponding pretension; Leeds has already commenced a building of the same class, and of no slight merit; and in every part of the country, in towns of far less importance than those we have named, there has been a new desire to possess a public building such as might be an honour to the town. This desire has been usually well seconded by architects. Town-hall, "public-rooms," corn-exchange, or whatever the appellation may be, the building has generally been made the means of exhibiting—whatever else—a condition of architectural design greatly advanced during the last thirty years. Whoever will take the trouble to compare the architecture of Liverpool or Manchester of the present day, with the architecture of that period back, can hardly but feel surprised at what has been done, however great his aspirations for progress. Even the Liverpool Town Hall and Exchange, works formerly of some mark in the country, and one of which at least is the production of a man not unknown in the modern history of English Art, seem to us tame and deficient in thought, compared with works of the last ten years, that have sprung up around them. We are happy to express such an opinion, even if perchance opposed to that of some of our friends; but we should be sorry to see any feeling of perfect satisfaction with what has been lately done; that would be a dangerous position as regards the chance of

further progress, room for which it is possible to find and point out.

With reference to the recent progress of architecture, in Liverpool, the merit and character of the design of St. George's Hall have had much to do with it—although we may quite feel that the advance made in the æsthetics of architecture, and the talent of the architects of the town, would have secured a high position without. The building seems to have acted upon the other meritorious works very much in the manner which might be expected, supposing the view we have taken of the influence of a work of high character, to be correct.

The architecture of Liverpool and Manchester, during the last ten or fifteen years, is in each case highly creditable, and both towns have become perhaps worthy of comparison with those Italian cities to which we alluded. But there is a marked difference between the general style of the two places; for such general style there is in each. It is becoming difficult to find names; still, most students would apply both cases, the general term, Italian. In Liverpool, however, somewhat the same element seems present, as in the modern German architecture of Kleeze, and others. These last-named, adopted a course similar to that of the architects of the Revival, inasmuch as those architects sought to take up the thread of progress just as it had been dropped in the period of Classical Art. Yet whilst the Revival of the 16th century, had the old Roman element as its basis, the German architects sought to establish a Revival, in which the position of the Roman element should be occupied by one from the purer source of Greek art; and in this effort, we think, although with some respect for the contrary opinion of Mr. Gwilt, that they fully succeeded; producing at the same time much that was characterised by thought, and was elegant in design.

A similar character, then, is what we believe a stranger-architect would be likely to observe in the modern buildings of Liverpool.

We may here do well to mention, that some of the best vindications of Greek classical architecture, as to its still fertile power and vitality, have proceeded from an architect resident in the town, S. G. Huggins. They have been printed in "The Builder;" but we believe were first read before a vigorous local society of architects, the existence of which is itself testimony to the probability of some such general character as we think we have discovered.

It may be well to note briefly the position of architecture at the time at which the great design of Elmes was commenced. The Palladian school of Anglo-Italian architecture had long before been nearly abandoned. The peculiar manner of Robert Adam, as well as that of Soane, though adopted in a large number of works, did not permanently take hold in architectural practice. The merits of the Greek models had been discovered, and were appreciated by all. Architectural æsthetics, a modern and still nascent science, however, had not pointed to the best mode of using the recently discovered materials of Art. As it has been appropriately said, the "dry bones" of Grecian architecture were used. The pervading Greek spirit, the real thing of value, was not found. Sir Robert Smirke, Wilkins, and others in London, Foster in Liverpool, and Harrison of Chester, and his successors in Manchester, raised many important structures, which were spoken of as works of Grecian architecture, and in which the Greek orders may have been faithfully rendered; but which it must be confessed, seldom caught the real character of Greek Art. That feature, the portico with pediment, obviously adapted for a position like the end of a building and gable, or for one where there is structural reason for sufficient projection, or otherwise a recessed area, was applied so as to have the appearance of being tacked on to the side of a building of totally opposite character, where the projection of a few feet could give no shelter, and where the only result was that of darkening all rooms which had their windows beneath it. We are surprised that some able writers have not perceived the exact reason of the objection which

they expressed, to the use in most cases of windows at the back of a portico. It is simply the expression of repugnance to all interference with the uses of a structure; for such interference is not only a mistake in the practice of building, it is an error in point of Art. The ideas formed of shade and shelter have a natural connection. Even in the case of rain, this connection will hardly be destroyed by many more years' experience of glass roofs. In our climate, dismal though it be, the luxury of protection from the sun is still felt, the beauty of shade is still perceived. Thus, where light in that particular part of a building is of paramount importance, and would obviously be interfered with (as at all events it generally would where an upper range of windows is required) it seems to follow that a portico cannot be used except at disadvantage in point of Art. And it clearly should never be used when it has not the appearance of covering a sufficient area of shelter. Now we have been anxious to put this matter in its right position, because it explains the mistake into which architects who were desirous of reviving the beautiful elements of Greek Art fell; and into which those will ever fall who attempt to revive, without consideration of existing wants and usages. There were other æsthetic errors made, but the one we have named was of constant occurrence.

There are elements in the condition of former Art which can never be revived again,—nay, which never were revived during any period spoken of as a Revival. The essential principle of Greek Art, as it is of all good Art, was that of considering the circumstances of its own time; and if our efforts take any other direction, they achieve what is neither good as English Art, nor good as Greek.

The later architects of the epoch in recent Art to which we have referred, ere long became dissatisfied with a result which attained none of their desires. The better men amongst them had recourse to Italian models, or to the growing practice of the Gothic style. To the period to which we are alluding, belongs the Travellers' Club, by the present Sir Charles Barry, an adaptation from the Pandolfini Palace, by Raffaele, at Florence. Still there were a large number of men who must have inwardly felt, that there was still a power in Greek Art which they had only failed to exemplify. Proof, however, had to be given, and, as it seems to us, for want of this, Gothic architecture began to prevail, so as to lead to the expectation that it might one day become prevalent in public buildings and general street architecture, as much as in churches, schools, and "picturesque" country residences. Now, however, we think a contrary tendency has been established. It is the general character of street architecture, as given by the ordinary houses, which constitutes or establishes the main, central "style" of a country—although there may be local schools, or manners, such as we first discovered, less marked, but not less interesting in themselves, and which may ultimately extend over a wide space, and perhaps become what is ordinarily called *style*.

The first effectual testimony then to the power of Grecian architecture, was supplied by the architect of St. George's Hall, and it cannot but be worthy of remark, that the really hopeful element in the progress of architecture, as a living art in England, dates subsequently to the commencement of that structure. Some of the most able men amongst us, with the learning at least adequate for great efforts, had begun to allow themselves to be drawn into the practice of a school of Art, for which they showed themselves utterly incompetent. They were beaten by their very pupils—who had caught at what was new and sparkling—simply because they, the masters, had quitted ground in which they might have remained strong.

Whatever, then, may be the future condition of styles in this country, the tendency to the exclusive prevalence of Gothic architecture has been stayed; and the evidence of this, which we venture to offer, is the fact of the erection of a number of buildings, in the great majority of which the Gothic system has no place; and the more important of them have been

greatly if not wholly due to the example of the Liverpool corporation, which has certainly placed all public bodies in the metropolis in disadvantageous contrast.

We have said little about St. George's Hall itself, because it has lately been described and illustrated in other channels; and to do more justice to its merits would require greater space than we can spare. We may, however, state that its main characteristics are the adoption of a grand breadth of character in the design of the exterior, such as combined with simplicity and great refinement in details, was the main element of the effect of Grecian architecture. An order is employed, but the designer has not restricted himself, like his predecessors, as much as possible to such forms as had Greek precedent. Consequently there are parts of the building which may be called Roman, and there are many more elements for which no authority could be found; but

"Those rules of old, discover'd not devised,"

by the Greeks, prevail throughout.

The general plan may be described as an oblong, running nearly north and south, with two slight projections of great width on each side, with a Corinthian portico with pediment at the south end, and a semicircular projection with columns at the north end. The projection at the east side is formed by a fine colonnade of sixteen fluted Corinthian columns, occupying a dimension of 200 feet, and of course approached by a flight of steps. The order is continued up to the porticos of the ends of the building, by square columns. The culminating point of the composition, and the chief feature of the plan, is afforded by the hall itself, which rises somewhat higher than the surrounding porticos. In the arrangement of the plan, the principal courts are placed, one at each end of the great hall, and it was originally intended that the whole should form a vista from end to end. This effect, however, has been lost by the erection of the great organ, which blocks up the arch at one end of the hall. The hall is 168 feet long, 100 feet wide, and 85 feet in height, and is arched over in one great vault, after the manner of many of the Roman buildings. There are a number of recesses, arched over, on each side, and in these are galleries. In front of the piers, between the recesses, are columns of polished granite, from the entablature of which springs the sweep of the great vault.

Just about the time when this important part of the work was to be proceeded with, the death of the architect, by consumption, took place;—a sad calamity, hastened by assiduous application to his art, as it appears, under the inadequate returns of an ill-requited profession, and perhaps by needless interference, if not positive want of confidence, or unworthy suspicion, such as seems to fall to the lot of the architect-artist, even when doing the best to protect the interests of his clients. Elmes died in Jamaica, on the 25th of November, 1847, within a very short time after his arrival. He had left England about the middle of the same year, having been advised to spend the winter in a warmer climate.

Henry Lonsdale Elmes, the son of the author of the "Life of Sir Christopher Wren," formerly surveyor of the Port of London, and once well known as a writer on Art, who, we hope, is still living, became first known when very young, by gaining the competition for a new music hall for Liverpool, to be called St. George's Hall. Subsequently a second competition for the building of assize courts took place. This also was gained by Elmes. Eventually the two objects were combined in one design; the first stone was laid in 1838, and in 1841 the building was in active progress. After the architect's death, in 1847, the construction of the great arch over the hall was carried out by Mr. R. Rawlinson; and in this, hollow bricks were used. The completion of the building has been designed and superintended by Professor Cockerell, to whom the architect had delegated his duty on leaving England, and who designed the noble group in the pediment of the south portico. The work is said to be carried out in

accordance with the original architect's design. Certainly we are not aware that any one could have been chosen in whom greater reliance could be placed. It is, however, right to say, that great difference of opinion is expressed in Liverpool by those in whom generally we have confidence. It is thought, that the important elements in the effect of the building, the surrounding area and approaches, have been so managed as to destroy the dignity of the edifice. The building is descended to, instead of being ascended to, and the elegant character of the balustrade with numerous breaks, might, it is supposed, be replaced by that of a rustic dwarf wall, with positive advantage. Opposite the eastern portico are two granite columns, duplicates of those in the interior, serving merely the purpose of lamp-posts. We must confess that these objections have to us, at this distance from the building, an appearance of reason. In the interior, it is considered that the coloured materials are used so as to give a *piebald* character, which lessens the value of the design in the element of form; the ceiling is thought to want that due ordination and subordination of parts which is essential in every composition; and the chandeliers are held to have been the occasion of an expenditure quite unproductive of result. The money which has been employed, as it is deemed, injuriously to the effect of the building, might have furnished statues for the chief portico, which are still required.

It is saddening to think, that after so much done for the town of Liverpool—so much by the influence of precept or example, as we have felt, for the growth of regenerated and vital architecture of our country—the profits of an architect upon a work which will place his name in the highest rank of artists, had not been sufficient to prevent an appeal on behalf of those whom he has left behind him. "The labourer" is surely worthy of something more than "the hire" of a bare 450*l.* a-year, out of which Elmes had to pay all expenses of travelling, offices and clerks, and all the costly materials for a never-ending education. What surprise can there be—whilst the life of a man is the simple balance of fortitude against the combined pressure of worldly difficulties, and the ignorant authority of those who are often the first to complain when their directions are carried out—what wonder could there be if the Art of architecture should have been dead amongst us, as some would say, for so many years. So far as past calamity can be met, the people of Liverpool owe it to their good fame to place a noble monument to the memory of Elmes, by ample provision for his surviving wife and child.

ON THE THAMES.

J. M. W. Turner, R.A., Painter.

R. Wallis, Engraver.

THE only clue to the "whereabouts" of this scene is derived from a memorandum inscribed on the back of Turner's picture, in which it is stated to be a view of "Hurley House, on the Thames." Where Hurley House stands, if it be now in existence, we do not chance to know.

Those who are acquainted with the works of our great landscape-painter need not be told that the picture here engraved is an early production; but it carries on its face the elements of his future style, and of those excellencies which have subsequently made his name so famous. Simple and comparatively uninteresting in subject-matter as the scene is, the painter has invested it with a degree of picturesque beauty that a mind less poetically influenced would have failed to effect. The forms of the trees in the foreground are quite "Turnerish," and the light and shade are disposed so as to give the greatest amount of force to the principal materials of the picture. Were the artist living, so as to have given the plate the benefit of his "touching," the engraving would present a far different aspect to that it now does; for it is well known he would alter the treatment of even his best pictures to render them delicate and sparkling from the hands of the engraver.

ARTISTIC SCRAPS OF

A JOURNEY IN BELGIUM AND HOLLAND.

DURING THE AUTUMN, 1854.

AMONG the ancient cities of Flanders few have enjoyed greater prosperity in the middle ages than Ypres, celebrated for its manufactures of figured woven linens, known by the term of *Diapers*, formed from the city name *toiles d'Ypres*. Until within the last year, when a railway reached it, it lay so out of the track of sketchers and artists that few have availed themselves of its antique architectural riches, and no painting nor drawing of the immense edifice, formerly the *Halles*, but now the *Hôtel de Ville*, has appeared in our exhibitions. Yet it is by far the most extensive of all this class of municipal buildings extant in the north of Europe, and one of the most picturesque. It forms a complete parallelogram, having two tiers of gothic-pointed windows, each forty-eight in number, with rich tracery, facing the marketplace; from the centre a lofty tower rises finished with a spire and pinnacles. In a central niche under the tower there stood originally a statue of *Nôtre Dame de Thuyne*, the patroness of the city; and on either side, in lower niches, twelve statues of the ancient Dukes of Burgundy and their consorts; among these were Margaret of York, the spouse of Charles the Bold. These statues were destroyed by the French army in 1792, who entered the city after the battle of Jemappes, with furious cries of "down with tyrants and aristocrats!"

The municipal authorities, desirous of restoring these decorations of the ancient *Halles*, gave a commission for a similar series to M. Puyenbroeck, a distinguished Belgian sculptor. He has executed the task with admirable skill; the costumes of the period are well preserved, and great artistic skill is evident in the features and the hands. A truly Flemish fête took place on the 9th of August in the present year, when the statues were uncovered to public view. The great church of St. Martin also engages the devoted attention of the inhabitants to the restoration of its exterior; the doorway just finished of the southern transept is an admirable example of the living workman's skill in stone carving. This church boasts the possession of a pair of pictures attributed to Jan van Eyck. They are kept shut from public gaze from motives of propriety as they represent respectively Adam and Eve of life-size and nude. They possess the stiff drawing and brown flesh colour of this great painter, and are stated to be the first examples ever painted in the Flemish school of the human figure of natural dimensions in their primitive nudity. They are kept fastened across by a stout iron bar and locked, lest some unscrupulous amateur or unprincipled dealer should carry them off. The Suisse, who lives close by, is always ready to show them for a small fee to strangers when the church is not open for divine service, but not otherwise.

Ypres is also extremely interesting from the number of private houses of the period of Spanish domination, and they have suffered less mutilation, called modernising, than the more frequented cities of Belgium.

At Courtray the Council-Chamber in the Town Hall, which the admirable pencil of Louis Haghe has made known universally, is being restored with true artistic feeling; the windows, which had lost their tracery, are having it renewed, and the carved beams of the ceiling, which had begun to perish, have been replaced with new ones, imitative of the old with scrupulous fidelity. A museum and library has been recently established; it contains De Keyser's grand picture of the "Battle of the Golden Spurs," given to it by the Belgian government. In this celebrated battle the French army is said to have lost so many chevaliers of the noblest families of France, that four thousand golden spurs were collected on the field. This conflict occurred on the north portion of the present city; for some years several of these spurs were hung in a chapel of the principal church, but they disappeared during a revolution. One,



J. M. W. TURNER, R.A. PAINTER

R. WALLIS, ENGRAVER

ON THE THAMES

however, escaped for a time, and, until within the last two years, was suspended in a small road-side chapel, outside the north gate, over an image of the Virgii; yet, although protected by strong iron bars, it also disappeared. A few months since, a new road was made here, and, in digging the ground for it, the remains of human bones, arms, and armour, much decayed, were discovered to a considerable extent, which had probably been the remains of the fallen warriors in the great battle. It excited so little interest that the arms, &c. were sold for old iron, but as only a small piece of ground was excavated, future researches may bring to light some of these specimens of antiquity.

The theatre in Brussels was considered incomplete unless the pediment were adorned with sculpture. Of course, like most modern theatres, it has a portico, and the filling of the pediment has been confided to the famous sculptor of Godfrey of Bouillon, on the Place Royale. Mons. Simonis has been occupied on it for three years, and on Sunday the 24th of September, it was uncovered, with a vast amount of ceremony; officials in court costume, bands of music, soldiers drumming, and mob. The idea of the sculptor is to symbolise the human passions by allegorical figures, as the fitting elucidation of the purposes of theatrical representations. Therefore he has imagined the personification of love, hatred, benevolence, selfishness, despair, and even "la Volupté." This figure is a naked female, fat and fleshy, displaying her charms with a singular immodesty that could only gratify a prurient imagination, and is besides ill modelled. The other figures are worthy of better association. The Church of St. Jacques, Caudenberg, has received a different kind of decoration in the pediment, having been painted by Portaels, with an allegory of the influence of Christianity on the various nations of the world who have received the divine light. It may be merely a matter of personal opinion, but it is difficult to separate the idea that a piece of tapestry or carpeting has not been stuck in the pediment, so incongruous does it appear to the sobriety and quiet elegance of the Corinthian colonnaded portico of the church. In the "longue rue névée" there stands a handsome mansion, presenting a façade of considerable length, having three gables to the street elevation. The design of this house is attributed to P. P. Rubens, the gables, window-dressings, and gateway are decorated profusely in the style of his period. The proprietor, Mons. Eliat, a notary, has had the entire front perfectly repaired, and as the gateway doors were not in harmony with the edifice, he had a new pair constructed of very elaborate design, in oak, and highly varnished. They excited so much notice, that for several days a crowd was always assembled before them. Some ill-disposed person, however, found an opportunity to deface the principal panels unobserved, to the great disgust of everyone. Great praise is due to the gentleman who inhabits this splendid mansion for his appreciation of its architectural merits, but he has gone farther, and the clever flower painter, Robie, has decorated the entrance hall with pictures of floral subjects covering entirely the spacious panels, and creating a most delightful effect. This kind of artistic adjunct is a good deal followed out in Belgium; a Mons. Kampf has the walls of a large saloon entirely painted with landscapes, by Kuytenbrouwer.

The monument to the memory of the late Queen of the Belgians, intended to be erected in the church at Ostend, has just been completed by the sculptor Fraikiu, and is now exhibited to the public in his atelier, Chaussée de Scharbeck. The composition consists of a group of three life-sized figures executed in marble. The queen is represented reclining as if exhausted, a crown falling to the ground, an angel is kneeling at her feet, and another, towering over the group, scatters the flowers of immortality. The artist is so well appreciated for the elegance of female forms in previous performances, that the connoisseur, in this new achievement, will be delighted at its further perfection.

A small attempt was made to get up an Industrial Exhibition, but it proved a failure, although pompously announced. Those who

bought catalogues found out that the officials sold them one of some years standing. A young artist, Van Kerkhove, determined to prepare for the present Exhibition a picture of vast dimensions, which, on being offered, was rejected by the commission organised to decide on the eligibility of works of Art. Dissatisfied with his defeat, he has found a refuge for his large canvas in the atelier of Mons. Wiertz at Ixelles, near Brussels, where it is now exhibited. The subject is "The Last Judgment," on a space about thirty-five feet long and thirty feet high. It were superfluous to comment on the huge daub. The atelier of Mons. Wiertz is without exception one of the greatest singularities ever concocted by the most eccentric of artists, and as it is always open to visitors for the trifling fee of half-a-franc admission, will afford a good deal of amusement, some instruction, and not a small amount of surprise, at some of the artistic aberrations. The atelier is a large brick building visible from the Boulevard on the rising ground at Ixelles, about a mile from the city, and is intended to portray a Greek edifice in ruins. A couple of Doric columns detached from the walls, two or three fallen ones, portions of cornice on the walls, are all built of brick; the columns are hollow and have openings at the base like sentry-boxes, a cast of the Venuses with one leg faces the entrance. No cockney caricature ever outraged architecture so extensively; whether from intention or ignorance must be judged of by the peculiarities of the designer. The Belgian government advanced the funds for this construction, it is believed to afford the artist a long-cherished wish of covering the internal walls with a series of historical pictures on a colossal scale, the outlines of which are already sketched. The atelier is more than one hundred feet long, and about fifty feet in width and height. In it the painter's oil productions are placed; a pulpit at the entrance is placed for visitors who are bold enough to challenge Mons. Wiertz's theories, to mount and dispute with him; a book on the table invites them to record their opinion of his merits. It were needless to add that the most extravagant eulogiums are the consequence, more frequently ironical than sincere. In various parts are sentences from writers on Art, for whom the painter expresses considerable contempt, particularly on his critics of Art. A label on one picture gives a very eulogistic notice of it by a pretended society of the critics in the Paris press, affirmed by the seal of the said society, which has for its emblem a carrot and a peacock's feather. The pictures of Mons. Wiertz are, among others, two enormous canvasses, one of "The Fall of the Damned," another of "The Death of Patroclus." In the last the dimensions of the figures may be estimated by saying, the human eye can scarcely be covered by placing the hand over it. A series of three large pictures are intended to elucidate the agitation of the brain the moment before the execution of a criminal by the guillotine—the fatal instant, and the convulsive struggles the moment after; such a chaos of green, blue, and red was never before smothered on canvass—and yet it is possibly the only interpretation of the awful subject that colour could produce. In another picture, "The Education of the Virgin," the artist has aimed at a rivalry with a similar subject by Rubens, now in the Museum at Antwerp, and had the confidence to make an application that this work might be placed in juxtaposition in a public exhibition for comparison. As he delights apparently in the horrible and disgusting, he has painted a side view of a beautiful young woman, and opposite to her the bare skeleton of her form, with a label on the skull indicating that it is the skeleton of the "fair Julia." The most horrible of all these eccentricities are two cosmorama views, one a charnel-house with decayed corpses and coffins, and the other a family dying of starvation; both awfully illusive in manipulation.

Mons. Wiertz has great facility in drawing the figure, and a rich scale of colour: he is a highly talented artist, totally wrecked by his extravagant notions and outrageous miscalculation of the purposes of historical painting. He follows the maxim of Diderot, that he can never believe he has finished any work, and therefore continues

to paint on all. He refuses to sell any of his subject pictures, believing it to be beneath the mission of an artist, but he paints portraits for the means of living, and tolerably well; he ranks this pursuit however among the humbler trades, and not as Art.

The new church of St. Jacques in the Quartier Leopold was intended to receive at the front entrance a pair of bronze gates, of the same size and manner of treatment as the famous gates of Ghiberti at Florence. Mons. Geerts of Louvain has prepared the historical subjects for the panels; the casting is, however, for the present suspended.

In Antwerp the restoration of the spire and principal front of the Cathedral progresses satisfactorily. In the angles over the front and transept entrances, Mons. Bellemans has painted in imitation of Byzantine Art some groups of angels, &c. The effect here is distracting by the opposition of the crude and tawdry colours against the rich and sober tones of antiquity the stones of the sacred edifice bears, and the pictures beside have no merit as works of painting. Although the famous "Descent and Elevation of the Cross" by Rubens have had the labours of cleaning bestowed on them, completed some time ago, they have not yet been replaced in the transepts of the cathedral. They are kept in a chamber under the north tower, where they are soliciting alms at a franc a head from visitors to pay the cost of new frames. The church of the Jesuits is undergoing a perfect restoration externally, its fine frontispiece designed by Rubens will reappear as in its pristine glory. The ancient Bourse has its glass covering of the area completed, and produces a fine effect from its loftiness and style of ornament cognate with the edifice. Mons. Marcellis of Liege, who united the qualities of architect, builder, and iron-founder, has perfectly succeeded in covering a space of 180 feet by 150 feet without intermediate columns; a good example of what might be done with the quadrangle of the British Museum.

But the glory of Antwerp this year has been the four hundredth anniversary of the foundation of the Society of St. Luke, which laid the basis of the great Flemish School of Painting. An exhibition has been gathered of the most interesting nature of contributions by private possessors in the city, of works of Art, consisting of pictures, drawings, engravings, arms, armoury, middle-age rarities in porcelain, glass, wood, metal, enamel, and ivory. The result has been an unparalleled collection of the latter class; it has surprised the inhabitants themselves to find the city still so rich in these artistic rarities. It was opened on the 12th of August, and continued until the 1st of October, at the price of one franc admission, and of half that sum on Sundays. The receipts have been prosperous, and will be applied to the erection of a commemorative monument in the cathedral, or elsewhere in the city.

Four hundred and fifty-six pictures formed this portion of the exhibition, entirely painted by deceased artists. As they were gathered from rich amateurs, their possessors, it may be imagined that the whole of those with great names affixed, were not truly ascribed, yet there appeared some of the finest specimens of the ancient school, particularly of the class called antique, among which Jan van Eyck and Quintin Matsys were pre-eminent. By the latter a most astonishing representation of a man and woman counting money cannot be omitted; it surpasses in execution the famous altar-piece in the Antwerp Museum. Jacob Jordaens, Ommeganck, Rubens, Ruysdael (the famous "Waterfall" from M. Van Schryk of Louvain), Teniers, and Vandyck appeared in full blaze of quality. As a pictorial show, it gave an opportunity of seeing works hidden from public eyes in the private abodes of the wealthy nobles and citizens of this renowned city. Among the carvings in ivory were a considerable number of the highest beauty by Duquesnoy, surnamed "Il Flamingo." Amidst such a mass of curiosities were the collar of gold set with pearls in rock crystal, and the enamelled cross adorned with rubies, which belonged to Rubens, and is preserved at the Royal Academy of the city. The Count Van der

Stiegen of Louvain contributed the chased and gilt sword presented by Charles I. to Rubens on the occasion of his being knighted—and the letters patent handsomely illuminated of Charles I., dated December 15, 1630, conferring this dignity, and authorising the great painter to quarter in his armorial bearings a golden lion on a scarlet ground. Mons. L. de Vinck, of Antwerp, added the collar of the company of arquebusiers, presented to Rubens by the Chevalier Rockox, President of the Society, and Burgomaster of the city, on the occasion of settling the differences which eventually gave rise to the great chef-d'œuvre of the "Descent from the Cross."

On October 1st, the last day the exhibition was to remain open, it was honoured by a visit from their Royal Highnesses the Duke and Duchess of Brabant, the Count of Flanders, and the Princess Charlotte. They were attended by a brilliant suite, arriving in six open carriages, and were received by the Burgomaster, the Governor of the province, and all the notabilities of the city, in their embroidered gala costumes; the ladies who had the good fortune to be permitted to be present, were attired in the full figure of extra Parisian attire. The eminent historical painter, Mons. N. de Keyser, had the honour of conducting the royal cortège, and of explaining the various gems of the collection. The military band of the regiment of Guides played in the interior, during the visit, a variety of popular airs, and our "God Save the Queen" was not omitted. Such is the way in which foreign princes give éclat to the fine Arts. Perhaps female readers of these notes may like to hear that the Duchess of Brabant, the Arch-Duchess of Austria, is rather stout, and looks something more than her actual age, that her features are round and small, and that she is extremely pretty, according to our definition of female beauty; no portrait has hitherto done justice to the charming expression of her countenance. The Princess Charlotte has an oval countenance, and a more classical cast of feature, which, as she becomes a woman, will develop itself into a perfect beauty of another type.

Visitors to this ancient city who are lovers of the old masters will meet a gratification by calling at Mr. Bailey's warehouse, *Marché aux Souliers*. Mr. B.'s establishment has long been celebrated as the most extensive emporium of true Cashmere shawls in Europe, and as a dépôt of the famous manufacture of Antwerp black silk. Independently of the attraction this offers to female travellers, connoisseurs in works of the old masters will be regaled with a view of the Perrier Claudes, the one entitled "Morning," being of the highest rank. Among other great artists' pictures, a grand Backhuysen, No. 104 of Smith's Catalogue, and first-rate specimens by Berghem, Pynacker, Ruysdael, A. Vandervelde and others; a "Christ on the Cross," by Rubens, and a portrait by Vandyck, are of the highest quality. The fortunate owner of these fine pictures receives all visitors who desire to view them, with the utmost urbanity and attention, his delight is, apparently, to diffuse the enjoyment he so highly appreciates, to others. His house is situated very conveniently in the street leading from the Place Verte to the Place de Meir.

In the Rue Haute the house still remains which was the residence of Jacob Jordaens; a saloon on his ground floor, possesses a very highly elaborated chimney-piece; the richly carved ceiling is adorned with nine brilliant pictures by this great colorist, still remaining; the saloon is now converted into a warehouse, and filled with zinc plates, in which the present occupier is an extensive dealer.

The portrait of the Duke of Brabant, by Wappers, and the portrait of the Duchess of Brabant, by N. de Keyser, have been presented by the king to the Hôtel de Ville. This edifice is now undergoing extensive repairs.

Some idea may be formed how truly modern Belgium is an artistic country, by the statement that this little kingdom has in its cities, towns, and villages, no fewer than forty-two academies and schools of the fine Arts, to which one hundred and fifty-three professors are attached and salaried by the government, and

that these schools number at the present time seven thousand pupils. How these young men are condemned to labour for a pittance may be exemplified by the fact, that a merchant of Antwerp has a commission from the United States of America, to consign six hundred oil pictures at a price, frames included, of ten francs a piece. One hundred and fifty are already collected and the gentleman who has received the order expresses no doubt of fulfilling his commission in a few weeks. The taste of New York will not be greatly improved by this inundation. But this sort of gathering is not unusual. A Brussels newspaper lately invited amateurs to the choice of a thousand pictures framed, varying from ten to forty francs each.

To judge by their pictures in our annual exhibitions, but few of our leading artists have travelled in Holland, nor is this country much frequented by the wealthy—the principal visitors being mercantile persons, and a few amateurs of the ancient Dutch School of Painting. The journey from Belgium is besides beset with a good deal of discomfort. To start from Antwerp, the ordinary route is by a sluggish steamer winding through the channels formed by the islands of South Holland, usually said to be effected in nine hours, but more frequently occupying double that time if the weather proves foggy, and this is rather the rule for the greater part of the year. This is tedious enough for a distance of only sixty miles to the Hague by a straight line drawn on the map, with the addition of being poisoned by tobacco-smoke the whole voyage, without a chance of escaping it. A railway line has lately been opened towards the Moerdijk, but is only half completed at present, and the traveller who ventures to reach the Hague by this route, has a certainty of its occupying twelve hours at least. First a cab is wanted to take the traveller and his luggage to the railway station from the hotel, the railway conducts him about twenty-five miles, being no further completed; here all the travellers alight and walk through a wood for about a mile to meet a single omnibus, which waits their arrival to carry them to Breda. First, second, and third class passengers are all jumbled together in this machine, which has places only for eighteen, but if there are more than this number they are all crammed in, and after a couple of hours jostling arrive at Breda. From Breda an old-fashioned diligence of the most cumbersome build jogs the passengers to the Moerdijk, where a small steamer receives them, and passing the old city of Dort reaches Rotterdam in the evening. By this time every one gets well impregnated with tobacco fumes, and new troubles commence on setting foot on the Dutch soil. The landing-pier is narrow, long, and inconvenient, swarming with barrows and bellowing porters, to convey the luggage into the city through the famous old water-gate. A cab is here required for a visit to the police office to recover your passport, which has been taken away on landing at the pier, and then to the railway station for the Hague, which railway occupies about an hour in its transit, where, on arriving, a cab or an omnibus conducts the traveller to his hotel, after a journey in which, besides the walk, he has been in two railway trains, three cabs, an omnibus, a diligence, and a steam-boat. The best solace to the lover of Art, is the scenery viewed from the steam-boat, where the old masters studied, and you find the subjects of the pictures of Cuyp, Paul Potter, A. Vandervelde, and others, exactly as they painted them.

The Museum at the Hague is a square mansion, formerly the palace of Prince Maurice, and consists of two principal stories; the lower or ground floor contains the collection of curiosities, and the upper one the pictures; the Vyverpond washes two of its sides. The Japanese curiosities in the lower apartments have long enjoyed a well-merited reputation for their number, singularity, and in some instances their extraordinary beauty of workmanship. Among other curiosities, the most remarkable is a diminutive model of the house of a rich merchant of Amsterdam, erected by the command of Peter the Great, which occupied twenty-five years in constructing and furnishing. The Czar had for-

gotten all about it, and exclaimed against the inordinate price of this whim, upon which the author of this plaything presented it to the museum. The library in the toy consists of books printed expressly, with so minute a type, that a perfect prayer-book, richly bound with golden clasps, would easily be inserted in a large nut-shell; the pictures, richly framed on the walls, do not exceed one or one and a half inch superficial, and were executed with the use of a magnifying power, by some of the most renowned Dutch painters living in the palmy days of their brilliant school.

The collection of pictures amounts to four hundred. The Dutch portion, upwards of three hundred, is only on view at present, on account of repairs. They form a more complete collection than the Museum at Amsterdam in the variety of masters, although there is no picture by Vanderneer, Hobbima, A. Brouwer, and some others here. Among the works of so many celebrated artists, the "Young Bull," by Paul Potter, is the most renowned. Although it is always described as of the size of life, it falls very short of such proportions, and is rather an over-sized calf. The admiration bestowed on this picture is much exaggerated; the bull is firmly painted, living and breathing; all the rest of the picture, the cow, sheep, and peasant, are very poor in artistic merit. Another of the special gems of Art in the museum is the "Lesson of Anatomy," by Rembrandt, which formerly belonged to the School of Medicine in Amsterdam, whence it was purchased by William I. for 32,000 florins, and placed here. It is well known by engravings, though nothing can give an idea of its magical colour but viewing it. The gallery is a suite of rooms lighted from side windows, consequently many fine pictures are ill seen. The house of Baron Stengracht contains a capital collection of pictures, some very fine ones of the old Dutch masters, and a few modern ones of the Belgian and French schools; but it was vexatious to see among these, two wretched pieces of trash to which the owner had affixed the names of Stanfield and Harding. The pictures are freely shown to all visitors who ring at the door-bell, by a servant in waiting, and having had the misfortune to engage his attendance in the rooms for a quarter of an hour, he spurned with immense dignity the offer of half-a-florin (a silver coin rather more than a franc), and said, the price is a florin, never less. Whether master or man fixed the tariff is immaterial, but the man's attitude displayed full estimation of his own self-importance. There are said to be some other collections worthy of a visit, according to the report of the numerous touts who infest the vicinity of the hotels.

In the outer court of the ancient palace a bronze statue has been erected of the late king, which has but ordinary qualities of Art, although it is a very fair portrait. The royal palace has not the slightest pretensions to architectural merit, and in extent may be compared to some of our merchants' villas on Clapham Common, or on Stamford Hill. Immediately in front of the principal entrance is placed the bronze equestrian statue of William the Taciturn. The situation is not very favourable, as it rather obstructs a narrow street, and in the rear is close to a garden wall. It is the best work of the Count de Nieuwerkerke, the present director of the museums in Paris. The period of costume is favourable to the artist, and so far it may be compared to the statue of Charles I. at Charing Cross; still the horse is not satisfactory, and appears uneasy. It stands on a very well-designed and elaborate pedestal. The Hague can boast of but little in architecture, and its antiquities are limited to the part of the prison where Jan Barneveldt was confined in 1618, and the gothic hall in the Bieneuhof, on the steps of which he was beheaded.

No visitor to the Hague can neglect the charming promenade to the village of Scheveningen, about a mile and a half distant. The road is bordered by several rows of trees, and perfectly shaded. At intervals a few elegant bathing villas appear, and finally a small, perfectly Dutch fishing-village, with the unpretending church which has been painted hundreds of times on the panels of Dutch artists.

The picturesque costume of the inhabitants, particularly of the females, with their hands nearly covered with silver plaques, golden ornaments on each cheek, and enormous fan-shaped hats: the multitude of fishing-boats, with their varnished hulls, and gaily painted ornaments, constitute a coast scene far surpassing any on the French or English shores. No wonder that Ruysdael, W. Vandervelde, Backhuysen, and other great artists have found here the inspiration for their chefs-d'œuvre; a visit appears an illusion that has converted their pictures into the reality of existence.

A railway from the Hague to Amsterdam conducts the traveller in a couple of hours to the latter city, passing Leyden and Haarlem. The first impression of the capital to a stranger is that of a city squeezed together for want of room, in which perpendicular lines are unknown; every house inclines sensibly one way or the other; closely packed, it recalls tipsy men huddling together and trying to keep each other from falling. Then the masts of the vessels in the canals that run through the streets, lying at the quays, and the everlasting rows of trees, all tend to distract the eye, but make, nevertheless, a scene of extreme picturesqueness. It may be observed that there is scarcely a church, which has a steeple, in Holland, that is not toppled over out of the upright, many several feet.

The exhibition of the Royal Academy of the Fine Arts in Amsterdam opened its exhibition of the works of living painters on the 5th of September, ultimo. The building is spacious, forming a quadrangle, with the rarity in Amsterdam of having a garden in the court; here a colossal bronze bust of Rembrandt stands on a lofty pedestal. The series of well-lighted saloons were adorned with four hundred and ninety-nine pictures; and it was pleasant to behold the rooms crowded with visitors on the day of our visit, the 21st of September. The price of admission is twenty-five centes, about five pence English, with free admission to all ladies accompanying gentlemen; a piece of courtesy to the fair sex honourable to the Dutch, and worthy of imitation elsewhere. An Art-Union is established, at three florins a ticket, but if a lady is joined in the adventure with a gentleman two tickets are given for five florins. There were a few French pictures, to which the most outrageous prices were affixed by the artists. For example, four pictures were exhibited by C—— of Paris; one which came direct from him, about eight inches by six, was placed at 132*l.* English, the other three, equally good, were contributed by a dealer, who, with his profit, did not place them at a third of this amount. A wonderfully fine picture by Ary Scheffer of two female figures, life size, allegorical of good and evil life, was lent by an amateur, to give eclat to the exhibition. Although Ary Scheffer is ranked as an artist of the French school, from his long studies and residence in France, the Dutch do not fail to recognise him as a countryman, being born at Rotterdam, while his pictures are in the highest esteem in Holland, where many of his best works are in the possession of connoisseurs. The German landscape painters of the Düsseldorf school were in tolerable force, and, as may be expected, not a single English picture was in the exhibition.

The modern Dutch School adheres rigidly to its ancient traditions; laborious and exquisite manipulation, with pure and bright color on the humble and commonplace subjects of their own country, constitute the majority of the best works. Coast scenes are almost wholly the marine pictures, with fishing boats and Dutch schuyts; peasant occupations are the figure-compositions, and the landscapes do not aspire beyond a farm, or a windmill in a meadow intersected with canals. But these are treated with exquisite care and great truth, several artists approaching closely to the excellence of their distinguished precursors of the seventeenth century. Very few of the names of the living painters of Holland are familiar to us, and a catalogue of such would be unmeaning; it may suffice that Schotel, Koekkoek, D. Bles, Dubourcq, Hoppebrouwer, Van Hove, Kannemans, Ten Kate, Kruseman, Morenhout, Pleyzier,

Schelfhout and Pinneman should be named as exhibitors of some of their best works.

The Royal Museum of pictures of the old masters at Amsterdam is situated on the banks of a canal, and is a large and handsome stone building; the apartments containing the pictures, four hundred and three in number, are all lighted from side lights, and therefore many of them very inefficiently. The gem of the collection is the large historical picture of the Civic Guard Patrolling the City, commonly called the night guard, a composition of several whole-length life size figures. Being the largest work ever painted by Rembrandt has certainly increased its reputation and pecuniary value, but it does not impart the delight, nor does it possess the extraordinary qualities of chiar-oscuro so magically displayed in the "Woman taken in Adultery" in our National Gallery, or "of the Circumcision" in the museum at the Hague. Four half-length portraits, over life size, of the Syndics of a society in Amsterdam, is a wondrous picture for truth and intensity of character. These two are the only pictures by Rembrandt here. Another famous work is the "Night School" by Gerard Dow; for its subject in this particular line, it is hardly possible to imagine any perfection beyond this extraordinary picture attainable by human skill. The collection is a great treat, and with that at the Hague, numbering more than six-hundred pictures of the *élite* of the Dutch school, ought to be visited by every artist whose line of study is analogous. He has nothing to dread on the score of expense of living in Holland; the old travellers' tales of extraordinary avarice and imposition are unfounded at the present day, the people are most orderly, cleanly and kind. He will not have to say on leaving its quaint cities and bright pasture lands, with the cynic Voltaire, "Adieu, à jamais, canards, canaux, canaille!" on the contrary, he will derive great delight from a visit to a people whose domestic habits resemble so closely those in our own England. H. M.

INDIAN-RUBBER.

ITS USES IN THE ARTS.

DR. PRIESTLEY, in one of his letters to a friend, remarks that he had just seen a very curious specimen of a vegetable gum, of which a very small quantity had been imported, possessing the remarkable property of removing pencil-marks from paper. This is, comparatively, a short time since: we find however that the characters, physical and chemical, of this vegetable exudation have gradually been discovered, and its useful applications have rapidly followed the investigations of the experimentalist. These applications are now exceedingly numerous, and they promise to become yet more so: extending from the vulgarly useful overshoe, to the more elegant piece of cabinet-work, and the efforts of Art as shown in elaborate and beautiful carvings. To some of these we purpose to direct attention, an examination of some of the more recent applications of caoutchouc having convinced us that much is yet to be done with this, in every way, interesting substance.

In the vegetable world there are a great variety of plants which yield, when an incision is made through the bark, a milky juice; and this, too, on drying, forms an elastic substance resembling, in many respects, the true Indian-rubber. The lettuce, the spurge, the thistle, and several common plants are familiar examples. The true Indian-rubber—caoutchouc, or gum elastic—is, however, the product of certain tropical plants. It is obtained more especially from the *Siphonia*, a plant growing abundantly in Java, and in some parts of South America. The juices of numerous

trees growing over the entire range of the Eastern Archipelago, and the Asiatic peninsulas of Malay and Siam, are, however, collected and mixed with the true caoutchouc, or sent into the market as varieties of Indian-rubber. The variations in quality of these inspissated juices are curious: some of them possessing abundant elasticity, a property which is entirely absent in others.

The Indian-rubber tree, (the *Ficus elastica*) of Assam is an exceedingly beautiful tree, and most abundant. Forests of it spread over this beautiful country, and the collection of the juice furnishes abundant employment to a great number of the natives. Incisions are made through the bark of the trees at certain periods of the year, and the milky juice flows out abundantly. This is collected in various ways. It is sometimes allowed to flow into clay moulds, and then dried by slow evaporation in the sun; this forms the thick lumps of white Indian-rubber which we occasionally obtain. Another method is to form clay into some shape, such as bottles, shoes, &c., and covering these with a layer of the liquid caoutchouc, dry it in a smoky fire; upon this another layer is then spread, and so on until the required thickness is obtained: the clay mould is then broken to pieces and removed, leaving the Indian-rubber in the required figure. In this way the bottles, shoes, and grotesque figures of animals which we see in black Indian-rubber are formed, the blackness being entirely dependent upon the carbonaceous matter which combines with the juice in drying.

The milky juice dissolves in any quantity in water, or perhaps it would be more strictly correct to say it was miscible in any proportion. When once hardened, however, it cannot be again restored to the emulsive state, the cohesion between the particles becoming too strong for the separative power of an aqueous fluid. It is, however, soluble with heat in spirits of turpentine, in the cold in some of the essential oils, and especially in coal-tar naphtha.

Indian-rubber melts at a temperature of 248° Fahr., after which it hardens very slowly by exposure to the atmosphere; the solidification being due to the absorption of oxygen from the atmosphere.

Within a few years Indian-rubber has become of the utmost importance in the arts and manufactures. Elastic materials are now made extensively from this substance: this is effected in the most satisfactory manner as follows. Caoutchouc bottles are fixed upon an ingenious machine and made to revolve regularly against a sharp knife, water flowing over both the Indian-rubber and the knife at the same time. Long spiral threads are thus obtained; these lengths of Indian-rubber are covered with thread, and then woven into the required articles. In this process the caoutchouc loses much of its elasticity and becomes permanently elongated, unless means are adopted to recover its elastic character. The means, fortunately, are very simple; by the operation of a moderate heat the Indian-rubber contracts, resumes its former molecular state, and its elasticity.

If a piece of Indian-rubber is kept for some time stretched to the utmost length which it can bear without breaking, it loses its elastic character, acquiring what engineers call a "permanent set." This can, however, be overcome by heat; when held near a fire the long strip of non-elastic Indian-rubber will gradually contract to its original dimensions, and become elastic as before.

The physical phenomena connected with the expansion and contraction of Indian-rubber are interesting and instructive; indeed it has been used for the purpose of illustrating the production of heat by muscular action. If a strip of Indian-rubber, or an Indian-rubber band be taken into the hands and drawn out strongly, it will be found, upon placing it thus expanded against the lips, that a considerable quantity of heat has been developed. If we now relax the strain, and allow the band or strip to return to its original state, the sensation, if it be applied to the lips, is that of coldness. If we apply it to the bulb of a thermometer the mercury will either rise or fall, according as the Indian-rubber is in a state of tension or the contrary.

A most important use of Indian-rubber is the preparation of waterproof fabrics. These are, in some cases, made of the elastic threads, but more commonly they consist of some ordinary textile material upon which has been spread a layer of Indian-rubber in solution. In the best kinds, two sheets of cloth are placed together, with a layer of dissolved caoutchouc spread between them. The ordinary solvent employed for this purpose is the naphtha obtained from the distillation of coal-gas, which is, perhaps, the best solvent for Indian-rubber with which we are at present acquainted.

Mr. Charles Keene has applied this material to a great variety of purposes for both use and ornament. By him caoutchouc was applied to leather for the purpose of improving and ornamenting its surface. A varnish is first made by dissolving the Indian-rubber in spirits of turpentine, and then incorporating it with lamp-black until it is the consistence of dough. The edges of either doeskin, buckskin, or wash-leather, being introduced between a pair of wetted rollers, as much of the Indian-rubber compound as may be required, softened by a gentle heat, and rolled into the proper length, is laid in the hollow between the leather and the cylinders. These being set in rotation, a complete coating is effected, and the Indian-rubber and the leather most closely united. This surface may be embossed, gilt and ornamented in various ways.

The sulphurisation or vulcanisation of Indian-rubber is one of the most curious, at the same time that it is one of the most valuable of discoveries connected with this manufacture.

There does not appear to be any clear understanding of what really takes place. We have been informed by the late Mr. Brockedon, who devoted considerable attention to the manufacture of Indian-rubber, that, when exposed to the fumes of sulphur, a portion was absorbed which entirely altered the character of the elastic gum. There have been several patents, embracing the combination of Indian-rubber and sulphur. As far as we can learn, the sulphuration of Indian-rubber was due to Mr. Charles Goodyear, of New York. Mr. C. Nickel's patent consisted in kneading together ten pounds of sulphur and sixty pounds of caoutchouc. Another patentee employs crude antimony and the sulphuret converted into Kerne's mineral. This was mixed with the caoutchouc and subjected to heat. The temperature of 250° to 280° F. being required to effect the combination.

The remarkable elasticity of vulcanised Indian-rubber renders this substance most extensively available. Some remarkable changes appear to take place in some varieties of this sulphurated caoutchouc after the processes of manufacture have

been for some time completed. Vulcanised bands, whether they been extended or kept loosely in drawers, gradually become brittle, and break with the slightest touch. They then exhibit upon examination a granular structure, very different from the smooth and bright fracture which Indian-rubber shows when broken by the force of tension. It is not all varieties of the vulcanised material which are liable to this; it would therefore appear to be due to some imperfection in the manipulatory details. Phosphorus and hydrogen have been combined with Indian-rubber; although they produce a condition somewhat similar to that due to sulphur, they are inferior to it, and these chemical elements have not been practically applied to the purposes under consideration.

Sulphur has been used to give great elasticity to caoutchouc. By a modified form of its application, the elasticity is entirely destroyed, and the Indian-rubber becomes as hard as wood, possesses exceeding tenacity, and is at the same time easily worked into articles of use or ornament. Goodyear's prepared Indian-rubber has been for some time manufactured in France, and most extensively employed; although it is only recently that any attempt has been made to introduce it to this country. The prepared Indian-rubber puts on so many new features, and appears to be in many respects so important, that a particular description of its manufacture appears to be required. In all the processes by which caoutchouc has been prepared, there was great difficulty in working up the inferior qualities, but in this process the commonest kinds may be employed.

The impure and very coarse descriptions of *Java gum*, and the coarser qualities of *ordinary gum*—by these terms Indian-rubber is known in the market—are taken. The masses as imported are cut up into pieces about the size of a hazel-nut, and are macerated for some time in a caustic alkaline solution, in order to disintegrate the ligneous matter and other impurities contained therein. It is then worked with water to remove the alkali, and dried on wicker-work frames.

Indian-rubber thus prepared is passed through heated rollers, and sulphur is mixed with the plastic mass until thoroughly incorporated. The sulphurated Indian-rubber is then allowed to run off the rollers in long sheets about half an inch in thickness, after which it is cut up into convenient sizes. These small sheets are placed upon metal plates and arranged in an empty steam-boiler, or some similar chamber, in which it can be exposed to the action of high-pressure steam. All being thus properly arranged, high-pressure steam of the temperature of about 300° centigrade is forced into the boiler or chamber. The vulcanised caoutchouc is subjected to the action of this hot steam for a few hours, during which a peculiar change is effected.

The sheets which were so perfectly elastic, and so soft as to admit of kneading, are now found to be hard, sonorous, and brittle, though difficult to break. It is much like horn; and, when considerable force is applied, it breaks off with a clean and bright fracture.

This prepared Indian-rubber is worked with similar apparatus and implements to those used by horn-cutters, comb-makers, and others. By the application of heat this substance can be bent into any required form, pressure being applied at the same time. The polish of which this substance is susceptible, renders it equal to ebony for many ornamental purposes. The range of its applications may be inferred from a

notice of some of the articles now manufactured from it. Combs of every description are now made and extensively sold. These are described by all who have tried them as being most pleasant to wear or use. Artificial whalebone used for stays, umbrellas, and walking-canes. Instead of horn it is used extensively, especially in a manufactory at Lisle for sword and knife handles. Cabinet-work of many kinds are made from this material—desks, tables, chairs, &c. &c. Indeed, its utility and its many peculiar excellencies, appear to render it available for many purposes to which it has not yet been applied.

The very worst qualities of Indian-rubber may be worked advantageously. It can be obtained in unlimited quantities, and possessing many of the excellencies of ivory, ebony, and whalebone; we cannot but think that in a few years the manufacture will become of the first importance.

This prepared Indian-rubber carves admirably; it, therefore, from its strength, is peculiarly suited for delicate works. In situations where it would be dangerous to expose ornamental wood-work this material may be freely used; and for many purposes to which wood is inapplicable, it appears to be singularly well adapted.

In the progress of our applications, there are not many at once more curious than this. A milky juice, the product of a peculiar class of tropical plants, by the art of man becomes converted into a solid substance possessing many of the properties of ivory and horn, which can be employed for many purposes of great utility, and adapted to numerous ornamental ends.

OBITUARY.

MR. WILLIAM BROCKEDON, F.R.S.

DIED, at his residence in Devonshire Street, Queen Square, on the 29th of August, Mr. William Brockedon, a gentleman whose name has, for many years, been associated with art, literature, and science. He was born at Totnes in Devonshire, October 13th, 1787, and first came to London as a student of the Royal Academy in 1809. In 1815 he visited France for the purpose of studying the collection of the Louvre, and after his return painted the picture of the "Acquittal of Susannah," which he presented to his native county, and which is now in the Crown Court of the Castle of Exeter. He next painted the picture of "Christ raising the Widow's Son," which obtained for him the prize of 100 guineas from the directors of the British Institution. This he presented to the parish church at Dartmouth. In 1819 he invented the mode of drawing gold and silver wire by means of holes pierced in gems, which is now in general use; but though he patented the invention, in consequence of the facility of violating the patent, it never became a source of profit. In 1821 he married Miss Graham, who died in 1829, leaving two children, a son and a daughter, the former, an engineer of great promise, died in 1848. Shortly after his marriage Mr. Brockedon, with his wife, made a tour in Italy, and during his stay in Rome painted a picture of the "Vision of the Chariots of Zachariah," which, by the Pope's permission, was exhibited in the Pantheon. In 1824 he made an excursion to the Alps, for the purpose of investigating the route of Hannibal. This journey suggested his great work, "The Passes of the Alps," in two vols. 4to., the materials for which he collected during the summers of 1825, '26, '28, and '29. He next published "An Illustrated Roadbook from London to Naples," and "Excursions in the Alps," and wrote an interesting series of papers on Alpine Travels in Blackwood's Magazine, and the Savoy and Alpine portion of Murray's "Handbook for Switzerland." The last illustrated book which he published was his "Italy,"—a work of very considerable merit, which exhibited him as a landscape painter of the right order. Many of the scenes in these volumes are selected with a true feeling for the picturesque, and are treated with great skill and judgment.

We think it was in the year 1836 that Mr. Brockedon last exhibited his pictures at the Royal

Academy; previously to that season he was a constant contributor to the gallery, of works of various kinds; portraits, historical and domestic scenes, fancy or ideal subjects, and landscapes; all of them more or less excellent.

Of late years Mr. Brockedon had laid aside his pencil and his easel, and directed his attention to those scientific pursuits which had such a charm for him in early life. His claims to the distinction of a man of science rest upon numerous very ingenious practical applications, which were often successful. For many years he had been associated with Messrs. Macintosh and with Mr. Hancock in the manufacture of vulcanised Indian rubber, and from his experiments and discoveries resulted many of the applications of that material which are now in general use. The Borrowdale black lead—plumbago—was failing, that is, the mine was worked out; it was difficult to obtain any of sufficient size to cut for pencils; no one knew better than Mr. Brockedon the value of a good sketching pencil, and he therefore directed his attention to the subject, in the hope of supplying a remedy for the evil. By a most ingenious application of known laws, he succeeded in first reducing the small pieces of plumbago in its natural state to an impalpable powder, and then by powerful pressure *in vacuo*, produced a cohesive attraction of the most intimate kind among the particles, so that the "Brockedon's Compressed Plumbago" exactly resembled the native black lead. The value of this "patent Cumberland black lead" is well known to all who are accustomed to use a pencil for drawing. Its merits are attested by the majority of our leading artists.

A "correspondent," of whose services we frequently avail ourselves, has forwarded to us the following sketch of his personal appearance and character; it is drawn by the hand of friendship, but it is nevertheless a just tribute to his worth:—

"In person Mr. Brockedon was remarkable for his admirable proportions; his head was wonderfully fine both in *pose* and development; his dark hair, which time had turned grey, generally guiltless of arrangement, flung itself into heavy masses, and aided the effect his presence could not fail to produce; it was a grand head, but as soon as the beaming face was turned towards you, particularly when animated, the *bonhomie* of the expression at once created pleasure and confidence; he was a man whom women and children instinctively liked, so earnest and kind. His frank and cordial manner, charming as it was, was but the shadowing forth of his frank and cordial nature; his energy was tempered by a gentle consideration for the weaknesses of others; his varied and extensive knowledge embraced the utility of trifles which those who knew less would consider beneath their observation; his voice was a joy-bell, and his laugh, loud, ringing, and musical, struck from the ear to the heart, and was certain of response, even from those who are more disposed to 'weep with those who weep,' than to 'rejoice with those who rejoice.' The moment he entered the room you were certain of a new pleasure; his bright smile, his kindly nod, his friendly shake of the hand, even his bow on a first introduction, was a sort of "all hail" to all the better feelings of our nature. With Mr. Brockedon you were at once "at home," and yet each interview proved that he possessed fresh claims to your admiration and respect. His acquirements were too extensive to be discovered at once, and it was evident that his conversation was intended to please and amuse others, not to show forth his own powers. We remember (it is now many years ago) when he published his 'Passes of the Alps,' our thinking that his energy, his fine stalwart form, his ability to endure fatigue, his hearty sympathy with, and thorough appreciation of, whatever was great and grand, adapted him peculiarly for the task of portraying mountain scenery; he could look the fierce lightning in the face, and glory in the thunder. He was certainly in every personal respect exactly the type of the Englishman, and we have often heard tales of the astonishment of the little mountaineers, when the Goliath of Art sought shelter beneath a 'lowly roof.' That is all past now! and 'we shall not look upon his like again;' but all honour to the mighty dead! it is an ever-living cause for thankfulness to have known such a man."

Mr. Brockedon's literary and scientific attainments were fully recognised by our learned institutions; he was a fellow of the Royal Society, of the Geographical Society, and of several others; and was also the founder of the Graphic Society.

The last time we chanced to be in his company was at the annual dinner of the Royal Literary Fund, a society of whose committee he was an active member, about the beginning of May; he was then in his usual robust health and lively

spirits, with every appearance of reaching four-score years; not very long afterwards we understand he was attacked with illness, under which he lingered till the day of his death.

MR. W. H. BARTLETT.

The death of this well-known artist has been announced during the past month: we are preparing materials for a notice of his life, which we hope to have ready for our next number.

MR. GEORGE FIELD.

This gentleman, who has achieved a wide and well-earned reputation among painters and scientific men by his work on Colour, died on the 28th of September, at his residence, Sion Hill Park, Isleworth. He was born at Berkhamstead, Hertfordshire, on the 7th of February, 1777, and was the seventh son of a seventh son. The recurrence of the number seven in what astrologers may term his horoscope of life often obtruded itself on his attention. Three years ago he casually remarked that he thought his seventy-seventh year might be his last, but, having entered on his seventy-eighth year, he considered the oracular number to have been passed, and that he had yet a longer term of probation. Although impressed with a conviction that the number seven had some relation with the events of his life, he was by no means otherwise superstitious. It is, however, remarkable that he died at the age of seventy-seven years and seven months. The last years of his life were passed in study and seclusion; his habits, those of a student and a philosopher, were at once indicated to the visitor by the objects whereby he found himself surrounded. The family of Mr. Field had for centuries been known at Berkhamstead, an ancestor bearing the same Christian name having been educated at the same school as that at which he himself, under Dr. Dupré, had received his education. At the age of eighteen, he came to London, but without any definite resolution as to a future vocation. He was, however, happy in the study on which he entered, that of the improvement of dyes and pigments according to chemical principles. He derived much reputation from the successful cultivation of the madder root. Experiments had been made by Sir Joseph Banks, but he failed; Mr. Field was not discouraged, he commenced the cultivation of madder in his own garden, with a result entirely satisfactory. From his experimental growth of madder, he produced colouring matter surpassing everything of the kind that had before been seen. But the means of condensing the liquor was yet a desideratum. This process was, however, accomplished by the invention of his percolator, acting by atmospheric pressure. Thus far his labours had already much benefited science and commerce, but he affords one more instance of the fact that the originator of a great source of advantage is seldom the man who profits by it. He published his process and its results to the world, and he received the medal of the Society of Arts. Nevertheless, a few years afterwards the discovery was patented and applied in the West Indies to the cleansing of sugar, and thus employed it realised for the patentee an ample fortune. His metrochrome and conical lenses were adapted, after lengthened experiment and research, to illustrate the phenomena of light and colour; but his inquiries were not limited to chemistry and optics, his *Outlines of Analogical Philosophy* contain valuable contributions to many branches of human knowledge. Amongst his pictures is a beautiful portrait of Dr. Harvey (the discoverer of the circulation of the blood), by Jansen, a work rivaling the famous Gevartius. This he bequeathed to the Hospital of the London University. Another portrait of great interest, but not of equal artistic excellence, was possessed by Mr. Field; it was that of Mary Ball, the mother of General Washington. This portrait has been bequeathed to Mr. George Harvey, the American artist, who some years ago delivered a series of illustrated lectures on America at the Royal Institution. The portrait of Mary Ball came well authenticated into the possession of Mr. Field, and it affords some clue to the solution of an inquiry which the New England Historical Society are now pursuing, viz., "Was Washington a native of England or of America?" There are grounds for believing that Washington was born at Cookham, in Berkshire. From Mr. Field's statement, it seems that Augustine Washington, after the loss of his first wife, visited England, became acquainted with Mary Ball, and married her; but having remained in this country so long as to render it imprudent to venture on a long voyage, they deferred their departure until after the birth of the future patriot. This was done, and the voyage was made by the parents and

child while the latter was yet at the breast. The books, pictures, and other property of Mr. Field will be sold by auction. His works on Chromatics, Chromatography, the Analogy, Harmony and Philosophy of Colour, are well known to artists; but not so his philosophical treatises, "Outlines of Analogical Philosophy," his "Logic of Analogy, and Analogy of Logic," although perhaps upon the latter work will rest whatever measure of reputation may be accorded to his memory.

THE ARCHITECTURAL EXHIBITION AND ITS PROSPECTS.

WHILE the expression of our regret at misadventures of the project of the Architectural Exhibition is still fresh, we learn that a step has been taken, which will, we hope, secure to architects a proper arena for the display of their works, and do something towards the progress of popular taste. The Committee have engaged the galleries of the Society of British Artists for a term of years, and propose that the Exhibition shall be opened to the public on the 11th of December, and remain open to about the 24th of February. It is intended to set apart—as in the case of the former exhibition—two rooms for models of new inventions, specimens of manufactures, carvings, and decorations, and similar objects connected with architecture. Models of buildings, photographs, and lithographs will of course find place, and we are glad to see that architects are reminded that plans, sections, and other technical drawings, and particularly all drawings submitted in the competitions of the year, should be exhibited. If this invitation be responded to as it ought to be, our only fear is that the rooms will be too small. Plans and sections for a single design, cover a large area; and any of our professional readers who will call to mind exhibitions of competition drawings which they may have visited, will recollect that there has seldom been sufficient room for all the drawings. Therefore, what may be expected where there are several sets of drawings? We have every confidence that the judgment of the committee will be directed to the possible dilemma we have referred to. But, it must be recollected that the Portland Galleries would have been much too small had a large number of manufactured articles, and plans and sections, been added to the general drawings. In these last, it should also be remembered, that classification was not attempted. We think it extremely desirable to have distinct classes for the mere designs, the works actually in progress, or erected recently, and the drawings of old buildings.

The last exhibition, though exceedingly interesting and useful, could not but be considered as a very inadequate representation of the efforts of the year. The profession generally will, we hope, now bring themselves to regard the undertaking as one to which professional and individual interest, no less than the required advancement of Art, should call them to contribute. The public have, in great measure, to be taught what architecture is,—what is the nature of a professional architect's business, and the meaning of architectural drawings. For these objects there should be ample exhibition space; and a ground floor for manufactured articles, we hold it to be indispensable. We therefore hope that the whole of what is desirable will be secured—if not this year, in some other soon after,—although the arrangement with the Society of British Artists would seem just now to stand in the way. Our anxiety for the success of the undertaking must be our excuse for these remarks, as also for our regretting that the committee remains exactly the same as formerly, and without the addition of one or two heads of the profession, whose names should have been found there.

With proper care, we have no doubt that this exhibition may be made interesting to the public, and self-supporting: an object without which it can hardly be considered that success

has been attained. At present, the committee require the aid of subscriptions.

We observe that there is no mention of books on architecture. We trust that the returns may be made to appear promising enough to allow of the *conversazione*, as in the former case. Such meetings are of greater influence in an object such as the promotion of Art, than might be supposed.

It should be felt by every architect who has received the committee's circular, that it is not a matter of indifference to him individually, what may be the condition of general architectural taste and knowledge. The cases of injustice which we ourselves are continually hearing of, are connected with results as injurious to the public as to professional men; and if the latter intend to render such occurrences less frequent, they must do their part in diffusing a higher standard of information—such as may admit of the perception of the solid and permanent advantage to be derived, not only from scientific construction, but from the presence in each work of the element of Art. We shall look anxiously in Suffolk Street, for the evidence that the state of apathy which has too long prevailed is coming to an end. The architects of this country are gradually proving themselves capable of great works. But is it at all due to themselves, that the evidence is only now, and gradually, being brought out?

FORGERIES OF MODERN PICTURES.

THE extensive frauds that are daily practised on the patrons of the Fine Arts by several disreputable persons, who gain their livelihood by systematic and extensive forgeries of the names and style of eminent artists, call loudly for the interposition of the Legislature. Why the forgery of a name to a bill of exchange should render a man amenable to the criminal law, and yet the forgery of an artist's name, accompanied by a dishonest imitation of his style, should only be a matter of enquiry at common law, seems to require some explanation. The injury done to society and to the Fine Arts, and indeed to our national character, by the absence of any statutable punishment for this latter class of forgeries, is far more extensive and irreparable than can be well conceived by any but artists themselves, or by public journalists like ourselves, whose duty it is to guard with vigilance the interests of artists, and of Art itself, against encroachment. For the present, all we can do by way of caution to innocent purchasers is briefly to call attention to a few cases which have occurred on this subject, illustrative of their rights and remedies, when they find themselves the victims of unscrupulous and fraudulent persons.

A. sold a picture to B., warranting it a Claude; B. sold it to T., and warranted it a Claude to him. The picture was *not* a Claude, and T. brought an action against B. on the warranty. B. defended the action, and T. recovered damages and costs against him. B. then brought an action against A. upon the first warranty. It was held that B. was entitled to recover against A. the amount of the damages and costs that B. had paid to T., and also the costs incurred by B. in defending the first action. *Pennell v. Woodburn*, 7 Car. & P. 117. So also in *Lomi v. Tucker*, 4 Car. & P. 15. A. sold to B. for 95*l.* two pictures, representing them as "a couple of Poussins." They were, in fact, no originals, but very excellent copies. B. did not offer to return them: it was held that if the jury thought that B. believed, from the representation of A., that they were originals, he was not bound to pay the price agreed upon; but that, as

he kept them, he was liable to pay whatever sum the jury might consider to be the value. Again, in *De Seehanberg v. Buchanan*, 5 Car. & P., 343. A. sold a picture to B. as a Rembrandt. There was conflicting evidence in an action on an accommodation bill given for the price, as to whether there was a warranty or only a representation, and the picture was kept. It was decided that if the jury thought there was a warranty, and that it was broken, then they should find their verdict for that sum which they considered to be the actual value of the picture. So it has been held in another case (*Hill v. Gray*, 1 Starkie, 434), that if the agent of a seller of a picture, knowing that the purchaser labours under a delusion with respect to the picture, which materially influences his judgment, permit him to make the purchase without removing the delusion, such sale is altogether void.

As to the question of what are words of warranty or contract, and what words of description, some controversy has arisen. It would seem that merely putting down the name of an old artist in a catalogue as the painter of a particular picture, is not such a warranty as will subject the seller to an action (*Jendwine v. Slade*, 2 Espinasse's Nisi Prius Reports, 572). The distinction between warranty and representation seems to be this, that in the former case, the seller "by a false assertion induces another to place a confidence in him, and thereby deceive and injure him," whereas in the latter, "the affirmation is merely a *non*de assertion or matter of opinion, leaving the party open to exercise his own judgment, or make his own enquiries."

Cases arising out of the sale of pictures have occurred where the principal question was, whether a warranty, not being expressed, could be inferred that the pictures offered for sale were really the productions of particular artists. Thus, in *Power v. Barham* (6 Neville & Manning, 62, 7 Car. and P. 356, 1 H. & W. 683) upon a sale of pictures, a bill of parcels, describing them as "four picture views in Venice, Canaletti, 160*l.*," was held to be evidence from which a jury were at liberty to infer a warranty that they were the productions of Canaletti. It has been well settled, that if in an action on a warranty of pictures, it appears, that before the sale, the seller or his agent stated to the buyer that they were the works of a particular master, "it is a question open for the consideration of the jury whether such representation were made as a part of the contract of sale, or whether as matter of opinion only." (Stephens' Nisi Prius, vol. ii., 1287.)

It is frequently provided by one of the conditions of sale, that if any mistake be made in the description of the property, or any other material error shall appear in the particulars of sale, such mistake or error shall not annul the sale, but a compensation shall be made. The purchaser of a picture, however, would not be released from his contract by reason of a mis-description in the particulars of sale, which would have been obvious on inspection of such picture, unless the mis-description were wilful and designed. In the case of *Wright v. Wilson* (1 M. & Rob. 209), Mr. Justice Parke observes, after noticing an earlier case on the subject, *Duke of Norfolk v. Worthy* (1 Camp. 340), that "he should direct the jury that, if the mis-description were a wilful and designed one, and had been inserted by any one employed to make the plan, or connected with the sale, that would be a fraud adopted by the vendors (the sellers), and consequently would annul the bargain altogether, although the vendors themselves

might not have been aware of the mis-description. But, if the jury thought the mis-description had originated in error, then, however gross the negligence of the vendors might be, he was of opinion that they were bound to find the verdict for the plaintiff. Supposing, even, that the mistake were so important as the defendant's counsel offered to prove it to be, still the defendant must abide the event of having bought an estate without looking at it, and subject to such a condition as that in question. And he was further of opinion, that the onus of proving the fraud lay on the defendant (the purchaser), the presumption of law being against fraud."

These, and many other authorities which might be mentioned, may suffice to warn every buyer of pictures to require in each case a warranty in writing of some solvent and responsible person at the time of the sale, before making a purchase, or, at all events, before parting with his money. The general principles of law applicable to all contracts of sale is, *caveat emptor*—let the buyer beware. This maxim is the more important in reference to the sale of pictures in the present day, when swindling is reduced to a system, and the manufacture of spurious pictures to be sold as genuine is almost reduced to a science, for the deliberate purpose of entrapping the unwary, and of robbing those who are not judges of the works of the ancient or modern masters, but are desirous of patronising artists of superior merit.

THE PICTURE SALE AT BIRMINGHAM.

"BIRMINGHAM, Oct. 4th.

"SIR,—Although I am one of those who fully appreciate the value of your exposures concerning the tricks of picture-dealers, and am a sufferer as I can prove to you, (for I have six "old masters" not worth sixty pounds, and I shall be ashamed to tell you what I paid for them), I think you are not justified in your insinuations against Messrs. Ludlow and Robinson of this town, and who are much respected here. I do not see how they could have refused to sell the pictures they were required to dispose of by public auction: and although I admit that the paragraph inserted in the catalogue, by them I suppose, was a thing that could not be acted upon, I have no doubt from my knowledge of their character, it was put there to guard against fraud. Whatever opinion you may have of "the dealer," and for reasons which I may hereafter explain to you, I think with you upon this matter, you are I consider bound to take previous character into consideration on both sides; if your observations are founded on the previous character of the dealer, they should be equally so on that of the auctioneers, which is universally respected in Birmingham, where they have been well known for years.

"Your obedient servant,

"A FRIEND TO JUSTICE."

[We print this letter without hesitation: it is one of four we have received, all to the same effect, bearing testimony to the entire respectability of Messrs. Ludlow and Robinson. If our comments on this "sale" have appeared to reflect on the character of these gentlemen, we willingly make amends by expressing regret that they should have seemed to bear such construction. We have now no doubt whatever that they did not lend their aid to any deceit: that the characters they have so long and so honourably borne in Birmingham supply ample proof that they are incapable of any wrong act in their professional dealings, and we readily acquit them of any blame, save of inattention in not having been better acquainted with the character of the party who com-

missioned them to "sell," and whose former "sales" have been so notorious. It cannot but occur to Messrs. Ludlow and Robinson that, in the absence of all knowledge of them and of their well-established reputé, there was sufficient to excite suspicion in the paragraph which professed to protect purchasers by a process which was *simply an impossibility*. Upon this point only were our comments of a nature to give offence to Messrs. Ludlow and Robinson. If we had known how thoroughly their characters were established for respectability, we should have treated the paragraph in question as the result of carelessness, and certainly not as an oblique deceit. It is of vast importance to Mr. Louis Hart (not "Moses" Hart, as we erroneously printed the name) to obtain the co-operation of respectable auctioneers; it largely increases the selling prices of his articles; but it is disastrous to buyers when such is the case, for their suspicions will be in a degree removed, especially when, as in this instance, the name of the seller does not appear on the catalogue. If it had been there, the responsibility of the auctioneers would have been entirely transferred to the vendor. Of Messrs. Ludlow and Robinson, as we have intimated, we know nothing; we had, as we think, never heard their names previous to this transaction, and could have had no feeling of hostility, or even of disrespect, as regards them; but we considered it our duty—and it undoubtedly was our duty—to comment on the "note" which prefaced the catalogue, but which was not a "condition of sale," as calculated to mislead buyers. We do not believe that any rational person in the kingdom will regard that note in any other light; although, as we have said, from the honourable reputations of these gentlemen, we now feel quite assured they did not *intend* to do so.—ED. A.-J.]

It is our duty to inform our subscribers that two actions for libel have been commenced against the editor of this Journal. One by Messrs. Ludlow and Robinson, auctioneers, of Birmingham, and the other by Mr. Louis Hart, picture-dealer: the ground of actions being certain observations published in the *Art-Journal* for October, in an article headed "A Picture Sale at Birmingham," and of which article the editor of this Journal at once avowed himself the writer, taking upon himself all consequent responsibility. Of what Messrs. Ludlow and Robinson have to complain is, at present, by no means clear to us, or if they have, in reality, any complaint at all; this, however, it is not for us to decide. We have endeavoured in a preceding notice to do them justice, in so far as the expression of our belief that they are fair tradesmen, who never intended any deceit; farther than this we are bound to say nothing, under existing circumstances. As concerns Mr. Louis Hart, the case is very different; we shall not *anticipate* by entering into this peculiar and particular topic at the present moment; but we owe it to our subscribers not to postpone some comments on the circumstances which we considered to justify our remarks.

It is now, we think, about seven years since we commenced a series of exposures of the dishonest, nay, infamous, frauds of picture-dealers; we need not again repeat our observations of last month, that such exposures have entirely destroyed the "trade" in base copies of "old masters," which, until recently, were sold extensively as original works.

As we have stated, the trade having failed, it has become the practice of certain dealers to procure, or make, and sell pictures by modern masters—chiefly base imitations, wretched copies (generally from prints), or poor sketches, worked up to finish by other hands; with these are often mixed a few true and genuine pictures by eminent painters, to give a sort of leaven to the lump.

It is against this evil and infamous practice that our voice has been raised, and so it shall continue to be; we shall do our utmost to trace this iniquity to its source, and to expose it; to punish the evil doers in the only way in which, unfortunately, they can be punished—by

spoiling their trade, and preventing their finding victims. With this view, we shall ere long publish a mass of astounding facts, which we are at present collecting; and towards which we shall solicit the contributions of all persons whose experience can assist us in a task of no common difficulty, but the benefits resulting from which must be immense.

The first and most important duty of an editor of a public journal is, to caution those who receive his opinions and look to him for instruction against any attempts that may be made to impose upon, or to injure, them. It was the exposure of a great commercial fraud which gave its highest honour to the *Times* newspaper; those who were benefited by such exposure testified their estimation of its value by a record of the service done, engraved on three stone tablets, and placed in three conspicuous places in the city of London. The *Times* had previously, indeed, to bear the brunt of a costly action at law for libel; but we may be well assured that no portion of its mighty expenditure was ever paid more cheerfully, as no result of its labours has ever been more honourable. A public journalist who will incur no hazard of annoyance will never do much good; it is not by meek and gentle persuasion that men are deterred from evil courses. To expose infamy, and to prevent consequent mischief, there must be much plain and direct speaking, and he who fears to speak plainly, under certain circumstances and within certain rules, is unfit to be entrusted with a public duty, and can never obtain public confidence.

Happily, the law of libel has been much amended of late years, and gives a reasonable latitude to public journalists—as it does to members of parliament, and to lawyers in open courts—where it is evident that a sense of duty has been the only guiding principle.

We have no fear of the results of the two actions brought against us; but further it is not expedient now to state, except that in giving a brief history of the picture sale at Birmingham, we may point the way in which we may be served, and served we do not hesitate to say we ought to be by every honourable person who knows anything of the transaction—especially of all artists, all collectors of pictures, all buyers of pictures, all honourable dealers, and all respectable auctioneers.

We shall for the present content ourselves with saying that "a set of five views in miniature by J. M. W. Turner R.A.," described as "serving to indicate the labour that this great man bestowed on his works when he meant to be strictly topographical," were knocked down for eight guineas: that another drawing by J. M. W. Turner, "The Halls of Tivoli," described as "illustrating the period in his artistical career when he began to add to accuracy a feeling for the poetical influence of nature" was sold for thirteen guineas: that "a highly spirited drawing" by Muller was sold for five guineas: that "A Scene in the Holy Land, engraved" and described as "a very valuable work and of importance as to size, subject, and minuteness of execution, by C. Stanfield, R.A. was sold for sixteen guineas: that "a study of rocks on the sea-coast" by Muller, described as "characterised by grandeur, wildness, and graphic power" brought three guineas, and "a very Turner-like and talented work" by Muller, entitled "Southey's House on the Thames" brought five guineas: while "a sea piece," "truthful and vigorous," by Muller also, brought 11. 17s. 6d: that the "Bacchante in Repose" by Etty, "painted in his best time," brought five and a half guineas: * that a portrait of "Nell Gwynne" by Sir P. Lely, "showing the very germ of Lely's beauty," brought three guineas: that a painting by Muller, "William of Deloraine," of which the catalogue says "it would be scarcely possible to find another work of his of equal power," sold for sixteen guineas: that "A River Scene" by W. Collins, R.A., of which the catalogue says, "the quality of tone, and the freedom of hand which are found in this picture can only belong to a painter of first-rate ability and experience

in his Art," brought twelve guineas: that a pair of pictures by De Heusch, Views in Italy, brought six guineas: that "The Homeless Negro," "a rich bit of colour" by Poole, brought 11. 15s. We give these quotations as samples. Of facts which if explained would be still more astounding, we at present say nothing, postponing them to a more convenient season. It will be observed that every picture named in the catalogue was accompanied by some rare morsel of "recommendatory" criticism.

Few men have had more experience in picture dealing—by private sales and by public auction—than Mr. Louis Hart, and no one knows better how and where to get their full value for genuine pictures by Turner, Muller, Poole, Etty, Collins, &c. &c. &c. To other "sales by auction" which have from time to time taken place under his direction and superintendence we for the present make no reference.*

As we have intimated, it is not desirable under present circumstances that we enter at any length into the subject of this "Birmingham sale." But our readers may believe that, in court or out of court, the mysteries connected with it shall be exhibited and exposed. Again, we repeat, however, our hope and expectation that all persons who can supply us with information will do so.

A PICTURE "SALE" IN LONDON.

On Friday, October 13, there was a sale of pictures by Messrs. Jones and Bonham, at their auction rooms, Leicester Square; it was, according to the catalogue, "an important collection, sold by order of the mortgagee," and consisting of paintings of nearly all the great ancient masters, — Velasquez, Raphael, Guido, Wouvermans, Guercino, Mieris, Rubens, Correggio, Murillo, &c. &c. &c. But that with which we have chiefly to do concerns the "British Masters;" the catalogue states that in the sale there were "one hundred fine specimens of the modern English schools, of pure quality" by—

Morland,	Dukes,
Gainsborough,	Chambers,
Linnell,	J. M. Ince,
Woolmer,	Wills,
J. W. Allen,	F. Taylor,
J. M. W. Turner,	Moutague,
J. P. Pyne,	Pritchard,
Pickersgill,	P. W. Elen,
Friston,	Muller,
Frost,	Riviere.

Besides these names, enumerated on the title-page of the catalogue, the "sale" professed to contain specimens of Collius, Ansdell, Poole, Nasmyth, Creswick, Hering, Egg, &c.

Those who know the nature and character of these sales, and "the unblushing race of auctioneers" by whom they are conducted, will readily and at once believe that in the whole of the one hundred pictures sold by Messrs. Jones and Bonham on the 13th of October, there was not a single picture, professing to be by an artist of celebrity, that was not a base and wicked forgery, defrauding, and designed to defraud the purchasers, by representing it to be that which the auctioneers well knew it was not.

We pass over the great names of antiquity: these frauds are so common as to seem to mean nothing. At this sale on the 13th Oct., "An Angel with Lilies, by Raffaele," was knocked down for two pounds ten shillings; and the "Cuyps," "Guidos," &c. &c., went off at similar prices.

But what shall we say of the man who will

* We have at this moment before us a mass of correspondence and catalogues concerning a collection of pictures, ancient and modern, which, so far back as the year 1846, made the tour of the northern provinces under the auspices of this gentleman, proceeding from Leeds to Preston, and so on. One of the showbills announces the sale as a "splendid and unparalleled sale of paintings of the highest class;" another calls attention to it, in another town, as "one of the most important picture sales with which the auctioneers have ever been honoured in the course of their experience, or, they may add, without fear of contradiction, which they have ever known in this or the adjoining counties." This sale, like that at Birmingham, has a brief bit of criticism accompanying most of the pictures; it professed to contain examples of Constable, Etty, Stanfield, Muller, Bonnington, Turner, Pyne, Danby, &c. &c. &c.

* In this case we are told by a correspondent the frame was worth three guineas.

unblushingly mount the rostrum and describe a miserable daub (which he does not expect will realise more than a few shillings) to be the work of a renowned British master who is living, and, for aught he knows to the contrary, may be in the room to hear the foul aspersion on his character, and the base attempt to lower his professional repute. Nay, at this sale on the 13th October, one of these artists was actually present; Mr. Frost having seen in the *Times* of the same morning an advertisement which stated that a picture painted by him was to be sold that day by Messrs. Jones and Bonham, was induced by curiosity, or perhaps a higher motive, to attend the sale, where he had the felicity to see "his" picture, entitled "Female Figure—a Study," knocked down for the sum of *twenty shillings*. But, although the name of "Frost" had been printed in the advertisement, no such name as "Frost" appeared in the catalogue, where, however, a picture (No. 791), was found entitled "Female Figure—a Study," but the name of the artist was there given as "Troost." * Such incidents as these require no comment; they speak loudly to every buyer of pictures to beware; who shall say when or how this picture by Frost, *alias* Troost, will next make its appearance, or at what price it may be sold, if some unscrupulous brother artist can be found to work it up, or put in a brilliant landscape background; and if some unscrupulous auctioneer in a prosperous provincial town will place it in his "catalogue."

We need not go much further into this sale of "fine specimens of pure quality of modern English schools;" suffice it that "Katherine," a study by Egg, brought the sum of *six shillings*; "A View at Smyrna," by G. E. Hering, brought *nine shillings*; "On The Heights at Dover," by J. B. Pyne, brought *forty shillings*: our information does not supply us with the amounts realised by "View at the Cove of Cork" by Creswick; "The Rising of the Tide on the Seine," by J. M. W. Turner, R. A.; "Cattle at a Brook—Evening" by Linnell, "Refreshment," by P. F. Poole, A.R.A., and others, which we need not occupy space by naming.

Is the sale to which we here refer a rarity? by no means. The last advertising column of the *Times* during "the season" daily furnishes an invitation to victims to come and be cheated. There is always a supply—because unhappily there is always a demand. If London supplies such cases in abundance, is it otherwise with the country? Far from it: nearly every large town has now its periodical sale of "modern forgeries."

It is not easy to obtain evidence from victims; men are little prone to admit they have been taken in, and oftentimes would rather suspect they have been cheated than be certain of it. Nevertheless, we feel assured that every honourable person—and especially every artist and lover of Art—will assist us in arresting a system not only infamous in itself, but leading to results incalculably pernicious.

The picture shops of London and also of the provinces, are fertile of imitative productions bearing great names: we might give a very large number of illustrative anecdotes, and no doubt shall do so hereafter; but at present we have occupied with this topic sufficient space. One will suffice: not many days ago Mr. Harding was passing a shop near Soho Square, when he saw a framed picture marked as by him—and signed with his name: on making inquiries, he was assured of the authenticity of the work as being a genuine original, the seller little imagining who was the querist. Mr. Harding had no sort of remedy under these circumstances: neither as we have elsewhere shown would an honest and bona fide buyer have had any. †

* The purchaser stood near Mr. Frost when he received his acquisition and paid the money. Mr. Frost asked him whom he believed it painted by? He answered, "By Frost; you will see it in the catalogue." Mr. Frost said, "No, you see the name is Troost," pointing to the catalogue. The buyer repeated rather angrily, "No, it is Frost—Frost." This picture was a worthless piece of trash: it had been sent to Mr. Frost some months ago by an unfortunate gentleman in the Isle of Wight, who had bought it (at present we do not say where), and requested Mr. Frost to work upon it and make it more finished. Mr. Frost returned it to him, stating it was not painted by him.

† So many cases are present to our memory, that we are strongly tempted to increase the length of this

At present we say little upon that, concerning which we may hereafter say much—the disgrace and degradation to which artists subject themselves who, by painting pictures in imitation of well-known styles, or by copying pictures, knowing or suspecting that such copies are to be sold as originals, assist the fraudulent dealer. Assuredly a time will come when exposure will follow turpitude of this character; and such disreputable persons may be well assured that we shall exhibit them for condemnation when facts are at our command that will bear no questioning.

Now, although we have by no means done with this subject—for we shall ere long go to much greater length and depth into it—surely we have said enough to prompt some patriotic member of parliament to bring this matter before the House of Commons, to prevent fraud by devising punishment for fraud: "picture-dealing" is now almost the only way in which a man may cheat with impunity: it is in the highest degree discreditable to a nation that men can be wronged without the possibility of redress.

ART IN CONTINENTAL STATES, &c.

GREECE.—It is one of the most surprising feats of modern science and Art-history, that they have combined in the solving of those marble enigmas of ancient Greece, which hitherto have been considered mere images of fancy, but now turn out to be rather the veiled and mysterious embodiment of ancient fact and tradition. One of those mythological groups represented in numerous works of ancient sculpture, is that of the *Titans*. According to Hesiod, they lived on the *Othrys* mountains, the ancestors of the deities of Olympus. A contention between the two arose, as the Titans wanted to remain the possessors of the fair Grecian land, and it was from the Othrys that they dashed rocks against the gods of Olympus, and those projected whole mountains against their opponents. Ten years, says the Grecian poet, the contest lasted, until it was decided in favour of the Olympians, and the vanquished Titans were thrown down the Tartarus. In this contest, by which a most primeval change of the soil of Thessaly may have been mythically portrayed, the eastern slope of Olympus was severed from the main mount, and now forms, under the name of *Ossa*, a separate mountain tier. But, according to another ancient myth, the whole mountain valley of North Thessaly had been once covered by a flood, where Deucalion (the Greek Noah) floated about, with his wife Pyrrha, in an ark, until they landed on the top of Mount Othrys; thence again they sent men down in the plains; and because they had come from rocks, the myth made them to be born of rock and stone. And when, subsequently, a more ordered state of nature and society had taken place in the plains of North Thessaly, this part of Greece became the scene of that other mythical contest between the Centaurs and Lapithæ, so splendidly engraved on the frieze of the Parthenon. The Lapithæ were the first "town-founders" in Thessaly, and defended their fine wall-enclosed cities by a brave band of foot-soldiers; while the Centaurs, the semi-savages of ancient Greece, opposed the political and social civilisation of the Lapithæ. The Centaurs at length yielded, as the Titans had done previously, and as civilisation will always conquer barbarism; and hence, therefore, they appear on the subsequent plastic works of Greece in the shape of half men and half animals, the symbols of a rough, untutored condition of nature, in its impotent struggle against culture. Only the last of them, the long-lived Chiron, "the justest of the Centaurs," as he is called by Homer, gives up his opposition, and

article by relating some of them. Not long ago, an artist (now dead) possessed a picture which he called his "Milk Cow;" he had copied it thirty times, and each of his copies had been sold as the original. A. B. (an artist) was walking through a very famous gallery with C. D., the owner; he came opposite a picture, which he looked at attentively, and asked if C. D. believed it an original. "Oh yes," said C. D., "it is a fine specimen of Bonington. I gave 70*l.* for that picture." The artist himself told us the story, and added, "I painted that picture for three guineas, and sold it to the person who sold it to C. D. for seventy pounds!" At this moment may be seen, in the window of a bookseller's shop in the neighbourhood of Cavendish Square, a picture which, with its companion, are offered for *four pounds*—both professing to be (being so marked) painted by W. Collins, R.A.!

appears (the prototype of numerous Art-works of antiquity) in his cavern on Pelion as the instructor of Jason, and of Achilles, whose birth-place was Thessaly. If we look south of the Pelion, on the Samian Gulf, we see the place where once stood the old Thessalian town of Iolchos, the only appropriate harbour of the land. Here Jason was born, and from this coast sailed, after the political condition of Thessaly had been somewhat consolidated, the first Greek exploring party for the search after the Golden Fleece to Colchis. It was from Thessalic oaks of the southern extremity of Olympus, near Scotussa (in which lay the priestly oracle of Dodona), that the famous ship Argo was built, and it was to Iolchos that the golden spoils of this primeval Australia were finally brought. To Thessaly also belongs Achilles, to Phthia, near Pharsalus, on the Apidanus; and it was in the grotto of the promontory of Sepias, where Peleus his father gained the favours of the Nereid *Thetis*. It was at these nuptials that the "eris-apple" was thrown, which caused the Trojan war. By the side of these beautiful myths stands the incontestible fact that it was at the foot of Olympus there arose from one common stock those two tribes, which have impressed on Greece the stamp of a forcible *duality* of character. These two tribes are the Hellenes and the Pelasgi, or, as they became subsequently called, the Dorians and Ionians, without which there might have been a politically united Greece, but never a high popular culture in politics, science, and Art. Mount Oeta, whose foot is covered by a dense oak forest, and especially its highest peak called *Pyra*, is of great mythological importance. Here the earliest of Greek heroes, Hercules, burnt himself at a stake; and this locality exhibits also most obvious traces of ancient volcanic agency. The summit of the Oeta is an extinguished volcano; basalt is scattered all over the surrounding country, and on the eastern slope a wide-spreading sulphureous mist rises even now. Again, at the present moment, deep-fraught contention exists in the same localities, hallowed by the oldest myths and recollections of the western world. Standing on an elevated spot of Greece, its five mountain peaks—Olympus, Ossa, Pindus, Parnassus, and Pelion,—are seen resplendent in the glow of an Hesperian night; and it may be soon decided whether the Stars of Greece or the Crescent of the Osmanlis will take the ascendancy in those fair and fruitful lands of most distant antiquity.

LYDIA.—Although the splendour of ancient *Sardis* has long vanished away, there are on the opposite banks of the Hermos, on the borders of the Gygaean Lake, more than a hundred mortuary hillocks, which, resembling a range of artificial mountains, surround half of the hollowed out valley. They conceal the astonishing monuments of a people whom we have been hitherto taught to consider as enervated and luxurious, which still had been placed by the ancients beside the wonders of the pyramids. These are the Lydian princely tombs, nearly unknown and unexplored up to the present time. The Prussian consul, M. Spiegelthal, and the Baron Behr-Negendank, were the first to examine these tomb-hillocks, which M. Curtius has since described. Further examinations will still more elucidate the history and arts of Lydia, a nation which has furnished the prototypes of Grecian Art in more than one respect.

MUNICH.—Rottmann's Greek landscapes, exhibited in the new Pinakotheca, have long been an object of universal admiration; but to view them with utility and satisfaction, a *Guide* was indispensable, as their interest combines both picturesque and historical impressions. A companion of the late painter in Greece, *Professor Lange*, has supplied this desideratum; as being, moreover, on intimate terms with Rottmann, he saw one of these pictures arise and each completed. Thus the delineations of the Bay of Nauplia and the Pass of Thermopylae, will become still more interesting to the many visitors of the Bavarian capital by the above little book.

PARIS.—The unpolished glass covering of the "*Palais d'Industrie*" is nearly finished; it will cover 33,000 square yards. The contiguous buildings will also be horizontally covered by 32,000 yards of the same material; in this portion of the edifice will be placed the machinery and the unmanufactured produce. This last part of the building, executed in iron and glass, will be taken down at the close of the Exhibition. Twelve hundred men are at work continually; the exterior ornamentation is progressing rapidly.—At the Louvre the workmen are employed night and day; two scaffolds have been erected to place electric lights; by this arrangement the workmen are enabled to work all night; there will be sufficient finished to present the visitors of next year with a splendid sight.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY by their charter elect members on the 10th of November. This year, as there is no vacancy, there will be no election. On the 10th, however, an "associate engraver" will be elected.

AN EXHIBITION OF CABINET PICTURES, SKETCHES, AND WATER-COLOUR DRAWINGS, will be opened to the public early in December ensuing, at the Gallery, No. 121, Pall-Mall. Many of our leading artists have promised to contribute, and as it will be opened at a period of the year when no other exhibition of British Art can be viewed, it will prove an additional enjoyment to the picture-loving public.

MACLISE'S PICTURE OF "THE MARRIAGE OF STRONGBOW" is, our readers will rejoice to learn, now one of the treasures at Thirlestane House, the mansion of Lord Northwick, at Cheltenham; it is understood that his lordship paid for it the sum of 2000*l.*, a sum by no means beyond its value. This great work is placed in good company, not only among brilliant gems of the ancient masters, but in worthy communion with many of the finest and best productions of modern Art—the works of Eastlake, E. M. Ward, Collins, Creswick, Danby, Frost, Gainsborough, Mulready, Leslie, Linnell, Muller (of whom there are ten examples), Pickersgill, Poole, Redgrave, Roberts, Uwins, Webster, &c. &c. The productions of modern artists alone in this collection number more than one hundred.

THE CRYSTAL PALACE PICTURE GALLERY.—The *Independence*, a leading Brussels newspaper, of the 27th September last, contains a paragraph to the following effect. The directors of the Crystal Palace in London had placed in a gallery on the north side a small collection of pictures by Belgian painters, to be added to the other attractions of the palace. The directors, on reflection, had considered that it would be unwise to open it to visitors, and that it would be injudicious, considering the universality of the pretensions of the company to offer pictorial Art on so exclusive a foundation. The directors had therefore abandoned the intention of exhibiting the Belgian pictures, but had resolved on constructing a proper gallery for pictures, at least 600 feet in length, where it is proposed to exhibit pictures by the painters of all the European schools; also, that they had determined to expend annually 150,000 francs (6000*l.*) among the artists, and intended to apply for the establishment of a lottery on the principle of the Art-Union Society of London. This is for the purpose of enabling foreign artists to find a certainty of disposing of a portion of their pictures by this means, as the Art-Union Society of London limits the choice of prize-holders to select only from the London exhibitions of the English School.

THE FRENCH INDUSTRIAL EXHIBITION.—The following official notice has been issued by the French Government:—In virtue of the decree of the 22nd June, 1853, the Universal Exhibition of Fine Arts will open the 1st May, 1855, and close the 31st October of the same year; it is placed under the care of the Imperial Committee (Section des Beaux Arts). Works of Art of all nations will be received under the following regulations.—Paintings, drawings, water-colours (aquarelles), crayons, miniatures, enamels, paintings on porcelain, sculpture, engravings; the paintings on glass, merely decorative, will rank with the industrial part of the Exhibition. Cannot be admitted:—1st. Paintings and other objects unframed; 2nd. clay figures not baked; 3rd. anonymous objects; 4th. copies, excepting the re-production of other works in a different style, as for instance, enamel, &c. The works of foreign artists are to be submitted to their national committees; no foreign artist's works will be admitted without this authority. The committees of foreign states are invited to send as soon as possible a statement of the probable space wanted for their works of painting, sculpture, architecture, &c., and send as much as possible, in one envoy, of the works of their artists. French artists abroad, as also foreign artists, will have their works expedited franco, but only from the frontier, and

returned on the same conditions. The cases must be sealed by the "chargé d'affaires" of each nation. The foreign artists will be represented by the (délégués) of their national committees, who will deliver to the administrators of the Exhibition the designation of each work of Art, the names of the artists, and the recompence (if any) obtained by each. The Exhibition will receive all works of artists living at the date of the 22nd June, 1853. The number of works of each artist, is not limited, and works previously exhibited are admissible.

The following announcement appears in each publication of the Paris weekly paper, "*L'Illustration, Journal Universel*." "Such of our subscribers as intend to become Exhibitors in the Universal Exhibition of 1855, are requested to furnish the Editor as early as possible, with all the necessary information and drawings, to enable him to publish an illustrated catalogue upon the model of the one of the Exhibition of 1851, which was published in the *Art-Journal* of London. This illustrated catalogue will be accompanied by a complete list of the exhibitors, and a reference to the page where a description of their productions is given."

THE FRENCH INTERNATIONAL EXHIBITION AND ENGLISH FINE ART WORKMAN.—We would suggest that painters and first class masons employed in sculptors' studios might judiciously commence subscribing small sums weekly (after the mode of what are called goose clubs), to form a fund so as to enable them to visit the Great French Exhibition next year. Intelligent Fine Art workmen would benefit much by a week's stay in the French metropolis, where they could have the opportunity of beholding so many works of Art appropriately placed and completed. If the workmen were to have a preliminary meeting among themselves to discuss the matter, and were to communicate their wishes (we doubt not that they would be reasonable) on this subject to the *Department of Art at Marlborough House*, we are sure they would be met with ready kindness, and would receive prompt attention. The advantage which might occur from a little organising on the score of cheapness of transit is evident. Moreover, the French government on receiving an intimation from the department here, would at once, doubtless, place facilities at the disposal of the workmen, which would enable them to economise both time and money. Their visit to the French metropolis would present an union of advantages peculiarly satisfactory—that of special improvement and pleasure. The advantages from seeing the stores of Art throughout the city of Paris, would at least equal those gained within the walls of the exhibition. This mode of action has been already commenced in some places, and might extend to all workmen connected with Fine Art. To those who are resident in the metropolis the facilities are especially great.

SIR EDWIN LANDSEER is, it is understood, painting a portrait of the Duke of Devonshire, by commission from the tenants of his Grace. This is a right thing to do, and a pleasant thing to hear of. It is not only as a landlord that the Duke is prominent for true worth. A good and generous man he has ever been—one who honours as he receives honour from rank. We rejoice to learn that his health has been in a great degree restored: may his life be prolonged; for it is of incalculable value to all who are brought within the reach of his influence.

THE ARCHITECTURAL ASSOCIATION.—This Society held its opening conversazione on the evening of the 6th ult. There was a good show of drawings, and the exhibition of several designs which had been sent in competition for the same buildings, was an interesting feature in the arrangements of the evening, one which on other occasions may be productive of advantage. The report was read, and the president delivered an address. Amongst the speakers were Mr. Edmeston, Mr. Worthington, and Mr. C. H. Smith; the latter gentleman remarked upon the obvious growth of original thought in architectural design, of which, with his knowledge of what was considered sufficient some years back, the drawings on the walls were very pleasing evidence. We happen to have made some remarks on a similar point in another part of

this number. We may take the opportunity to say, we hope this society will not withdraw its attention from many questions connected with the position of the profession, of great importance in the progress of Art, to which on previous occasions the attention of the meeting had been more particularly directed. The exhibitions are interesting and valuable: but could not the rooms be thrown open earlier in the evening? so as to allow those who wished to examine drawings to do this, and yet leave time for the consideration of important questions, for which, as the profession now manages its interests, there has been but one annual opportunity.

MR. PYNE has returned from a three years' sojourn in Italy, laden with Art-treasures, the produce of his active pencil, and gathered in the most picturesque and interesting districts of the rich south. His portfolio is stored with sketches, but he has brought with him a large number of finished drawings and several paintings. He will receive a cordial welcome home from all who love and appreciate the excellent in Art; and his re-appearance will be a valuable boon to the society of which he is the president, and where his absence has been seriously felt.

ORNAMENTAL METAL CASTING.—When an improvement recommends itself by its facility, its economy, and its excellence, it is evident that it cannot long remain without extensive application. This appears to be eminently the case with a process of metal casting which we have lately seen in operation at Messrs. Tyler's works in Warwick Lane. The object aimed at was the discovery of a process by which ornamental cylinders could be cast without a core. In the ordinary process of ornamental casting, it is necessary to have an outer and inner mould, so fixed as to leave an interstitial space into which the molten metal is poured. When the metal becomes cold, the outer case is removed, and the inner one is usually broken out. By the process, which we believe to be entirely new, the outer mould is alone required; the metal envelopes every portion of it at once, and a highly-finished casting is produced in a few minutes. The mould is of brass, and is divided into sections, upon the inner surface of which is executed the ornamental design which is to form the exterior ornamentation of the cylindrical vessel, whatever it may be. The example which we saw executed was an elaborately ornamented urn, intended as the outer case of a moderator lamp. Upon its surface were figures of children in very high relief, foliage, and other objects. The sections of the brass mould being made hot, are fixed together by being placed in the centres of two discs of metal. Being thus firmly secured, the required quantity of metal (in the cases we witnessed type metal was employed) is poured into the mould; it is then turned on its side, and being placed upon an inclined plane, is allowed to roll down it, and when it arrives at the bottom it is suddenly turned over, so that all the metal which has not cooled flows out. By this motion the fluid metal has a tendency, in virtue of centrifugal force, to fly forcibly against the sides of the mould. It is therefore urged into every line of the pattern, and there solidifies, the brass mould, though warm, being much colder than the metal. The mould is immediately divided, and a very perfect urn, elaborately ornamented, is produced. We understand that, by this process, as many as a dozen can be cast in an hour, whereas not one could be completed in the same time by the old method. This process appears to be very applicable to the casting of busts, and other repetitions of works of high Art; and as by it a very important element in the cost of these works—time—would be overcome, the finest productions of genius might be circulated at a moderate cost.

THE DIRECTORS OF THE CRYSTAL PALACE have, for the present, abandoned the idea of an exhibition of pictures: when done, it must be well done; as it was projected and planned, it would have been prejudicial to Art, and very injurious to the Company.

THE IRISH ANTIQUITIES of the late Thomas Crofton Croker will be sold during the present month, by Messrs. Puttick and Simpson, Piccadilly.

REVIEWS.

SCENERY, SCIENCE, AND ART; BEING EXTRACTS FROM THE NOTE-BOOK OF A GEOLOGIST AND MINING ENGINEER. By Professor D. T. ANSTED, M.A., F.R.S., &c. Published by JOHN VAN VOORST, London.

The effects of great geological phenomena on the aspect of a country is an inquiry of exceeding interest. The dependence of the picturesque in nature as we now see it—on vast convulsions which have occurred far back in geological times—on the influences of ocean currents, ere yet the hills had been lifted from their ocean bed—on the slow wastings by wide spread denudations—and on the grinding of glaciers which have long since yielded to the effects of an elevation of temperature—are each and all of them studies which might engage the wisest. To the philosopher it opens up the wonderful pages which tell of the earth's mutations. To the poet it speaks of the operations of subtle powers, which excel the fabled spirits of the earth and air in their mighty works, and it elucidates those "sermons in stones" which are ever musical as the Memnonian statue's morning song. To the painter it serves as a guide by which he may be directed in transferring to his canvas alike the beautiful and the sublime.

We remember a lecture given some years since at the Royal Institution on this subject, by an eminent geologist, in which it was shown that the valleys around Snowdon, and other parts of Wales, were dependent for their beauty on the movements of glaciers and the melting of icebergs. That lecture, very fully illustrated by well-executed drawings, gave, we think, the idea to the author of the volume before us, on which we have a few remarks to make. "Scenery, Science, and Art" appear to us intended to associate the poet, the philosopher, and the painter, and this idea is still further confirmed by the very pretty lithotints by which the volume is illustrated. The book, however, which Professor Ansted has given us, does not fulfil the conditions indicated, and we think a very much better book might have been produced from the same materials, if the author had confined himself within his own legitimate domain.

Called upon professionally to visit the mining districts of France, Switzerland, Germany, Spain, Sardinia, Algiers, and America, the author must have passed over some of the finest scenery which the world presents to the human eye. From the title of his work, we naturally expected that the geological phenomena on which the scenery depended would have been the subject matter of the volume to which its Art application was superadded. To give an example, there is a very pleasing lithotint of the Pic du Midi de Pau, in the Pyrenees. Now all that we learn from the author is this:—

"The streets of Pau are irregular, being grouped on several almost detached platforms, and connected by bridges. There are several public walks, from which may be seen noble views of the Pyrenees, amongst which the Pic du Midi de Pau rises, crowning the whole range. Generally these mountains are remarkable for the want of that broken and varied outline which gives to the Alps their most striking beauties, but here there are not wanting marked projections from the usual dark serrated wall presented by the chain, and the Pic du Midi is one of the very finest of all."

This is the *Scenery*; the *Science*, consists in—"I think also there is good evidence in proof of the lifting up (the elevation of the Pyrenees) being a process that has proceeded slowly but incessantly up to a very late period." The *Art* is the picture already alluded to. This is a fair example of what we find in every part of the book.

Although impartial critics are bound to show the shortcomings of an author, it is a far more pleasant task to direct attention to his merits. The variety of information which is given on the coal and other mineral fields visited by Professor Ansted, is great, and it cannot fail to be of considerable value to all concerned in the development of the mineral wealth of the countries visited. Our author is exceedingly minute in his accounts of mines; he tells us where pits have been sunk, the cost of sinking them, the qualities of each particular coal, or metalliferous ore; and as a contribution to economic geology we recommend his work. It is also a good guide book to out-of-the-way districts. Roads to which Mr. Murray's hand-books would not guide the traveller, are described with sufficient detail by Mr. Ansted, as are also the inconveniences and the civilities of the houses you may meet with, and the people who inhabit them. If the book had its proper title no one could complain. In the chapters devoted to Spain we do, it is true, find here and there some mention of Spanish

artists, and the best passages in the volume are devoted to some pictures in the Museum at Valencia, which we quote:

"In the smallest room of the Museum are the gems of these artists. One group of five occupies the centre of one side, and includes four pictures by Juanes, and one (the central) by Ribalta. Nowhere can be seen better specimens of their class than these pictures afford, but neither painter nor pictures are at all of equal merit. Juanes (born 1523, died 1579) is sometimes called the Spanish Raphael, and combines great beauty and delicacy of touch with accurate drawing and very charming colouring. This is especially seen in an 'Ecce Homo,' where the expression of patient suffering is as perfect, as the absence of any disagreeable or revolting manifestation of pain is admirably contrived. A small 'Assumption of the Virgin,' placed as a pendant is not less pleasing, from its simple and natural treatment, and the great softness and beauty, combined with much expression, manifested in it. The face of the Virgin is exquisitely delicate, and not without intellect, but is all purity and affection. A small and very highly finished picture of the 'Coronation of a Virgin Saint' (St. Catherine) by the three persons of the Trinity, by Ribalta, is a most interesting and beautiful example of the powers of this great artist, being equally remarkable for accurate drawing, artistic treatment, and admirable colouring. Contrasted with the large and exceedingly grand pictures of the same master, of which many specimens are before us, this small and elaborate work is of peculiar interest.

"Two pictures of 'Christ holding the Consecrated Wafer' (*hoc est enim corpus meum*) are well worthy of notice amongst the works of Juanes. They are similar in treatment and size, and almost equally beautiful, but not copies. The calm, dignified, divine expression is as unlike the eclectic treatment of the subject common among the later Italian artists, as it is in accordance with the ideas which naturally suggest themselves. Juanes was unquestionably a great master, and worthy of a great people. Ribalta is usually far more severe, and his colouring colder and less harmonious. His 'Dead Christs,' 'Crucifixions,' and other similar subjects, of which there are several in this collection, are, without exception, grandly conceived, and in many cases most successfully executed, but they want the *warm flesh-tint* which gives *life and reality* (to Dead Christs, &c.); and even when the subject represents death, as is often the case, the effect of his colouring is much more ghastly and painful than is really necessary. Still no one can examine and study the pictures of this artist without being carried away for the time by the power of his genius. The works of his celebrated pupil Josef Ribera (Spagnoletto) are inferior in all respects, and always exaggerated, but from being widely spread throughout Europe the artist is better known."

Our author in Spain serves us with an Olla, and the character we think we have now fairly indicated. On geology Professor Ansted writes well; the geology of this book is no doubt equal to that of England, which we find in his "Principles." To the miner these notes of a mining engineer cannot but be valuable, and will no doubt be appreciated.

Art is not the province of the Professor, and his description of a picture betrays the same entire absence of feeling which is evident in his attempts to describe "the cloud-cleaving mountain," or the "humid valley." Gladly shall we meet the author of this work on the field of science, but we must warn him against trespassing on any of the fields of Art.

POPULAR POETS AND POETRY OF BRITAIN. With Biographical and Critical Notices. By the Rev. GEORGE GILFILLAN. Published by JAMES NICHOL, Edinburgh.

We noticed the first volume of this very valuable work; since then six other volumes have been issued, each confirming the agreeable impression left by their precursor. The series is publishing by subscription: a volume is issued each alternate month; and the six which the year produces are delivered to the subscribers for one guinea! A volume contains 350 pages, exceedingly well printed on excellent paper, and very neatly bound. Of the cheapness of the work there can, therefore, be no question. Such a publication was much needed: the old collections—the one by Chalmers, and the other by Anderson—are not easily obtained, and are by no means satisfactory. They were edited in a slovenly manner; the biographies were excessively meagre; they were all printed on indifferent paper; and are altogether burthens rather than

accessories to the book-case, except for reference—even that not being always safe. The volumes which Mr. Gilfillan is editing, and Mr. Nichol is publishing, will be very different: when completed they will be elegant additions to the library. The editor has not overlaid the text with vain or useless notes; the few he gives are sufficient for the general reader. They are clear and comprehensive, and are introduced only when necessary. The biographies are well and carefully condensed, with all the latest "discoveries." There are few publications that can be so strongly recommended. At present the series comprises Milton (2 vols.), Thomson, Herbert, Young, Goldsmith, Collins, and Warton,—the three last named being in one volume. Probably when the series has closed, some plan may be adopted by which the volumes can be arranged in chronological order.

THE VICAR OF WAKEFIELD. By O. GOLDSMITH. With Illustrations by JOHN ABSOLON. Published by GRANT & GRIFFITH, London.

Goldsmith's incomparable tale is with us, as we believe it also to be with thousands besides ourselves, a sort of *Penates* on the library shelf; we care not whether it appears in a neat paper "wrapper" for a cover, to be had for ninepence or a shilling, save that our eyes are becoming rather dim for small type; or whether as a well-bound and goodly-sized volume in substantial "embossed cloth," with paper and text to correspond; it is ever welcome, and ever will be so long as the language in which it is written exists. We believe it was old Mr. Newbery, the predecessor in St. Paul's Churchyard of Messrs. Grant and Griffith, who first published this story; whether the present edition be or be not a fac-simile of the original, as to type, we know not, but it has much the appearance of being printed in the last century. Mr. Absolon's graphic sketches add greatly to the interest of the volume: altogether, it is as pretty an edition of the "Vicar" as we have seen; Mrs. Primrose herself would consider it "well dressed." The work is, therefore, on a par, for careful printing and graceful character generally, with the many excellent works which issue from this establishment—works in which the young are more particularly interested.

ILLUSTRATIONS OF DOMESTIC POULTRY FROM THE LIFE. By — WARDE. Published by M. BILLING, Newhall Street, Birmingham.

Our poultry certainly have risen in "the scale of society;" were not this the case, no publisher could be found to undertake a work like the present, which, for size and beauty, as well as accuracy of illustration, far surpasses any thing of the kind hitherto issued from the press. Birmingham, known all over the world for its productions in IRON, that master of our ways, both by sea and land, has more than competed with London in its poultry shows, and the amateurs in its neighbourhood have given as large sums for "Shanghaes" as for high-mettled racers. "Such birds," says the author, "as the improved knowledge of the most intelligent judges of the present day shall agree in approving as the truest types of the different established varieties, will be accurately painted from the life, and the pictures will be reproduced in coloured engravings in the highest style of Art, accompanied by explanatory letter-press, the materials for which the author will derive from the best sources of information." In the two numbers now upon our table this promise has been strictly kept; the coloured engravings are exquisite, both in fidelity and beauty of execution, and the letter-press faithful and intelligent without a word of exaggeration: at present the only poultry treated of are the Cochin China, and the Hamburg fowl. The passion for the former has been somewhat on the wane of late, but we confess that our gigantic favourites have lost nothing in our good graces: before the chickens are six months old, they are delicious for the table; the hens are exceedingly prolific; if their appetite is good, let it be remembered that they eat and thrive on any thing, that they will live and be happy in a very small yard, and are docile, gentle, and intelligent. The white variety is really handsome, and a black Cochin China cock is a most superb bird; if they are ungraceful, we claim for them the attribute of dignity, and a well educated Shanghae is as attentive to his progeny as the most fatherly gander is acknowledged to be. We rejoice therefore that the Messrs. Warde have given them the first place in their beautiful work, which certainly deserves the patronage of all the poultry fanciers who can afford themselves such a luxury.

THE ART-JOURNAL.



LONDON, DECEMBER 1, 1854.



HE present number of the *Art-Journal* completes the *Sixteenth* volume, and terminates the series of engravings from THE VERNON GALLERY.* The Editor enjoys abundant

proof that his labours have been appreciated; and that, aided by many valuable associates, the publication continues materially to assist the important movements which are now so largely and so extensively influencing Art in all its various ramifications.

At no period in the history of the country have the Arts been so greatly prosperous; not alone as regards the higher branches, which are luxuries, but with reference to the daily necessities of common life. It is but of late years that the Nation has interfered to advance their progress; the several circumstances which date from "The Royal Commission for Promoting the Fine Arts," and "The Great Exhibition of 1851," are now manifesting their value: while the personal zeal in their service (the example of large and liberal encouragement) which emanates directly from the Throne has, happily, so fostered and advanced their welfare, that the country rejoices in the prospect of Art becoming the enjoyment of every class of the community.

While, therefore, we allude to our hopes of the future, we may justly receive satisfaction from the results of our labours past. Sixteen years ago the number of those who took interest in this subject was very limited: we had literally to create readers; our efforts were embarrassing, and our encouragements few. Such is not the case now: we have prospered with the general prosperity of Art, and it will suffice to say that we have the happiness of knowing our labours have not been in vain.

"The Vernon Gallery," which closes this month, was presented to us by the Nation's liberal donor, as a means by which the utility of this Journal might be increased: a still higher honour and a much larger boon have been ac-

corded to us by the munificence of her Most Gracious Majesty the Queen and his Royal Highness Prince Albert, who accord to us the privilege of publishing a series of engravings from their private collections of pictures at Windsor Castle, Buckingham Palace, and Osborne;* his Royal Highness Prince Albert being graciously pleased to consider the *Art-Journal* as "extremely well conducted," and "calculated to be of much service," and "his patronage of which it has given him much pleasure to afford." Thus encouraged, and thus recompensed, our subscribers will naturally expect augmented exertions to improve the character of the *Art-Journal*, and to render it still more useful to all classes who derive pleasure or obtain instruction from Art. And such improvements the subscribers to this Journal may anticipate. The series "The Vernon Gallery" was undertaken under a stipulation that the *whole* of the collection should be engraved. This arrangement was distinctly announced at its commencement, and a pledge to that effect was given to our subscribers. The death of Mr. Vernon did not discharge us from the contract, and the result has necessarily been the introduction of several subjects scarcely suited to engraving, or calculated to promote the purposes of Art. Her Most Gracious Majesty and his Royal Highness Prince Albert have, however, made no such stipulation; while they have munificently placed the whole of the pictures, in their several collections, at our disposal, they have confined the selection entirely to ourselves, commanding only that, in all cases of living artists, the "consent" of such artists shall be obtained, and that the pictures shall be so engraved as to be satisfactory to them. Under this stipulation every engraving is "approved" by the artist, and, in case of deceased masters, by Thomas Uwins, Esq., R.A., previously to being submitted for the approval of his Royal Highness.

We may therefore ask and receive the confidence of our subscribers, as we have been honoured by that of her Majesty and his Royal Highness, and by the artists whose works are continued in the several collections; such confidence extending not only to the character and value of the engravings, but to the judgment exercised in the selection of subjects.

National galleries, which are public property, have been frequently engraved in serial forms; but to grant a collection almost entirely private (the purchases of private resources) for public pleasure and benefit, is an act of generous and considerate liberality, without precedent in the history of Art; and one for which the country must feel deeply grateful to her Majesty and the Prince who, on this, as on so many other occa-

sions, have given examples of zeal for the general enjoyment and instruction of the subjects of the crown.

The series of Royal pictures will be commenced in the *Art-Journal* with the Number for January 1855. Each monthly part will contain two of these engravings, and also an engraving of a work in sculpture. Of these works in sculpture, several will be engraved from the originals by modern sculptors, in the Royal Collections; permission to engrave which, has also been accorded by her Majesty and Prince Albert.

With regard to the other departments of the *Art-Journal*, subscribers may rest assured of our continued exertions to maintain the position we have acquired—availing ourselves of every resource by which to obtain the best assistance in Art and Letters; bringing experience and industry to bear upon our task, and looking for increased patronage to compensate for enlarged expenditure and augmented worth.

With the new year will be commenced a series of ILLUSTRATED BIOGRAPHIES OF LEADING BRITISH ARTISTS: the illustrations consisting of Engravings on Wood of their principal works, so as to exhibit the peculiar style and character of the leading painters of our school.

With respect to Art-Manufacture—duly to represent which has ever been a primary object in the *Art-Journal*—we shall continue our exertions to minister to the requirements of the Manufacturer and the Artisan, by engraving all the suggestive examples we can obtain; by frequently exhibiting the progress of British Manufactures; and by occasional representations of the best productions of the Continent. We commence the year with a series of engravings—to extend probably to one hundred examples—of the principal and most valuable contents of the Museum of Practical Art at Marlborough House. The engravings of these famous works cannot but be valuable to every class of Producers of Art-Manufacture.

It only remains to us—in thus closing the volume of the *Art-Journal* for 1854,—to announce that the volume for 1855 will be the commencement of

A NEW SERIES.

We desire especially to announce this NEW SERIES as affording a favourable opportunity for those who have not hitherto subscribed to the *Art-Journal*—chiefly because of a natural hesitation to commence a continuous series of a work which must necessarily be incomplete. While, however, the *Art-Journal* will, in all its leading features, differ only from the past in the improved character it receives, we repeat, it will be commenced in January, 1855, as

PART I. OF A NEW SERIES,

and so avoid the difficulty to which reference is made, by enabling subscribers to obtain it *from the commencement*.

4, LANCASTER PLACE, STRAND.

* "The Vernon Gallery" is contained in six volumes of the *Art-Journal*—the volumes from 1849 to 1854 inclusive: these may be obtained of the Publisher; but the earlier volumes of the *Art-Journal* are "out of print."

* The work now in course of publication under the title of "The Royal Gallery of Art," consists of PROOF IMPRESSIONS ON India paper of these engravings. These will be comparatively few in number, and issued only to subscribers.

A WALK THROUGH THE STUDIOS
OF ROME.*

PART IV.

If I have delayed too long in mentioning the name of Tenerani,—whom our own classic Gibson with characteristic modesty pronounces as the first of modern sculptors—my silence has arisen from a certain distrust on my part, of doing sufficient justice to his uncommon genius. Imaginative, but never extravagant, original, but never mannered, he possesses the rare faculty of seizing on the most dramatic and interesting moment, and portraying it with a fidelity at once true and poetic. Exquisitely as he idealises all he touches, his surpassing judgment never allows conception to overstep the bounds of truth; it is nature still, but nature poetised, awakened and inspired.

His works are full of sentiment, not the meretricious sentiment of Canova, but the pathos of deep and true feeling, appealing at once to the imagination. For a statue, however admirable as a work of Art, fails of its highest attribute, if a sympathy earnest and reciprocal be not created by the hand of the master between the spectator and the work he gazes on. The more generally this sympathy appeals to the feelings of the mass, the more universal will be the artist's success. This same remark applies equally to literature. We must live, and move, and feel, in, and through the imaginative characters traced by the author's cunning pen or the mimic page to experience a due interest in their various fates.

Tenerani's works have been elegantly compared to the scholastic perfection of Virgil, while those of his master Thorwaldsen, have been likened to the sublime inspirations of the Homeric heroes. But this graceful homage by no means characterises Tenerani's chief triumph, consisting in a rare union of the sublimest and purest devotional feelings, constituting him par excellence the Christian sculptor, with the simple grandeur, the dignified repose, the cold and conventional, yet often touching expression of the Grecian school. His protean genius, so to say Janus-faced, partakes retrospectively of the past—its cold beauty—its grace, its impassioned classicity—when passing with marvellous facility from one epoch to the other, he turns from the legends of mythology, and becomes suddenly imbued with the earnest anticipation of the future; and like a prophet of old, is inspired with all the faith, the love, the hope, the fervour, necessary to the production of works calling up to the imagination the tenderest, profoundest, and most awful themes of Christianity—a rare and most singular union of antagonistic principles and power.

Tenerani is not known in England as he ought and deserves to be, principally because he was one of the few great living artists who did not contribute any work to our own Exhibition. He is a native of Carrara, that classic city which furnishes both men and materials moulded to the subtle Art, from the depths of its marble bosom, its valleys actually bursting with snowy treasures. Coming to Rome, Tenerani attracted the attention of Thorwaldsen, then in the zenith of his colossal fame. He became his favourite and favoured pupil, conjointly undertaking great works and sharing the profits. The celebrated monument of Eugene Beauharnais at the Jesuits' church at Munich, was one of these united labours:

the statue of the prince executed by Thorwaldsen, while those of History, and the Genii of Life and Death, were the work of Tenerani. This artistic and loving union between two of the greatest masters of the age, continued uninterrupted until Thorwaldsen's death, since which period Tenerani has alone occupied the throne of foreign Art.

He has three or four large studios in and about the Piazza Barberini, up most wonderful lanes, very dirty, as are all Roman lanes. I can give no idea of the personal appearance of this wonderful man, for he alone of all the Roman artists, was not willing to do the honors of his studio, leaving me to wander alone among his really inspired productions—and to describe them—where shall I begin, in such a labyrinth of grandeur, beauty, poetry, and devotion! I will take them naturally as they were grouped in the various studios, leaving my readers to observe the characteristic difference in the treatment of the Christian and Pagan subjects, as markedly dissimilar as though conceived and executed by the hand of two great artists—yet breathing a certain tender idealism, and graceful poetry, that would claim a common parentage.

Nothing is more striking or more affecting than the martyrdom of Eudorus and Cymodocea, a basso-relievo originally executed for Madame Recamier, to be presented by her to Chateaubriand, as illustrating a scene in his Christian Martyrs. The scene is the Flavian Amphitheatre; Eudorus stands on the arena in the centre, clasping his wife Cymodocea to his bosom. He gazes upwards with an expression of mild, yet heroic courage, the type of Christian meekness and faith. But his wife, the loving woman, the weaker vessel, nestling in his arms, gazes not on heaven, but on him; her beacon, her load-star, in the impending gloom, seeking in those beloved eyes, strength and fortitude for the hideous strife. What a true and earnest reading of woman's nature lies in this thought! A fine contrast is presented to this touching group, in the robust form of the Pagan Athlete, who is in the act of raising by a pulley, an iron grating or portcullis from whence a fierce tiger rushes forward. The face of Eudorus is turned from the furious beast, but with upraised arm he repels as with involuntary horror his approach, while, his higher thoughts commune with heaven, seeking divine assistance in his agony.

I need not expatiate on the splendid contrasts exhibited by this pathetic group, which really made my very blood run cold with mingled feelings of horror, pity, and admiration. The figure of Eudorus resplendent with a manly yet holy beauty, his look "communing with the skies," firmly, yet meekly awaiting the trial of his faith, his beauteous, shrinking, terrified wife, weak, because unlike him, she seeks her strength on earth in his dear eyes, about to be for ever closed in death. The naked Roman slave, fierce, insensible, and strong as the massive walls around, an admirable study of the nude.

It is impossible in a few lines to express all the suggestive thoughts to which that sculptured poem gives rise. Raising the dim veil of far-off centuries, it strikes one like a gush of overpowering unearthly harmony, carrying the soul aloft to unseen regions, where thoughts ebb and flow that find no mortal utterance.

Strange and different but no less perfect, is his figure of Psyche swooning—that graceful myth, half imaginative, half real, breathing the very essence of poetic religion, which has taxed to the utmost the powers of the greatest artists, from the earliest

times to our own days. Psyche appears in all the ideal loveliness befitting the mystic bride of Love, just returned from the shades, bearing the fatal gift of Proserpine. Curiosity overcoming every other sentiment, she has yielded like a second Eve to temptation, and has lifted the lid of the vase, whose contents are to restore her beauty. The fumes of the fell poison foaming upwards, mounts into the brain, and she sinks with half-closed eyes dying as it seems on a barren rock. Beside her lies the vase, her delicate butterfly wings droop on her rounded girlish form; her head rests on one side, her small hands fall listlessly down, every line, every feature, every curve appeals to our sympathy; one feels the tears spring to one's eyes, at the image of the lonely forsaken nymph, so fair and touching, sinking down to die, far from her peerless love, forgotten, persecuted, despised. Poor Psyche! what consecrated genius has thy imaginary sorrows called forth! Some one supposes the allegory of Psyche to symbolise the spirit of love and sensibility, struggling with the stern hard spirit of the world. It is a pretty conceit, and might lead to many graceful fancies. To attempt to describe the delicacy and beauty of the modelling of that figure, its poetic loveliness and touching expression, were vain. There are sensations to be experienced rather than expressed. There is the languor of death about that small classical head, the darkness of a night that knows no dawn, hovering about those closing eyelids, the fainting weakness of terror and despair nerveless, powerless,

"Life's last spark that flutters and expires,"

expressed in that drooping form. Although there is a *morbidezza*, a fainting suffering in the pose, expressed with such superhuman power in the cold stone, that makes one turn away and ask, Can this be marble?

In these two subjects, one devoutly Christian, the other essentially pagan, we have a specimen of the marvellous variety, paradoxical and antagonistic, in which the genius of Tenerani revels. The Christian hero, warmed and inspired by faith, heroically meets a hideous death; courage, resolution, and resignation are expressed in every feature; while the uninspired Psyche, who has only trod "the primrose path of dalliance," of the earth and earthly, knows not a hereafter and droops like a flower deprived of the light of the sun.

Very beautiful is Tenerani's "Flora," executed for our own Queen, represented as a nymph of extreme youth, charmingly beautiful, joyously advancing, like a "returning diver gleeful with his pearls;" her lap piled with flowers, which seem to drop around her, she lightly skims on the ambrosial gales, shedding forth "streams of rich distilled perfume."

The seated statue of the Princess Marie of Russia, executed for her father, is much admired, one arm rests on the back of the chair, the other is lightly crossed over it, while the face and figure are imbued with a certain lofty modesty, and a grand simplicity, exceedingly well rendered. One feels the princess as one gazes, simple and unassuming as is the pose. It may remind one too much of the Agrippina to be thoroughly original, and perhaps for this reason I did not so cordially admire this statue. The drapery also struck me as being unnecessarily scanty, giving an air of poverty to the whole figure, specially as contrasting with the ample folds enshrouing the Roman Empress, who still queues it so royally in the capitol.

* Continued from p. 324.

Cupid extracting a Thorn from the Foot of Venus, also a commission from the Emperor of Russia, may perhaps be criticised as being altogether a too servile imitation of the modern Canova school, but it is undoubtedly a work of exquisite gracefulness. Venus, a statue of the life-size, reclines on the ground, extending one arm, as though entreating the kneeling Cupid to perform his office with care, a hint he receives with his little upturned saucy face, confident in his own success. The half reclining attitude of Venus, her head turned in a different direction from her figure, produces the most charmingly flowing undulating lines imaginable. Perhaps the Paphian goddess is represented a little too vividly sensible of pain, a mortal sentient feeling incompatible with divinity; but then those fabled gods of Greece were in many respects so very *human*, one excuses the artist's concoct; especially remembering the poetical fable of Venus, wandering through the woods in search of her beloved Adonis, making the leafy vaults echo with her lamentations, and in her flight wounding her fair feet with thorns, causing the white roses to blush rosy red as she passed over them, on to where Adonis lay slain by the cruel Mars, the goddess with loving care turning his falling blood into a flower, the pale anemone.

A large monument composed of many figures to be erected at Ferrara, to the memory of the Marchese Costabile, I did not admire. It is decidedly the most inferior of all Tenerani's works, although occupying an important position in his studio. A sitting figure of Christ, nude to the waist, the arms extended in benediction, is, full of a solemn and terrible grandeur, strikingly contrasted with the graceful tenderness of the artist's other works.

Tenerani's last work is a statue of the unfortunate Count Rossi, so barbarously murdered by the Roman plebeians at the Palazzo della Cancelleria, just before the Pope's flight from Rome; a deed characteristic, in its savage ferocity, of the darkest period of the middle ages. As a portrait-statue this is a noble work, Rossi is seated in an arm chair, in an easy attitude, in one hand he holds a tablet, a pencil in the other; but the drapery, spite of the modern costume, is a triumph; in the arrangement of the cloak, which has partly fallen from the shoulders, he has shown consummate skill. There are no two living men who understand the really *epic poetry* of finely arranged drapery like Tenerani and Gibson. These great sculptors fully comprehend the dramatic force and significant expression that lies in a grand and judicious arrangement of the solid marble folds. In this respect they might compete with the finest painters of the Byzantine schools, who continued to clothe their figures like gods long after they had lost the power of portraying them as such.

But it would fill a book adequately to expatiate on the varied wonders of those studios; how to select from such an overwhelming mass of glorious conceptions, tender inspirations, and charming conceits, is the difficulty.

Tenerani's busts must by no means be forgotten in the recollections that oppress me, they are admirable, full of character and individuality, evidently strong likenesses, stereotyped to the letter; two especially, of the Prince and Princess Doria, are full of a certain aristocratic grandeur, as well expressed by the artist as in the individuals.

After I had spent some time in delighted contemplation, I resigned myself into the

charge of an old man looking out for *Pauls*, and determined to have them too, who proposed conducting me to the other studio, situated on the opposited side of the Piazza; he pretended it was locked, a fiction I am certain; but in Italy one lives in a land of fiction, as far as truth goes, and one gets used to it. Under the charge of this cicerone I crossed the wide enclosure, once a circus dedicated to Flora and certain midnight saturnalia of a somewhat questionable nature, on by the beautiful fountain, sculptured by Bernini, standing in the centre, with its four dolphins supporting a graceful shell, from whence a glittering pillar of crystal springs upward to the sun. Within this studio I saw a really beautiful and touching Pietà, erected in the Torlonian chapel at San Giovanni Laterano, somewhat in Bernini's style, his earliest and best style I mean, such as the Borghese, Daphne, and Apollo. Joseph of Arimathea and St. John form a triangle, the Saviour's body resting partly on his mother's knees and partly on the other figures. The Virgin, that bereaved daughter of Jerusalem, is finely rendered, sinking under her high affliction, yet withal sad and silent, with a modest grief, "deep as the waters of the abyss, but smooth as the face of a pool."

The technical difficulties in the stiffening and collapsed limbs of the Dead Christ, are triumphantly achieved, showing an anatomical knowledge, precisely as it is delicately expressed.

But the sublime work of the whole exhibition, the work which above all others will stamp with immortality the genius of Tenerani, is the colossal statue of the Angel of the Resurrection, forming part of a monument to the memory of the Duchess Lante, to be erected at Rome in the Church of the Minerva. The winged angel "severe in youthful beauty" is seated with upturned eyelids, awaiting the awful signal when the trumpet shall sound, the dead arise, and time be no more. Oh! the unutterable adoring angelic look of those waiting eyes! All bald as they are they seem to pierce all space and float in an extatic vision! The marvellous expression of subdued patience, resignation, and love, in that angelic being, would have made any sculptor immortal. The colossal though ethereal form, the parting locks, falling on either side of the ample brow, in loose wavy masses on the neck, the monumental features, the majestic attitude, all witness of a mysterious and eternal being unsoiled by mortal stain, worthy of one whose name was the Great, the Wonderful. It is a noble, an overwhelming form, unearthly in its solemn grandeur, breathing fresh from the airs of paradise, as if,—

"Trailing clouds of glory, he had come
From heaven, which was his home."

Immediately contiguous to the various studios occupied by Tenerani are the apartments once inhabited by his master and friend, Thorwaldsen, now serving as Macdonald's studio.

A visit to the studios of Gibson and Macdonald usually satisfies the cravings after high Art of the ordinary class of English visitors, many of whom, I verily believe, utterly ignore the existence of any other sculptors—so insular and isolated are our ideas, so unbendingly and stupidly national. As the immortal works of Gibson appeal rather to the poetical and classical mind than to the sympathies of the common herd, one finds that these *groundlings* probably prefer Macdonald to our modern Praxiteles. Of Tenerani they have probably never heard—joy be with them! Let us

follow in the common track of the beaten road, and give *our* opinion on the subject.

I turned up a dirty, very dirty, courtyard thronged with those "toujours perdrix" French soldiers, who always remind me of the days of chaos and Deucalion, literally springing up from the very stones and peopling the (Roman) world. Above on an eminence rises the vast Barberini Palace, frowning down with a certain *noli me tangere* look, very majestic and feudal indeed. Out of the dirty courtyard I enter a passage which I should call a hay-loft only it is on terra-firma. My companion, Miss Shaw, herself an accomplished artist, pauses before a low door which it would be quite possible to overlook in the darkness, as Goethe did in the fairy tale he relates to his little friends when a boy, the small door in the wall that once led him into the heavenly-beautiful garden where the fairies lived, and then never could be found again.

This low door among the hay had been Thorwaldsen's studio. The Duke and Duchess of Northumberland entered just before us; they were both sitting for their busts, and we heard them afterwards laughing and talking merrily behind a kind of arras, which reminded me of Polonius's death, and Hamlet calling out "A rat! a rat!"

Macdonald's studio I discovered at a glance is the peerage done into marble, a plaster galaxy of rank and fashion; row after row, in room after room, of noble and illustrious personages appear, until they become quite common as to quantity. All who ever figured in the "Court Journal" are here, looking as classical as drapery and hair-dressing can make them, otherwise indifferently so, certainly; yet, withal, such a potent family likeness pervades them all, it is perfectly astonishing: one really quite realises here the fact that they are all born of one common parent—Macdonald I mean, not Adam. A universal type, reminding me of a bad dinner, tasting as if every dish had been cooked in the same pot—insipid and unappetising, very.

If I were to mention half the names of this great universal family I should require a red book, and it is difficult to particularise where a fatal want of individuality pervades all. I noticed a very pretty bust of Mrs. Denison, her hair braided around her pensive face, entwined with certain broad flat leaves, very gracefully. Then there was a life-size statue of Lord Kilmorey, draped as a *Grecian warrior*, which all the world saw, or did not see, at the Great Exhibition, very comical indeed. A bust of Lady Walpole, with that "fiera pronta vicave" expression for which she is remarkable, more piquant than absolute faultlessness of feature. Lady Walpole's is a good likeness, but marble cannot do justice to her singular swan-like beauty, consisting in a complexion "pure as monumental alabaster," and deep liquid eyes swimming in ethereal blue, only to be expressed in Gibson's *coloured* statues, not in cold positive white marble. By her side her sprightly, pretty rival, Lady L., looks out with all the bold, grand pride of the Hamiltons. But I pause—their name is legion.

There are some elegantly conceived nymphs in various attitudes, but all with such an abominably genteel ball-room look one really can't stand it, after gazing at those grand, stern classicities created by Gibson's *Grecian* imagination. There is a Book of Beauty look about all here only suited to aristocratic propriety and prejudice. No flights of genius, no rude bones or vulgar sinews, but nature toned down to

suit the fastidious notions of sickly countesses and Vervoyers' exquisites. Alack for Art! but this is *one* studio, and the exception, thank Heaven! The Andromeda is a pleasing statue, but not likely to excite a too rude and vulgar sympathy. She is perfectly *gentle* in her distress, and remembers all the proprieties, although the dragon is there with his great teeth. Ulysses, too, a figure otherwise of considerable merit, is also exceedingly well-bred and royal; his deportment *beautiful*, like Mr. Turveydrop in "Bleak House." Both these statues are, I believe, purchased by Lord Kilmorey, who thinks he cannot be grateful enough to Mr. Macdonald for making a real Grecian of him. Had Macdonald devoted himself to ideal works he might probably have achieved a very fair success, although by no means commensurate with the reputation with which that stupid flock of sheep, English tourists, have endowed him. That an artist, after a long residence in classic Rome, should be content with being a mere hewer of stone and carver of busts raises my ire, because it indicates an unseemly craving after the *quattrini*. Could the traditions of those walls, once irradiated by the presence of Thorwaldsen, have taught Macdonald no loftier lesson?

Mr. Penry Williams is undoubtedly the first English painter in Rome: his fame is European, and deserves to be so. It is difficult accurately to describe his style, because excelling equally in landscape and figures, neither are subordinate, but mutually blend and relieve each other with that perfect harmony observable in Claude's works. I may say Williams has founded a school of his own, but a school requiring such varied powers and highly poetic conception is not likely to find many disciples patient, earnest, and imaginative enough faithfully to follow the careful steps of this admirable master. Great delicacy and facility of execution, united with exquisite taste, the finest poetic feeling, and the utmost freshness of colouring, pervade his works.

His studio, next to the Palazzo Miganelli, a dark, gloomy floor al primo, at the foot of the Pincian hill, jammed between high walls and uprising houses, is quite a curiosity in the way of an out of the way, undiscoverable corner. Great artists at Rome do burrow in the oddest places. We mounted a mysterious spiral staircase, but "that's not much," for all the stairs *are* mysterious here, and redolent of black masks, midnight assassins, gleaming daggers, and stilettos. We were received by Mr. Williams himself, in reality one of the kindest and most genial of men, but reserved and silent in general company, which he carefully avoids, preferring solitary communings with his own graceful creations to the intrusion of the *profanum vulgus*. He showed us his large picture of the Campagna, which I contemplated with charmed astonishment, so true, so poetic, was the rendering. Whoever possesses that picture can transport themselves at will into the recesses of those lonely, yet lovely, solitudes that span, as with undulating, earthen waves, the walls of Rome. There are the huge aqueducts, dragging their heavy chain across the plain, broken by fitful, gleamy patches of light, as the passing clouds skim across the emerald sea. There are the strange, abrupt ruins, villas, temples, tombs, standing sadly forth, witnesses of the fertile glory of the past. The Appian Way, bordered by dreary sepulchres, rifled, empty, and yawning—ruin even in death, the very bones scattered centuries ago to the four winds of heaven. Beyond are the blue mountains of Albano

and Tivoli, upheaving with fantastic loveliness, shrouding in their bosoms the fair towns founded on the classic ruins of the imperial palaces, glistening brightly in the jocund sunshine. In the foreground appear exquisite groups of women and peasants in the picturesque Roman costume, reposing on the shafts of broken columns among long flowering grasses and waving reeds, while to the right of the picture, a gathering storm contrasts finely with the azure aspect of the clouds, canopied the Sabine mountains.

The finish of this large picture was wonderful; one might have examined it with a microscope. There was the clear transparent colouring of Callcott in his happiest Italian landscapes, with a dewy liquid look (*ruggiadoso*, as the Italians have it) of Constable about the clouds. I could well understand, after looking at this painting, why Mr. P. Williams is sought out, and absolutely *persecuted* with commissions; his works, indeed, are well nigh impossible to have, although he names his own price.

Another very charming picture is the "Harvest Mass in the Campagna," mounted on high in a rustic cart or carretto, shaped somewhat like a triumphal car; a temporary altar is spread, and the priest in brilliant vestments, with upstretched arms, is in the act of elevating the host. Below, on the golden campagna, blazing under the rays of an August sun, in one glow of gorgeous harvest richness, peasants are grouped in every attitude of rapt and vehement devotion. Near by repose mouse-coloured oxen and some sheep. One of his most famous pictures represents a sick girl mounted on a mule going to pay her vows at the shrine of a certain Madonna, great in healing powers. She is followed by a long and picturesque procession of all her friends and neighbours, who, in their great reverence walk barefooted. The scene is laid among the wild and rugged mountains of Tivoli, that romantic gorge deep buried in the rocky bosom of the Apennines. Nothing can be finer than the picturesque effect produced by these varied groups, scattered among the dark, overhanging rocks and blasted "heaven-struck" pines, preceded by the pale girl, attired in white, almost ethereal in her delicate, languid beauty. A poet's mind alone, deeply imbued with the ideal loveliness of Italian nature and Italian life, could do justice to such subjects as the two last I have named, where a deep religious feeling solemnises and heightens the exquisite beauties of an idyllic nature. A "Vine-gathering at Naples" is charming also. Never did men, and vines, and carros, and oxen look more exquisitely, yet naturally poetic, calling up a pastoral scene of Arcadian beauty and refinement, worthy of those halcyon days when the gods descended from high Olympus, to eat the fruits and pluck the flowers of the young world, newly bowled forth from the depths of Chaos. In his own walk as the delineator of that many-hued land, "whose praise what tongue can tell, whose love what heart refuse!" the genius of Williams is unrivalled.

My friend and I now dived down one of those mysterious vicoli, opening from the larger streets, that traverse the city as with an intricate network in all directions (this particular one being named "Of the Incurables"), in search of the studio of Mr. Spence, an artist foremost among the younger English sculptors of Rome, a pupil and protégé of Gibson, both being natives of Liverpool. Mr. Spence, who is well and justly known and admired in England by his fine group of the "Parting of Hector

and Andromache," and his colossal statue of "Liverpool," executed for the Crystal Palace at Sydenham, occupies the studio of Mr. Wyatt, whose shockingly sudden death, alone and in a fit, sheds a melancholy interest over his memory. Mr. Spence has completed many of his half-finished works, which still remain on their old pedestals, making a visit to his studio doubly interesting. There is great refinement and classical elegance apparent in Spence's works. Educated as he has been in Gibson's studio, and endowed with great natural gifts, this could not be otherwise.

I was delighted with a charming statue, just completed, for her Majesty, to be presented to her at Osborne, by Prince Albert, on her birthday. The subject is "Highland Mary," who appears as the loving, modest maiden, sedate and sweet in expression, immortalised by Burns. I could not look at the statue without recalling those pathetic lines describing their parting—

"Ye banks and braes, and streams around
The Castle of Montgomerie,
Green be your woods, and fair your flowers,
Your waters never drumic.
There summer first unfaulds her robes,
And there she longest tarries,
For there I took my last fareweel
Of my sweet Highland Mary."

A plaid is cast over her head, falling around the figure in heavy folds, arranged with the nicest skill. I complimented Mr. Spence on his good fortune in having achieved so Scotch a physiognomy in classic Rome. His reply was, he had studied from many faces. He has a pleasing portrait group of a mother and two children, life-size, of a Liverpool lady, the children easy and natural, leaning against their mother's knee. I was particularly delighted with his "Lavinia," a gentle bending form, "with smiling patience in her looks," crowned with wheat-ears, which she also bears in her hand—

"As she went to glean Palemon's fields,
Unconscious of her power."

"and turning quick
With unaffected blushes from his gaze."

It is a statue full of the softest female delicacy. Like the poet's ideal woman, "a native grace sits fair proportioned on its polished limbs," veiled in a simple robe. There is a poetic individuality, a decided character in both these statues; a power of marking works of imagination with very suggestive attributes and characteristics shadowed forth by the poet, that can only be accomplished by an artist of considerable talent and great poetic perception. Spence has just finished in the clay a charming "Venus," who, when she shall appear in marble, will certainly make a great noise at Rome, as it is fitting the all-conquering goddess should do wherever she appears.

Of Wyatt's works a word or two. He is most generally known to the English public as a classical sculptor, but in his later style, when he became more natural, he outdid himself. His genius was undoubted, and had he lived longer, he would have given the world still finer specimens of his powers. Canova originally advised him to come to Rome, where for the first six years he remained utterly neglected, without a single commission. At length, when in the full enjoyment of legitimate and deserved success, he was cut off in his forty-seventh year. His "Penelope carrying Ulysses' Bow to the Suitors," and his "Huntress," both executed for her Majesty, are well known works. His "Mnsidora" is also celebrated. There is a most touching group in Spence's studio, of a shepherd-boy, with uplifted arm, shielding his sister, who crouches at his feet, from a storm. Both the action and attitude

of these figures are really wonderfully fine. The boy nobly singles himself out to receive the falling thunderbolt, so it but spare his sister. The pendant, "A Youth mourning over the Loss of a Kid," is a very sweet figure. Beautiful also is his "Nymph preparing for the Bath," breathing a purity quite classical, as, with downcast head, she looses the graceful folds around her waist. Poor Wyatt! it made one sad to see these fine works, and think of his sudden, solitary death!

The landscape painter of Rome is Mr. Dessoulavy, who has resided here for the last thirty years, and continues with unremitting energy to produce his beautiful works, breathing the very soul of Italian scenery. I suppose no dilettante, no rich Milor Anglais, no one, in fact, who, following Iago's advice, had "put money in their purse," ever was known to leave Rome without appropriating some of his works, to carry back to the pale, colourless regions of the north, as a remembrance of sunny Italy. Yet, although rejoicing in a well-earned and well-deserved celebrity, a more retiring, modest man than Mr. Dessoulavy does not probably exist. One would fancy him some beginner timidly displaying his works, in hopes of patronage. He had at the time of our visit no large works on hand, having suffered severely from fever, but I admired a series of the most picturesque and truthful sketches of numberless localities about Rome and Naples, sufficiently attesting the skilful accuracy and happy colouring with which he bids those lovely scenes arise on his canvass.

I have too long omitted mentioning the studio of Mr. Wolf, one of the most frequented in Rome. He is a Prussian by birth, and has been established here upwards of thirty years. Indeed Gibson and himself, as he informed me, are the two oldest residents among the members of the Roman artist-world. Speaking of them thus together, I must draw a notable distinction between them, as indeed between all artists, who I will in Scripture phrase classify as the sheep and the goats, or, to speak more intelligibly—those who labour for fame and for posterity with a fixed and ever present purpose of ennobling the Art, and elevating public taste—or those who, eager after present gain, degrade sculpture into a trade—their studio into a shop—making notoriety their principal object, an object to which they are ready to sacrifice every high aspiration and lofty conception. To this latter class *money* is the end that justifies all means; the great models of Grecian antiquity, nature and good taste, are but empty words and meaningless phrases in comparison to the readiest means of pouring the golden stream into their pockets. Such artists may succeed, nay, they may even acquire present fame, but such men can never hope to leave behind them an undying name. Such a high distinction not even genius can bestow. There must also be the simple earnest devotion of an undivided purpose, united to an obedient will. In the artistic as in the Christian life there can be no compromise between the world and duty. "The strait narrow way"—to continue the metaphor—must be conscientiously sought and unflinchingly followed, nor need I add, how few there be among either the one or the other class—who find and follow it.

These remarks were suggested to me by a visit to Wolf's studio, who obviously belongs to those, who for want of a better term I will call the *goats*, or the *rejected*, in the sanctum of Art. He is a man of decided talent. Genius I do not think he possesses,

that ethereal spark granted to so few, passing direct from heaven to earth—that *artistic conscience* so to say, which when sincerely and honestly listened to, leads on to immortality.

In sculpture there is literally but one path to solid fame; there must be a certain classical conception formed, and founded on a judicious study of the antique, as well as an adequate power perfectly to execute that conception. There must also be poetic feeling enabling an artist to idealise and ennoble nature, or rather to imitate her in her best chosen and happiest moods and combinations; and there must be a sound taste and a refined judgment in this selection, so as to abstract and generalise all particular or individual ideas into a classic and appropriate whole. It is this judicious arrangement of materials that produces the type of perfect abstract beauty, peculiar to the Greeks—causing us to bow down and worship still, in intellectual idolatry, before those gracious, though false deities of paganism. Sculpture, although in its perfect development ideal and imaginative in the highest degree, is a rigid art and its rules demand a rigid adherence.

Painting on the contrary, being more directly imitative of nature, possesses many schools, each headed by great names, such as Raphael for drawing and expression, Correggio for chiar'-oscuro, Titian for colour, and Michael Angelo for anatomical technicalities. One school may be preferred to another, as one landscape, tree, flower, or face, may be preferred according to varying taste and requirements; painting is many-faceted, and various as that protean nature it represents, although all true excellence even here, must be grounded on a knowledge of certain fixed and positive rules of form and colour, founded on the examples of the greatest masters of each particular school. Still there is doubtless a wider field for the fancy of the painter, and he may to a greater extent than the sculptor indulge and please the public taste without prostituting his Art or wounding that *artistic conscience* whose dictates he ought religiously to obey.

But to resume. Wolf's studio is very extensive, but by reason of the obvious tendency I perceived among his works of truckling to the exigencies of fashion, "crooking the pregnant hinges of the knee" to the insipid taste of the day, that "thrif might follow fawning" they did not please me. There is a *biscuit*, Dresden China look, a prettiness and affectation quite misplaced in stern positive marble. This remark applies particularly to a rather graceful shepherdess with a goat, holding a tambourine, on which he was engaged. But for its size it might have walked out of one of Horace Walpole's shelves of old china at Strawberry Hill. The statue of "Winter," a boy wrapt in a cloak with a wolf skin appearing above his round, smiling countenance, is however an exception. There is a simplicity in the design very pleasing, and it has been repeated until one recognises it as an old friend. Wolf had a perfect gallery of this figure to suit all pockets, obviously to the detriment of his own composition, which in the miniature size appeared quite contemptible. I call this practice *prostituting Art*. There is an heroic statue of Victory, bearing a shield with the names of Leonidas and Epaminondas inscribed on it, to which a goddess is calling the attention of a boy beside her. It is erected on a bridge at Berlin, as an inducement for youth to enter the military career. A noble statue is his Achilles pouring a libation over the tomb of Patroclus, simple, touching, and entirely classical in design,

showing what first-class works the artist was capable of executing, did he study future fame rather than present emolument. The downcast, pensive, yet heroic expression of Achilles' head and face are excellently expressed. Another very striking work, which, to the reproach of those travelling millionnaires who profess to encourage high Art, has never been executed in marble, is a large group of Jephtha and his daughter. Jephtha, a fine stalwart warrior attired in armour, and wearing a helmet, offers a grand contrast to the fragile, feminine form of his daughter, who, like a drooping lily rests half fainting on his breast, her small delicate head garlanded with flowers for the sacrifice. There is a true and noble pathos about those figures exceeding all Wolf has hitherto executed.

He led me through room after room, where I saw really little to admire, although many were works of considerable pretension, particularly a Nereid, with uplifted arm, spearing fish, of which a variety lie near, thrown up by the waves at her feet. A Psyche too I noticed, with a lamp, reflecting whether she shall obey the counsel of the old woman and kill Cupid. But I was too fresh from the Farnesina and its glowing life-like frescoes, and from Tenerani's studio, to care for any Psyche less classical; besides, this image of the embodied soul, looked all too material to please my fancy.

Wolf has coloured a statue by way of experiment, and arranged it with gilded drapery—a most unhappy device, showing the *abuse* of that classical practice of which Gibson's "Venus" is the legitimate *use*.

There are two American painters at Rome, both, in their peculiar walk, remarkable for originality. With your leave, gentle reader, we will take a peep into their studios.

Freeman is well known in his native country as an historical painter. He belongs to no school; but, as I am called upon to designate his style, I will designate him the American Gainsborough. Indeed his colouring is even fresher and more dewy than was that of our English master, and he is entirely free from the mannerism which so materially marred some of Gainsborough's finest works. Before coming to Italy Freeman's studio was in an old house, belonging to his family, in the western part of the State, graphically described by Cooper in his novel of the "Pioneers." In this solemn primeval solitude, he studied the trackless woods, the fields, the lakes, the prairies, the mighty rivers; all those colossal features of his native land, fresh as it were from the gigantic depths of chaos, untouched by the narrowing hand of puny man, who ever seeks to reduce nature to his own pigmy proportions.

Freeman has now resided many years in Italy, and thoroughly attuned his mind to her bright sun and sunny skies. He was honourably conspicuous during the late siege of Rome, when he acted as consul, and was the means of saving many lives among those Italians whose political opinions had become obnoxious to government. I never knew any man filled with a more hearty generous ardour for the "Art divine." He pursues the coy nymph (who must be truly and constantly wooed to be won) with an unflinching devotion and patience perfectly admirable. He may be too exacting in his requirements, a trifle too fanciful in his views of Art; but this has grown up from an earnest and sincere enthusiasm, an intense desire of perfecting to the utmost all he undertakes. Although well known as a man of general talent, his whole soul is engrossed by painting, to him

the very stay and prop of life, the very *aqua vite* of existence.

When I first visited his studio I was much struck with three studies of Italian children, on which he was engaged; one, the "Ballerina," or dancing child, a merry-faced, jocund Zingara, Allegro to the letter, her face beaming out from the canvass with a life-like dancing look that forced one to smile in company. The second was the "Florinajia," or flower-girl, a sad, pensive little creature; incipient passion already dawning in those melancholy eyes, which seemed heavy with unshed tears. She had lost her way, and her piteous appealing look told you so, and beseeched you to set her right. The third was "Margaret," a fair elf-like child, with strange unearthly eyes, her straggling hair streaming over her face, and *such* a face, so weird and strange, once seen it never could be forgotten; it haunted one like a spell. There she sat, on a baked sun-burnt wall, communing with herself—

"And found no end, in wandering mazes lost."

The last rays of the setting sun shed around a pale golden glow, lighting up her face and wavy hair with a mystic brilliancy, and resting full upon that ignorant child, ignorant even of God, yet gazing inquiringly into that beaming orb, as if to question it of eternity. There was the very genius of expression in that witch-like child.

"The Beggars" is a famous picture by Freeman, the attitudes, atmosphere, execution, and finish in the highest degree appropriate and suggestive; the pleading look of the standing boy, almost naked, whose mouth has evidently been opened to utter the universal Roman chorus of *Dammi un Baiocco*, is as significant as his rags. At his feet lies a sleeping girl, happy as an empress under that glorious life-giving sun. His arm rests on a fragment of the Colosseum; beyond appears the palace of the Cesars, piled and massed up in mighty ruins. This picture is an epitome of Italy, her serene skies, her abject degradation, her jocund population; and it is an epitome thoroughly and artistically worked out. The colouring is clear and brilliant, the drawing admirable, the whole executed with the utmost truth and accuracy. "The Three Marias at the Tomb" is a fine work, the figures exceedingly well grouped. "The Crusader's Return," a cabinet picture of the coldest hue, is also excellent, representing a knight with pallid brow, kneeling over the tomb of his betrothed. The armour is finely executed, and the whole highly finished. Besides his various larger works, first celebrated in America, Freeman's drawings and studies are correct and truthful to an uncommon degree, evincing how entirely the study of nature has filled and imbued his soul. It is nature poetised, idealised, yet nature still, pure and true. He is at this time engaged in a large composition, representing an incident in the life of Columbus—his studio, the green wood shade of the sacred ilex and cypress groves, that mirror themselves in the placid waters of the Alban lake.

At the risk of being thought guilty of exaggeration, I declare, after having visited the studio of Mr. Page, the second American artist to whom I have referred, that he is undoubtedly the first portrait painter of modern times. I say this emphatically, and let those who doubt it go there and judge for themselves. He has studied the Venetian school of colouring; he has, so to say, *identified* himself with these painters, particularly Titian, so that his works want but the touch of age, that cracked, yellow-

ish tinge old Time's mellowing hand alone can give, to render the imitation perfect. I am aware that the low tone of colour pervading his pictures is disapproved by some artists, who qualify it by the term "blackness," but this is unjust; his touch is always transparent and harmonious, and his system of colouring borne out by the greatest masters. Of his flesh tints it might be said, as of the Venetian masters of old,—"prick it and it will bleed."

Not least among his extraordinary and many perfections, is the treatment, the attitude of his subjects: he invariably selecting precisely such poses as Titian or Paolo Veronese would have chosen. Yet this similarity is spontaneous, and wholly free from servile mannerism; but his brush and his eye are so inoculated with the conceptions of the great masters he follows, that the resemblance comes naturally. I have visited the best studios of Rome, but in point of colour and treatment Mr. Page may challenge them all. He is truly a "second Daniel come to judgment."

I cannot describe the gratification I felt while looking at his works, for of all schools in the world I prefer the Venetian; and I frankly own I would rather possess Titian's "Assumption of the Virgin," than Raphael's "Transfiguration." Mr. Page is still a young man, and looks himself like a Venetian painter. He has just finished a head of Miss Cushman: one of the most skilful likenesses of a plain woman I ever beheld: for he has toned and softened down her defects, and heightened the pleasing expression of her countenance, without in the least sacrificing the vitality of the resemblance. But the picture I especially noted, and which actually caused me a thrill of delight as my eyes rested on it, is a portrait of Mrs. Crawford, wife of the celebrated American sculptor. Talk of Michael Angelo burying his Bacchus, after he had broken the arm, to deceive the cognoscenti, and "make believe very much" it was an antique; why this picture, after a few years' mellowing, would do more, and actually make one believe we had all gone back some hundred years, and that Paolo Veronese or Titian were alive and at work.

He has been particularly happy in the subject, who is an extremely handsome woman: largely possessing the rich, ripe, Venetian type of beauty. The figure is partly turned away, the face looking round at the spectator, over the shoulder, giving charming lines in the fine, full neck and shoulders. The hair is simply braided—

"Yet locks upon the open brow,
Madonna-wise divided there."

The whole execution of the head is a model of colour. The languid, sleepy eyes turned towards one with just that dreamy, indolent expression Titian gives his Venuses. The background is very singular; diamonded tapestry, in a stiff tessellated pattern, absolutely Byzantine in its severe rigidity. Such a background is a triumphant test of the artist's powers; for the truth of the drawing is undeniably proved by the fact that it admits of detached objects in the immediate vicinity of the figure being accurately made out without deteriorating or confusing the principal object. This was the case with Holbein, and all the severe Dutch masters.

I could not but institute a passing comparison between the peculiar and almost symmetrical accuracy of this treatment, with the practice of modern painters, such as Reynolds, Lawrence, Hoppner, and Romney, who all more or less indulged in the *dash* style. Classic as they often were, they

dared not introduce any severity in their backgrounds. Failing as they often did in close imitation and truth in the principal object, they rather chose a general vacuity, often, indeed, an almost chaotic mystery, as necessary to give importance to the subject. In Lawrence, especially, there is evidence of artistic *trick*. Masses of shadow and half-tint constantly occur, rolled up, so to say, in gleams: and electric touches of light placed in juxtaposition with the principal mass of dark. In the treatment of Page, as in Titian, and all the masters of that elevated school, there is both simplicity and breadth, dignity and earnestness, in the execution.

Before taking leave of American artists at Rome, I must mention a young lady sculptress of singular talent, Miss Hosmore, who is now studying there under Gibson. Her father, a gentleman of fortune and station in Boston, proud of "this one fair daughter and no more," who, like the Judge of Israel, "he loved passing well," by no means anticipated that she would actually elope from home and leave him sorrowing, all for the sake of the art. But such was her passion for sculpture, that all resistance or opposition was useless. In early girlhood she left America for Rome, determined to follow the promptings within her—to sacrifice home and country for the sake of perfecting herself in Art.

It was quite a romantic little episode: Gibson at first refused to have anything to do with the enthusiastic girl, but, ever kind and good-natured, her youth, her ardour, and the singularity of the whole adventure at length overcame him, and he consented to instruct her. Forthwith she was installed within his studio, in a charming little sanctum of her own, where she works away with a devotion and perseverance quite marvellous. At the present time she must be under twenty, and to see her with her little artist-cap jauntily stuck on one side of her head, her glowing, beaming eyes bent upon her work, and her delicate little hands labouring industriously on the clay, is as pretty a sight as one would wish to see any fine summer day. The progress she has made is prodigious, and Gibson augurs for her a brilliant future. A head of Daphne was her first production, but she has quite eclipsed that and other works by an ideal bust of Medusa, which she has just completed. Medusa, the only one of the Gorgons subject to mortality, is represented with upturned head, half-closing eyes, and stiffening hair, "twined like a knot of serpents round her face," horribly beautiful in death. She has yielded to the seductions of Neptune, the sanctuary of Minerva has been violated, the offended goddess has dealt her the fatal blow,—and those hyacinthine locks, "wooded by each Aegean wind," are changing into hideous snakes: while the mournful music of her dying sighs, and the low hissing of the serpents expanding into life, floats through the air. This most poetic myth has been admirably rendered by Miss Hosmore.

I was very anxious to visit the studio of Podesti, certainly one, if not the most distinguished living Italian painter. But to propose accomplishing this feat, and actually succeeding, *erano affatto due cose diverse, davvero*—my friend and myself got entangled in such a labyrinthal net of close pent-up streets, we seemed about taking our final leave of the "merry light of day." Then, after turning hither and thither, and making innumerable inquiries, and as many mistakes, when we were fairly landed in the cortile of his abode, what a strange, weird, *uncanny*-place it was. Sure such a

tumble-down palace was never beheld! so dark and gloomy it looked only fit for the scene of some horrible murder, à la Radcliffe, a place given up to rats and spirits, and all sorts of witch-like things. From the galleria at the end of the cortile two immense staircases yawned forth like the mouths of haunted caverns. We turned to the right and mounted and mounted old mouldering steps, and broken creaking stairs until Jacob's ladder occurred to my mind, only I felt sure the way to heaven lay not in this wise. At the top of the stairs was a closed door, nailed and fastened with huge bolts and bars. What dwelt within, whether man or spirit, or "foul unearthly thing," I cannot tell, that remains, like the door, a sealed mystery; but it was clear, even to our bewildered senses, Podesti did not dwell here, so down we stumbled again into the cortile, and passing some gaunt old statues, moss-grown mutilated gods of fallen Greece, we dived into the gloom on the other side, and lo! a door at last, a human-looking door, leading into a studio where there came a burst of light and life, and rich gorgeous colouring, "like Iris circles glittering" to delight our saddened gaze. In style Podesti is mannered, but his colouring is brilliant and good, decidedly his best point, although great technical skill is also apparent in the composition of his larger pictures. In many respects he reminded me of Luca Giordano, there was the same want of finish, the same brilliant facility that won Giordano the sobriquet of *Luca fa presto*, and originated certain satirical anecdotes, where he is described as responding to repeated calls to "come to dinner," by the reply "that he will as soon as he has painted in the seven remaining apostles!"

Although an artist of really considerable and various talents, there is a want of half-tint (stonato, out of tone, as the Italians have it) in Podesti's works, a disregard of the *just balance of colour*, that render his pictures glaring and inharmonious, *jarring* the eye with too rude and sudden transitions.

All that can be taught in academies Podesti has learned, but he is wanting in what no academy can teach, correct classical taste and refined sentiment. If Teniers paints a Flemish drinking scene, it is full of artistic feeling and expression, coarse though the subject be; but if Podesti portrays a Galathea, which he has done in a large crowded painting, not without merit, she is intrinsically vulgar and more devoid of sentiment than Teniers' Dutch frau. How tired one gets of mere skilful manipulation and brilliant colouring, devoid of loftier aims. 'Tis the body without the soul; I verily believe Italian Art would be more successful without academies. If there were fewer *tolerable* painters there might by chance, now and then, arise a real genius, bursting through the trammels of ignorance, an event that has not occurred for many a long day, with the single exception of Tenerani. Generally speaking, Italian artists, be they painters or sculptors, mistake the shadow for the substance; their conceptions are cold, mannered, and wanting in vitality; but as long as they are employed and admired by their own countrymen they will neither know nor care to do better.

As a follower of the Flemish school, Thörner—whose studio abuts on the Piazza del Popolo, with its beauteous, sparkling fountains, sculptured porticoes, and classic statues—is unrivalled in the present century. The extreme delicacy of his touch, the minute finish and accuracy of his pencil,

are really marvellous. His pictures, usually of a cabinet size, possess all the lustre and polish of enamel. His drawing is exceedingly careful and correct, and his colouring transparent, as well as warm and clear. I know not whether to call him the modern Ostade or Jan Stein, for he partakes of certain qualities and excellencies common to both those masters; the same light touch and fairy-like neatness, the same natural treatment, the same affectionate and touching expression in portraying domestic subjects, united with a graceful refinement and delicacy of conception Jan Stein, in particular, never possessed.

So esteemed are his works, that to "have a Thörner" is a thing to boast of. I am glad to add that his powers are fully appreciated: like Penry Williams, he can never hope to live long enough to execute all the commissions with which he is overwhelmed. For the last twenty-five years he has resided in Rome, and is quite a notability in the eternal city.

Foremost among the German sculptors of Rome is Troschel, remarkable for the natural gracefulness and perfect facility of his style. His imagination is varied, now leading him to classical and devotional works, now delighting in simple, life-like figures, redolent of Italian life,—nought comes amiss to his ready hand. Very fine is his colossal statue of Perseus, holding a sword in one hand, in the other the terrible Medusa head, partly concealed amid the folds of his mantle, while at his feet the expiring sea monster lies extended. Victorious beauty breathes in every line—calm, tranquil, triumphant. Yet is this statue no servile imitation of the antique, but natural and original. It was executed for Prince Albert of Prussia. Two most elegant small figures are, an infant Bacchus—buried in a basket of grapes wreathed with vine leaves, the form most delicately moulded,—and an infant Pan, who looks as if he had just reeled to the foot of a tree, and overcome by his infantine excesses, was sinking on the ground. Another statue is Pandora, symbolical of female curiosity kneeling, in the act of opening the fatal box which in the Pagan myth, like Eve's apple in the Biblical chronicle, "brought death into the world, and all our woe." The terrified expression of her countenance, the tension of every nerve and muscle, the foot sinking into the earth, the action of the disengaged hand, express most eloquently her agonised affright. But the most admired perhaps of all Troschel's works is the sleeping *Filatrice* or Spinning Girl; she leans back on a classically shaped chair, her head softly reclining on her shoulder and half turned towards the spectator, is at once graceful and natural. Beside her on the ground lies her spindle, which has fallen from her hand as her tired lids close in placid slumber. There is a perfect repose, as of deep childlike sleep diffused over the figure excellently expressed, and the execution is equal to the conception. In various sacred subjects Troschel is equally successful.

Flats is a much esteemed German painter of devotional subjects, many of whose works are in England. He is a pupil and friend of Overbeck, to whose school he evidently belongs. Flats however carries none of the sadness and monastic asceticism in his countenance peculiar to Overbeck, but is on the contrary, a ruddy cheerful creature who seems to relish life. Many of his cartoons are of exquisite grace and finish, breathing an earnest, unaffected piety truly edifying. His Madonnas are remarkable for extreme holiness and refine-

ment, happily united to a certain fresh virginal beauty, highly characteristic of the Blessed mother-maid, whose attributes are the lily and the rose of Sharon. Faces they are, endued—

"With love, and life, and light, and deity,
An image of some bright eternity,
A shadow of some golden dream."

One in particular I recal, whose mild prophetic eyes seemed to look out upon a sad vision of those coming sorrows already casting their long forewarning shadows before, even while she bears the smiling Jesus-child in her arms. An interesting picture represents St. Francis Xavier overtaken by death in the midst of his missionary labours; he is dying, or rather just dead—alone, among the Indians, who with staring stupid eyes contemplate his sufferings. This pathetic subject is treated with much dramatic feeling and delicacy of expression.

I must protest against the conventionality too evident in all these devotional pictures, a fault pervading the whole of the Düsseldorf school and their followers; a too great subordination to tradition, unrefreshed and uninvigorated by a due observation of life and nature. There is the same minute attention to details, the same low, flat colouring, the same hard outlines, but without the same purity and chastened devotional sweetness, that powerfully redeem these obvious tendencies, charming the eye with the elevated holiness of the conception and the sentiment, to the almost exclusion of its often faulty execution. As a colourist however Flats is as much superior to Overbeck, as Cornelius is to both.

Among the German artists I ought not to forget the name of Lehman, a very talented renderer of Italian life. Unfortunately, however, when visiting his studio he had no finished work. Yet I was much struck with some very spirited and life-like sketches of celebrated living characters, forming a most interesting gallery of portraits.

FLORENTIA.

PREPARATIONS FOR THE PARIS EXHIBITION.

As a certain progress has now been made in the manufacturing districts throughout the country, towards consolidating and systematising their efforts to secure a good representation of their various industries in next year's Universal Exhibition at Paris, it seems to us that we should begin to realise our purpose, of devoting a portion of the *Art-Journal* to a *resumé* from month to month, of the progress of the movement. Information on the leading points in connection with an object so important to the country in general, and especially to the principal trades interested in the judicious display of their productions, and the extension of their markets, cannot but be gladly received; especially since the different districts, as must necessarily be the case, are labouring each isolatedly, and to a great extent in ignorance, of the energy or apathy, and of the particular method of procedure, with which the object is being realised in the others.

Committees have now been formed, and have in most cases been energetically at work for some time on the necessary preliminary arrangements, at Manchester, Glasgow, Belfast, Dublin, Leeds, Bradford, Huddersfield, Nottingham, Derby, Norwich, Paisley, Greenock, Edinburgh, Dunfermline, Galashiels, Dundee, Aberdeen, Arbroath, Birmingham, Sheffield, Dudley, Walsall, Wolverhampton, Sunderland, Staffordshire Potteries, Trowbridge; as well as in several places in the Manchester district, which co-operate with and come into the general radius of the Manchester Committee.

In the colonies also local committees have been formed at Calcutta, Singapore, the Bahamas, and British Guiana. Besides these, committees have been formed in the metropolis to represent several of the minor trades, as well as some of the more important ones. A committee has also been appointed to superintend the representation of the various branches of the Fine Arts, and another to conduct the Photographic section.

It will thus be evident that few of the important industries of the country will fail to be well presented before the French public; nearly all are being actively taken charge of in their peculiar districts. We believe that in some of the silk districts there is, as yet, considerable apathy and hesitation; though, being the trade which, of all others, is at present most favourably situated as to tariff charges, and as to actual trade with France, there is considerable reason to be surprised that, at least the makers of plain silks, and also of low-priced goods, should not be among the first to exert themselves most actively to obtain a favourable representation, and justify their almost exceptional position. We have also failed to find any notice of an organised movement at Kidderminster. So much of the carpet trade has indeed left the town of late years, even that branch which still retains its name, though quite departed to other districts, that it no doubt ceases to be the centre of the carpet trade as a whole. Still the important branch, into which the steam loom is just being largely introduced, may yet call Kidderminster its centre; and other branches, at least the most decorated of all, are still largely produced there. No other trade, especially considering its somewhat depressed and irregular condition lately, is more interested in gaining an entry into the French market. We therefore are inclined to be a little surprised that its interests are not undertaken by any organisation of its manufacturers, except the local metropolitan committee, which consists rather of dealers than producers.

That the Board of Trade, and their special exhibition secretary, Captain Owen, R.E., have spared no exertion in order to facilitate, to direct, and give all useful information to all interested, is well known to all the committees. Captain Owen, though the field of textile fabrics, potteries, and other manufactures may scarcely seem that specially adapted for the operations of an officer of the Royal Engineers, has displayed a most active, ready, intelligent adaptability to the duties in hand, and has zealously aided the establishment of the movement on its present basis. The Board of Trade, in the general guidance of the enterprise, has chosen a most judicious pliability of measures best suited to the circumstances of the case; and has wisely contented itself with enlightening and leading, rather than insisted on one absolute and unchanging code of arrangements, which might in many cases impede rather than aid. Its first business has been of course to inform all proposing exhibitors of the conditions established by the French government, and to see that all local and subordinate arrangements accorded with them; next by an issue of circulars, the board has kept the committees and exhibitors cognisant of the progress of the arrangements at Paris.

Early in August, the board conveyed to the French Imperial Commission, applications from England representing above two thousand individuals and firms, and requiring space much more extensive than could reasonably be expected to be accorded; in fact nearly three hundred and fifty thousand square feet of horizontal space. On the 12th of September the board was enabled to inform the applicants that 162,000 square feet had been allotted to Great Britain, being actually 62,000 square feet more than France had obtained in the much larger building in Hyde Park. In allotting this space, after allowing for passages, the board proceeded upon the principle of first dividing it broadly among the various classes of manufacture, reserving only a small portion for completing any departments left imperfect; and then subdividing this net space among the various committees, partly in proportion to the applications received, and partly in proportion to the

scale of each industry carried on in a locality; and finally leaving it to each committee to dispose of its space according to its judgment and knowledge. Thus all individual applicants were referred from London to their local committees, and of course their claims could not but be more fairly and accurately considered on the spot, than by any central committee; while the authority thus devolving upon the local committee could not but stir it up to more active and responsible exertion. At the same time we believe there have been numerous instances in which, where only a few manufacturers of a particular class of articles exist in the radius of a committee, others of the same class being scattered about in various other localities, their applications have been retained at London, to be decided on and arranged with the other applications from their trade. The judicious balance of central and local authority thus established is creditable to the board, and must lead to satisfactory results.

A most minute system of general classification was published by the Imperial Commission, and forwarded to the committees in September. How so detailed a division of all possible articles into classes and sections will work practically is very questionable, if its details be rigorously insisted on. Our good allies *outré-Manche* are excellent at such literary and scientific arrangements and settlements. But we do not doubt that bureaucratic regulations, when found to impede the end they desire to serve, will be allowed to bend somewhat to the necessities of circumstances, even under the imperial and absolute government, whose liberal invitation is thus setting our nation astir.

Having thus introduced this important subject into our pages, we hope next month to be able to give more detailed accounts of the progress made by the various committees, the plans they pursue, and the spirit they encounter in each of their localities; and in its completed form when the chosen and aggregate products of the national industry and power are placed in their final positions, face to face with those of the world, we shall have many opportunities of considering the absolute and comparative artistic merits of these products, and the signs of our own progress in that direction. As, however, the artistic merit of an industrial product, which is not an object of Art but of personal or other use, must be subordinate to the use, and only one of its qualities which enhance the value of that product, we shall take care to consider this artistic merit in a thoroughly business point of view, by which, judging properly, Art cannot suffer, and our own considerations must gain in practical point and weight.

THE VERNON GALLERY.

THE VINTAGE IN THE SOUTH OF FRANCE.

T. Uwins, R.A., Painter. J. Outrim, Engraver.
Size of the Picture, 4 ft. 11½ in. by 2 ft. 5½ in.

A DESCRIPTIVE passage in an exceedingly interesting and amusing volume, "Autumn in the South of France," supplied Mr. Uwins with the subject of his picture; one of the best, if not the best, he ever painted. "Tired and exhausted by a night passed in the Bay of Biscay, I was too happy to get on shore at Pauillac just at the hour in the morning when the vineyards were animated by cheerful labour. I took the best sort of vehicle the country could furnish, and found myself at once amidst the best estates of Lafitte, Monton, La Tour, &c. &c. The mist of early morning was rolling off in clouds, and the sun beginning to catch on the groups, and to throw streaks of shadow across the distance. Nothing could be more in harmony with my anticipations. I soon informed myself of the whole of the simple process. The girls gathered the grapes with scissors; boys took their full baskets and supplied them with empty ones. The boys then carried their load to the side of the vineyard, where the *bastes*, or tubs, were filled carefully, and carried by the young men to the *charrette aux bœufs*, and then conveyed to

the wine presses. Each troop of pickers had a superior with a long stick in his hand, by which he guided and directed the operations. The *Garde de Vigne*—his gun on his shoulder—made excursions into the rudely constructed *cabane* which was his habitation night and day, and the women took advantage of his absence to put their children to sleep in the shade. To complete the scene the master rode the grounds with a sun umbrella over his head, and an expression of anxiety in his countenance which indicated the value of the harvest, and the importance of the arrangements in which he took so great an interest."

From this graphic description, aided however by his own personal observations, for he knows the country well, Mr. Uwins has composed a most charming picture. The scene is perfectly open, and the eye passes over a vast extent of flat country, covered with the low growing vine-stacks of Bordeaux. The foreground of the composition shows "the boys carrying their load to the side of the vineyard," &c. The various figures here, clipping and carrying the grapes, and those occupied in superintending are disposed with the best effect, and are distinctly characterised in their different relations. This picture is remarkable for the daylight simplicity of its treatment; there is no trick for force, and yet, from the most immediate to the remotest distances, every effort is most perfectly sustained, keeping its place with the nicest precision. The subject too, as a picture, has novelty to recommend it, while as an example of painting, it is finished with elaborate care, yet with perfect freedom of touch; it is a production of industry as well as of genius.

This picture was bought, we believe, from the walls of the Royal Academy in 1848 by Mr. E. Bicknell, of Camberwell. He, however, most generously gave it up to Mr. Vernon, on learning that the latter was desirous of procuring it, feeling that the only work previously in his collection by Mr. Uwins, "*Chapeau de Brigand*," did not adequately represent the talents of the artist.

[Unfortunately, we are compelled to print to press this Number of the *Art-Journal* without this engraving. It is scarcely necessary to say we deeply deplore the untoward circumstance; but claim the indulgence of our subscribers—inasmuch as it is the only instance of lapse since we commenced the issue of the Vernon Gallery in January, 1849.

It will be well understood that the issue of this series has been attended with many difficulties: we have had to depend for punctuality always upon engravers and printers: and it will, we imagine, surprise many that during the last six years, we have, notwithstanding, always kept faith as to the regularity of the publication.

In the present case, it is only just that the blame should rest with the party who has committed the offence. We placed this picture—"The Vintage in the South of France"—in the hands of Mr. J. Outrim, engraver, on the 29th of September, 1851: and by his written agreement he was bound, under a penalty, to deliver it finished, "executed in the best manner of which he is capable," on the "31st July, 1852." Mr. Outrim has thus exceeded the term agreed upon by about two years and four months: we have used every available means to induce or to compel him to finish or to relinquish the plate—in vain. His pledges and promises, frequently made, have been as frequently broken: and he has succeeded in placing us in a very embarrassing position by compelling us to issue the Part without this engraving.

We have therefore no other resource than to promise its insertion, as an *extra plate*, in a future Part of the *Art-Journal*: so introduced that it may be detached from the Part in which it will be issued, and placed in its proper position facing this page.]



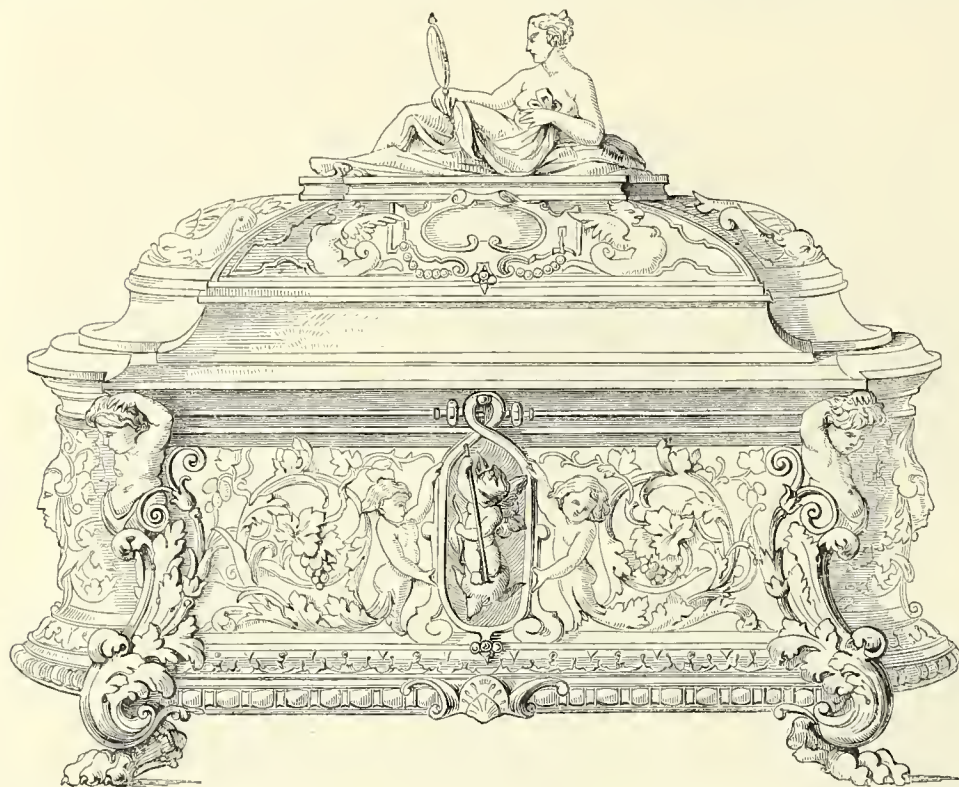
Designed and Drawn on the Wood by MARY E. DEAR.

Engraved by DALZIEL, Brothers.

THE
PROGRESS OF ART-MANUFACTURE.

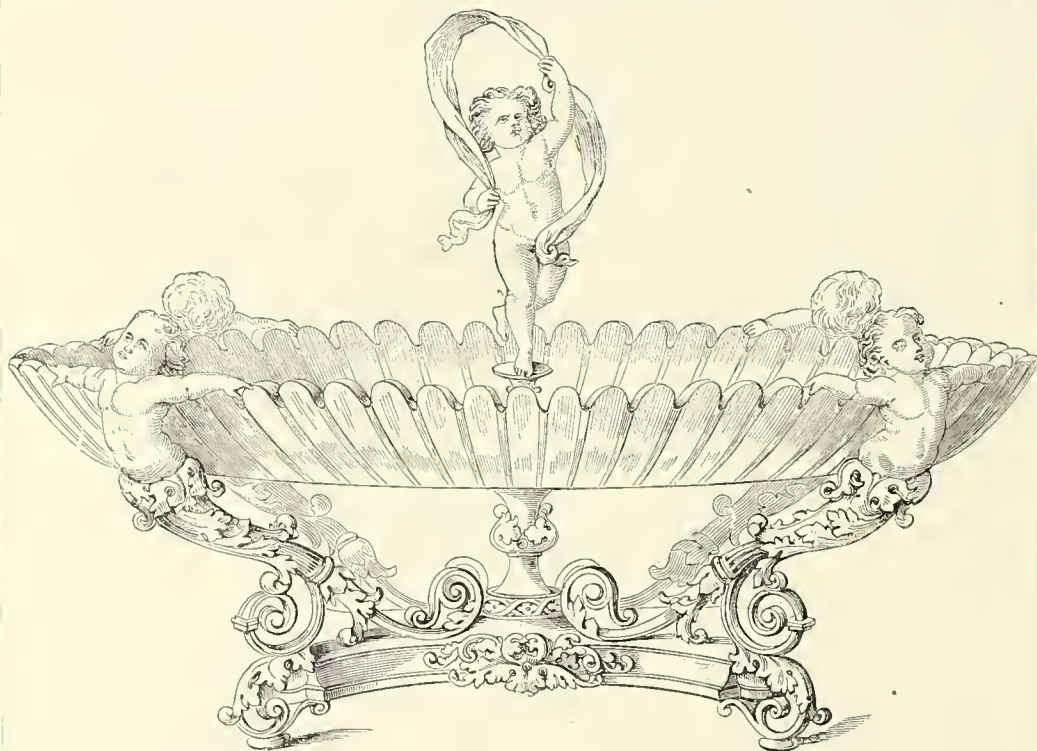
It is not very many years since the probability of receiving from Birmingham a work of manufacture worthy of being regarded as an object

with which Art, beyond that of the mere mechanic's, had anything to do, was almost a visionary idea. The artisans of this flourishing town, however skilled in useful productions, attempted little of a higher character, and hence Birmingham wares offered no inducement to persons of taste to become purchasers of even



the ornamental works they manufactured. But it is not so now; this great industrial mart competes successfully with those of the most renowned places of the continent, and sends over the world articles which are establishing her fame in works of elegance, as hitherto they had done in those of mere utility. The establish-

ment of Messrs. ELKINGTON & Co. has had no small share in effecting this result; for some years past the works issued therefrom have manifested a rapid improvement, both in the art of design and in mechanical execution. We introduce on this page engravings from four of their recent productions, which are alike cha-



acterised by good taste and admirable workmanship. The first is a CASKET in the Louis Quatorze style, exhibiting much pure and graceful ornamentation. The FRUIT-BASKET or CENTRE-PIECE is in the same style, and not inferior to the casket in elegance; the framework is of silver, the plateau of the finest crystal. The

form of the JUG is unquestionably good, its ornamentation bold, varied, and rich; the handle, formed of the vine, springs naturally and curves elegantly from the body of the jug, and entwines itself round the "mouthpiece." The VASE is more simple in its ornament, but pure in design. Unfortunately we have been compelled to omit

the plinths of these objects, from the artist



having made the drawings on a scale a little too



large for the ordinary length of our columns.

The object of which an engraving appears below, has a peculiar interest at the present time as arising out of the war in which we are engaged with the Autocrat of Russia. It will be remembered by those who read the recent attack on Odessa, that Capt. J. B. Dickson, R.N., highly distinguished himself on that occasion, when in command of the gun-boats, for which service he received his promotion to post rank. But, perhaps, a result even more gratifying to the gallant officer than this honourable notice, was the presentation to him by the crew of his ship, the "Britannia," of a splendid silver CENTRE-PIECE, manufactured expressly for the purpose by Messrs. E. & E. EMANUEL, goldsmiths and jewellers to the Queen, of the Hard, Portsea, and Portsmouth. The group of figures at the base which form the most prominent ornament of the centre-piece, represents



Neptune, with his trident, seated in a car; Hope, leaning on her anchor, and Britannia, with the shield and spear. From the base rises an ornamental column, designed after the model of the palm tree, supporting a glass basin for fruit or flowers. The three nautical standards of England, France, and Turkey, modelled in full relief, are attached to the pillar. On the angles of the plinth are rich groups of naval and military "trophies," between which are respectively a representation of H.M.S. Britannia, in bas-relief, a view of the Britannia's rocket boats firing on Odessa, and an inscription appropriate to the gift. The design is exceedingly good as well as appropriate, and the manufacture is of considerable excellence. It is highly gratifying to find a goldsmith of the provinces thus competing—and successfully—with the best Art-producers of the metropolis, and especially in a work so strictly honourable to the naval service of the country.

In the July number of this year we introduced some engravings of decorative works executed for the mansion of S. M. Peto, Esq., M.P., at Palace Gardens, from designs by Mr. J. Thomas. In the few remarks, descriptive of the edifice, we then made, we alluded to a richly decorated WINDOW of



coloured glass, which lights the hall and staircase: it is divided into two parts; the engraving on this column is from one of these. The window was designed by Mr. THOMAS, and manufactured by Messrs. BALLANTINE, of Edinburgh, with the skill and taste that have long distinguished their works.

EXAMPLES OF GERMAN ARTISTS.



PRAYER. G. JAGER. St. Matthew, ch. vi., ver. 6—13.



ELIJAH AND THE YOUNG PROPHETS. A. STRARUBER. 2 Kings, ch. vi., ver. 6, 7.

DIRECTIONS FOR PAINTING AND DRAWING.

FROM AN ANCIENT MANUSCRIPT.*

[SINCE the former portion of this article was published, we have paid a visit to the British Museum to inspect the MS.: the result of our examination leads us to the following conclusions, which are somewhat at variance with those previously expressed. Of the writer of this volume, for it is in the form of a small book, we can offer no better account than that given in the great catalogue of the Harleian MSS., and which appears to be the opinion of the celebrated librarian Humfrey Wanley, who was successively employed by Robert and Edward Harley, Earls of Oxford, during the formation of this collection. His opinions are generally quaintly and somewhat dogmatically expressed; he says of the present little volume that it is "indigested as to methodical order, and so incorrectly as that I doubt whether it is not a copy too hastily transcribed by some face-painter's apprentice. Herein Vandyck, Dobson, Wilson, Watson, Fuller,† and the author's master are mentioned; and mostly with applause. The author repeats many of his master's lessons, whom also in some respects he compares with Titian; and indeed seems to have taken almost the whole from his instructions. Among other things he relates how justly his master found fault with old Fairthorn's print of Mr. Stanley prefixed to his 'Lives of the Philosophers,' which came out (if I mistake not) A.D. 1555. By this and the terms of *stett* and *stetting*, I am apt to conjecture that Sir Peter Lely was the master, and Mr. Ryley,‡ the disciple; and the handwriting, a running secretary, was in common use in the reign of Charles II." The book is in 20mo, and was evidently designed for the pocket; at one end are a few aphorisms on morality and painting, and on some blank leaves (of which there are many) are a couple of medical recipes, and a sketch with a pen of a man's head, perhaps from that of Sir William Dugdale, before his "Warwickshire." The notes are evidently rapidly written, with erasures and corrections, in such a way as a scholar might be supposed to note them down from conversations, and as the note to the words *stett* and *stetting* is written by Wanley (for his own use in cataloguing) at the commencement of the volume, it does not prove a Dutch original, but only the common use of the words by the master whose instructions are noted down, and who seems to be correctly indicated by Wanley, as well as the scholar who compiled these notes.—ED. A.-J.]

The method of painting is this;—firstly, that your draught be true; secondly, for the coloring you must observe those rules.

1. That you find out the true colors on the palette before ever you lay them or either of them on the picture.

2. As you find out each true color so lay them on one by another, and when you have laid it on, if you find that it is not exact, breake it on the cloth till it be rite.

3. With a hogg-pencill sweeten all the patches truly together, and drive not the dark into the lites, but the lites into the darks, and goe out of the lites into the darks, but with that darkened pencill return not into the lites, for that would foul the lites; and if any thing stand hard, then must you breake itt downe by force, whatever

follows, and never leave it till you have made it stand smooth and loose.

4. When you have made all the patches stand sweete, and broaken away all the harduess, then you must heighten and deepen upon it, and put in all the master-touches (but first you must see, if any part be not rite, correct it), and then put in the heightening, and deepening, and the master-touches, and leave them sweete, that they doe not offend the eye, and the work is ritley done.

Allwayes have a speciall care to keepe those things beehind that are to be kept beehind, and elevate those that are to come fforwards, else all your picture will be flatt: this is a very important matter, and must be heedfully reseeded. In a face, the white of the eye, if it be not kept beehind (or kept back, or, as we sometimes say, kept under), it will stare, and be as improper as can be: the same care must be had of the mouth and chin, and all things that stand back in the life.

That admired fairness and cleanness in all my master's pictures hee tould me must be by driving the colors home, as it were, into the cloth that soe they may be upon the cloth thin and very smooth, and then hee saith they will ly cleane and faire; and it is aparent that hee leaves not the color thick and rugged on the cloth; this is noe small consideration, to which good heed must be taken.

In a face a flesh color is not said to be broaken, or to be a broaken flesh color, when it hath nothing in it but white, yellow-oker, and red. Ffor whatsoever is made out of those only is a carnation, for all those carnations are carnations, but a flesh is said to be broaken when it hath som (though ever soe litle) of a blew-black in it; blew-black only is the color which alone breakes our flesh, for a litle of it adds a kind of a grayness to the flesh, and it is a good color and will not starve, but you must take heed you use not too much of it, for that will make the face to look earthy and hard; for both those, namely, earthyness and hardness are caused by too much blew-black, and for want of a bould handling, but a small quantity of blew-black is excellent.

Now for bouldness in painting; my master commanded mee to be bould and feare nothing, and drive my colors home to the ground, and with my pencill to strike on the cloth as though I wear leanding against a brick wall, and I am sure I never doe soe well as when I use the greatest freedom and confidence in my handling.

Ffor a dead color, though you doe lay on the colors thick and leave them rough, yett when you paint the second painting lay them on but thin and smooth, be sure, that soe they may be faire and cleane, and for this cause a dead color of a child's picture being rough, my master scraped it smooth when hee came to paint upon it the second time, and then hee laid on all the colors thin and smooth, that soe they might show faire and cleane, and his scumblings are always as thin as ever; he cau drive the color, and that must needs be smooth.

All the master-touches you putt in must be left sweete, and soe that they doe not offend the eye; those are putt in att last of all; they are the strongest touches of lites and darks, and are scattered upp and down hear and there in a face, as in the life may be seen.

In fleshes you must use yellow-oker plentifully, and red not sparingly,—I mean in carnation fleshes; in a face the forehead, nose, paxillary, and eyelids, are a red carnation flesh well mixt with yellow, but the upper lipp, that is, from the edge of the lipp to the cheek and nose, and all the fleshes below that on the light side of the face, are broaken allwayes a greate deale more yellowe, and the chin is very glowing.

Only the forehead, nose, and paxillary are lites in a face, all the rest are in a shadow.

My master found greate fault because hee made George Hodges, his picture, with the face soe high, because hee, being a child, should have been lower than his brothers and sisters, who were persons of age, and then the picture would have been much more naturall, especially beeing hung with the others.

Now have I learned three things more, the middlemost of which is that which I have long wanted and waited ffor, the last is of noe small concernment. The first is that, if you would prevent the starveing of your pictures, be sure you paint always with very clean penecills, ffor nothing causes a picture to starve soe much as froul oyle.

The second is how to know your colors soe that they shall never run to dirt, to performe which you must always heedfully respect these two things. First, that whatever colors you lay on, you breake them well one into another, that soe they may be thoroughly incorporated one with another, and not ly soe that the color shall be one thing att the bottom and another att the top; but be sure that every stroake you strike you goe to the bottom with your pencill, both when you lay them first on, and allsoe when you breake any other colors into them as they lay on the cloth, how often soever you come upon them. I say againe, goe to the bottom att every stroake, and hee houldly confident, and feare nothing, ffor if any thing ly in your way you must totally remove it, and that you can never doe unless you goe to the very bottom.

But when you sweeten att last of all you must not goe soe to the bottom, for that is improper, because soe you cannot sweeten unless the colors ly very thin, and it is needless, because all the colors are already laid flat on.

Secondly, if you will keepe your colors from running to dirt, you must allwayes be sure that you never mix your faire or cleane colors with any of the dark or dirty colors; for if you suffer your shaddows anywayes to run into the lites they will run them to dirt; wherefore be sure all your lites and all orient colors be kept cleane, and lett nott the darks or dull colors touch them; in a word, I say keepe all your colors distinct and cleane by themselves; but specially take heed of all dirty and unpleasant coloring.

The third thing is how to keepe colors from stetting, and that is thus: when two colors stett one against the other, and yett both those colors are according to the life, then must you place a color between them that may, as it were, mediate the difference. I instanced that example I am allwayes to remember and pratize. In the forehead, that part next the haire must be made glowing (though it be not altogether soe glowing in the life), because other-wayes the haire and forehead would stett one against the other.

Secondly, you must always breake your colors soe down to the bottom, that they may stand sweete, and not stett in the eye.

In the pictures att Mr. Cockerows, my master showed me an example of a point of Art which deserves to be registered in letters of gold; saith hee to mee, when I tould him that neer those pictures showed flatt, and att a distance very round; I (Ay), saith hee, soe they doe, and, saith hee, Titian's pictures, if you come close to them, look as flatt as can be, but goe a good way off att a distance, and then they look as if they were soe round that you might clasp your armes round about them, and never press them much together; butt, saith hee, all pictures doe nott soe, ffor looke on them att a distance, and looke on them neer, and they shew as in one place, soe in the other there is noe greate difference.

The reason, saith hee, why the pictures of Titian, and my seaffe, are soe as they are in this respect, consists in the painting of them, and mainly or altogether in these two things.

First, saith hee, which way soever the lite falls upon the life, we devide all things into three generally. 1st, the strongest lite; 2dly, the faint lite; 3rdly, the dark. And each of these hath its strongest lites, faint lites, and darks, but with as much difference in this subdivision as was in the first, the proportion is true as the strongest lite is to the faint in the first generall division, soe is the strongest lite of that strongest lite to its faint lite in the second division. And as the strongest lites are to the faint lites, and the faint lites to the darks, in the first generall division, soe are the strongest lites, faint lites, and darks belonging to each of their generall divisions, one to another in their sub-divisions. Still keeping the first generall difference, then is it evident that

* Continued from p. 332.

† These artists, of more or less celebrity, flourished during the middle of the seventeenth century.

‡ In Bryan's "Dictionary of Painters and Engravers," we find the following notice of John Riley, not Ryley:—"He was born in London, in 1646, and received instructions from Isaac Fuller and Gerard Zonst." There is no mention made of his studying under Lely. "He was little noticed till after the death of Sir Peter Lely, though he is considered by the noble author of the 'Anecdotes' (Walpole) as one of the best native painters that had then flourished in England. His talents were obscured by the fame, rather than the merit of Sir Godfrey Kneller, and have since been depressed by being confounded with Lely, an honour unfortunate for his reputation." Charles II., James II. and his queen, and William and Mary sat to him; the latter joint sovereigns appointed Riley their painter. He died in 1691.

the strong lites, faint lites, and darks of every generall (the first division) doe differ, each from others, as the generall divisions under which thay are and doe difer. Example,

The darks of the strongest lite in the first generall, and the darks of the faint lites of the first generall, and the darks of the darks in the first generall, doe differ each from other, as doe the strongest lites of the strongest lite, faint lite, and darke of the first generall.

Soe alsoe doe the faint lites of each generall differ from each other, even as the generalls under which thay doe differ.

An example heerof hee showed mee in flouer garments, which had the lites ffaeing on them each in a severall way; and this is true in all things in the life that have a convexity, and if this bee not exprest in your picture, your picture shall never shew as my master aud Titian's doe, as I said afore.

And beefore I pass to the second thing, lett mee remember that none of the strongest lites or darks did differ from what was in the life, and this is that which makes them shew soe flatt when you are neer them. Look well to this point in all things.

The second thing, saith my master, that produces this admirable effect is this—

I doe, saith hee, breake all my coulors into the ground,* soe that thay are hut one hody and coulour from topp to bottom; and this I doe, saith hee, by goinge home to the bottom every stroake, so that every coulour is truly itt's seaffe, and lyes by itt's seaffe, distinctly, nott stettingly ever.

That wonderfull plenty of ffolde which is in som garments, is to bec exprest in this manner:—

Ffirst divide itt, but into the three first generalls: that is, the strongest lite, the faint lite, and the darke, and scumble them all on as thin as ever you can possible; then may you come over them againe (but with very litle coulour), and breake them into smaller ffolde, and soe subdivide them, and breake them smaller and smaller as you will, as long as your coulors ly thin on; but when thay grow thicke thay will stopp your proceedings, but while thay are thin you may putt in what lites or darkes you will. This I saw my master doe on a shirt att Mr. Cockerows, and that the black string which tyed the neck of the shirt might nott stand hard upon the shirt, hee toulde mee I must nott fforgett that hee put in the sbaddow of the said black string, ffor in the life itt coulde uott hee without a sbaddow.

If itt were but this one reason that required a boulde handling itt would hee sufficient; uamely, that when I leane hard against the cloth with my penecill itt gives my hand such a steadyness that I may goe where I will, and have all things sweete, and doe what I will my seaffe.

When you are to paint a fface by the life, consider diligently how the lite will best fall upon the life, that itt may bee most effectuall ffor the expressing of that fface; and accordingly place the person in the lite, and soe draw and paint the fface, whear you must allwayes note that if the lite doe fall upon the fface it doth rightly fill the muscles with lite, and that is nott good. The height of couloring consists in those three things; first, that all the various coulors that are sweete in the life bee exprest; secondly, that thay bee all exprest in an harmonious agreement one with another, soe that noe one may stett (or stand hard) against any of the rest; thirdly, that thay bee all exprest with a pleasant and delightfull couloring.

Now to performe all this thear is but one way, and that is

GLOWINGNESS;

ffor this comprehends the last compleately, as for the agreement of all the coulors you lay on. If thay bee all glowing thay will all agree one with

another, and noe one will stett against any other; and indeed thear is noe way to breake of, hardness but by laying a glowing coulour between; yet doth uott that take itt away soe well as if all things were made glowing, ffor in a fface if the strongest lites bee glowing, and the broaken fleshes bee glowing, these will nott stett, and then the darkest fleshes of all will bear glowingness enoffe, soe that in all this thear can hee uoe stetting. Then lett the hair hee glowing, and that will agree too; especially having the dark fleshes soe glowing between itt and the broaken faint fleshes, and both those glowing fleshes between itt and the strong lites. Then lett the ground, landskipp, cloths, and all things else, bee glowing alsoe, and thear will bee such an agreement as will have noe stetting.

Ffor the pleasantness of the couloring itt can nott bee better than to glow.

But the first thing of all is most hard, namely, how to make all things glowing and yett to express all that variety of couloring that is in the life: heer is the difficulty of all.

Ffirst, I say, if you can make things but a litle different one from another, itt is sufficient; ffor, att a distance, that difference will hee greate. Secondly, att a distance, those places that are most glowing (that is the dark fleshes) thay will lose thair glowingness quite; then will the lites take place in the eye and bee of greate fforce, soe that itt will round to admiration. Ffor glowingness, loosing its aparency by the distance of place, itt is the strongest and beest sbaddow that can hee; and theare is nothing that setts off a lite soe strongly as itt doth att a distance, though neer it seem flat; those things I observed in Elliott's head and the like in Wessons, of Sir Anthony's painting; and as ffor the diffenly of couloring that was in Wessons, it was soe litle that neer it seemed somewhat flat.

I think sure that the greate masters cannot but laugh att us hunglers to see how wee puzzell our seelves to breake our coulors to what wee see beefore us, when thay will paint with soe small a difference of couloring that it seems all one, and if soe then are the understandings of the disciples abused, when thay teach such a strickt nesesity of following soe exactly the couloring sett beefore us, which thay themselves doe not.

That difference that is beetween one flesh and another on the fface must nott hee greate, for then itt wear impossible but that thear must bee stetting by reason of the aparency of the darks; thearfore your darkes must bee very glowing, else att a distance thay can never hee obscure enoffe, but will, with an undue aparency, take place in the eye in opposition to the lites (who only ought to have fforce in the eye); and soe one thing will stett against another, for if hear hee too aparency thay cannot agree.

And this litle difference in the flesbes of a fface is that which makes itt shew soe flatt when you are neer itt; and if theare bee much difference, hee sure one is very glowing, because that will bear itt, in regard it loses its aparency by a distance of place.

In a fface you must paint all the strongest lites only with carnation fleshes, then ffor the faint lites thay must all bee painted with broaken fleshes; now the broaken fleshes are the same with the carnations, some onely with a litle touch of blew-black as bigg as a pin's head, added. Thearfore, when you would paint any broaken coulour, doe not goe about to make a mixture ffor that faint lite, hut take the very same fleshes you painted the strong lites with, and add that small quantity of blew-black to itt, and when you have laid itt on, if itt be too red, or too yellow, or too lite, you may alter itt with those coulors that will rectify itt.

But you must know that you can breake noe flesh which is to hee broaken, but with blew-black only (or smalt), ffor the coulors, earth umber and pinck, must not by any meanes come into any of the lites, either strong lites or faint lites, ffor thay doe beelong to the sbaddows only, and all the rest are carnations, that is, the white oker, brown, red, vermillion, and lake.

And if when you have broake a flesh, and finde itt nott faint enoffe, doe not you conclude that you have uot blew-black enoffe, hut know that you have too much white, which makes it

soe aparent; to cure which you must nott goo and take more blew-black, for that will spoyle you, but take more lake and oker, and that will remedy itt, as I saw my master doe itt on Geo. Hodges his nose.

Itt is improper to paint a blew eurtaine in a picture, because itt is a coulour that stands soe hard that itt will not keep heehind; itt is proper to a mantle or scarffe, because a mantle is a thing that comes fforewards; but in things that are to stand beebinde blew must nott be painted, ffor it will come fforewards by reason of itt's aparency, as itt was in the Lady St. John's picture of Willson's painting; the fingers showed like a hahie, by reason of the hugbness of the cloth and all things about itt; and my master said the pearles did not hang about the nose, hut ly about the shoulders.

In a picture by the life, if the person bee low of stature, paint his fface lower than ordinary in the picture, and that will make itt shew more natrall and like him, and iff itt hee to the knees or the ffeete, lett theare hee a considerable space of cloth about his head: but in noe whole length ffigure have much distance heelow the ffeete, ffor that makes the ffigure look as though itt weare piud up against a wall, and nott as if it stood naturally on the ground; the picture alsoe, what cloth soever itt bee upon, must either hang noe higher than if the life wear theare, which I like best, or else lett bang at a good height, and not at a middle height. In a fface take nottis well of itt whether itt bee circular, a long narrow oval, or a broad circular oval, or whether the topp of itt bee circular and the bottom oval, or the bottom more circular than the topp; whear lies the first greatest wideness and the second greatest wideness; alsoe the most narrow places; the length allwayes measure, and doe not make the shoulders too neer the head, for that is very clownish, but have a care that all things hee pleasant; ffree and easie that ever you doe.

Your eyes must allwayes ffollow your penecill close, as itt weare att the very heels, beecause you must see to breake your coulors all to what thay should bee, and all mixtures into one entire body.

Whear ever you see a thing to round in any measure, you may bee sure that thear is of a necessity (att the least) a triple difference of couloring in that place, else itt could nott possibly round; ffor the lite falling upon any convex superficies will make att least three severall coulors. Ffirst, the strongest lite of that part, and on each side thearof a ffainter lite beyond both which falls a dark; itt is the middle coulour that makes itt to round, ffor whear two coulors meete sharply together thay will stett; the second cause of stetting is when lites or darkes are putt in too strong ffor the place thay stand in, and that makes all shew flatt, ffor thay take away the fforce of the strongest lites and darkes (which are truly placed) ffrom the eye; you may soon see when a tbing stetts, iff itt hee viewed at a distance, and this stetting is that which ruins the picture of all such as know nott how to breake all thair coulors soe that noe one of them shall stett.

The true method of painting is this.

Ffirst, that you hee sure to keep a true draught, which is the maino buisness of your dead coulors; for in a dead coulour, if you doe hut gett to an exact draught, though you doe nott make perfection in the painting, itt is sufficient; hut hee sure you have all the coulors in thair true places, though hut raggedly.

Secondly, when you come to finish the painting, you must proceed in this method.

Ffirst, on the pallette; to find out every coulour as neer as you possibly can, and lay them on in thair true places, and when you have laid itt on, if you find that it bee not exactly what itt should bee, doe not leave itt (to goe about another patch) till you have altered itt and made itt exactly what itt should hee, and as you goe along, when you have laid on a patch sweeten itt a litle into the patch or patches that ly next itt, and then you will bee the better able to judge whether itt bee rite or nott, and if itt bee nott, hee sure you leave itt nott till you have made itt exactly what itt ongt to bee. In this manner lay on as many patches as you think fit, and then sweeten

* By ground hee meaneth any coulour that hee hath already laid on, whether thicker or thiner, soe that to breake a coulour into the ground is noe more but to breake a coulour upon som coulour that is laid on already; alsoe the ground, ffor by rubbing the coulors soe firmly into the cloth, thay are much stronger in the eye att a distance than if thay bee lightly laid on, whearfore lay every coulour in his owne place, and lay every coulour flat on.

them a litle, and see how thay shew; and if you lay on the whole face, you may beefore you sweeten the severall patches; but the best way is to make the forehead all sweete first, and that will bee a guide to the breaking of the other parts of the face.

Secondly, when you have laid ou the whole face in the manner aforesaid, then must you goe over itt and examine itt concerning those six things; first, whether every coulor hee in his true place or nott, and if you find anything out of itt's place rectifie itt.

Secondly, whether every place have itt's true coulor or nott, and rectifie it accordingly.

Tbirdly, whether anything stett or uott, if itt doth, breake away the barduess by maine fforce.

Ffourthly, what places want rounding or nott, and rectifie accordingly, ffor you are to have a speciall care that you have nott a rounding place flatt, which if you doe, thear will bee stetting.

Fifthly, what places want heightening, and thear heighten; butt hee sure that beefore you heighten, that all things about your heightening bee perfected, that is, that thay doe all by sweete, and are in all respects perfected, in soe much that thear is nothing wanting to them but the heightening, and then you may lay on the heightening as thick as you will, and itt cannot stett, only lett bee the same coulor you broake away beefore, if that cover rite.

After the last heightening come noe sweetning.

Sixthly, what places want deepening, and deepen them accordingly.

Lastly, all the master touches must bee put in.

Now how to performe all these things thake those generall rules.

Ffor the first, your carefull and judicious eye only is the tryer; ffor the second, if you can sencibly see noe variation, you may prove in two wayes whether you have in that place the exact colors. 1st, by couexion, whether itt agrees with the colors about itt in the same manner that itt doth in the thing imitated; 2ndly, by rounding, to see whether itt rounds in the same strength as itt doth in the thing imitated; if itt doth those two itt doth sufficient; if nott, you must make them to doe itt, and by one or all those three you may judge as much of the rectitude or error of the colors as can hee judged; ffor the third your eye, and the former and ffollowing rules, teach you how to judge of itt and correct itt, for the cause of stetting must be one of those two, either tis nott the true coulor, or else itt wants a mediating coulor to ly beetween itt and the patch or patches against which itt stetts; and which of those two itt is you may soon know, ffor usually if itt bee a faire coulor, itt will stett against all the colors that are about itt; but if itt bee only the want of a mediating coulor it will stett only against that place whear the mediating coulor is wanting.

But I have left the second sooner than I ought, for I have this more to say concerning the altering of colors; namely, that if your red earntious bee too glowing you may breake away the too much glowing by comeing uppon itt with a brush out of the lites; and if you will you may with that pencill run almost through the whole face, to rectifie what you can with itt; for as the lites give itt something to rectifie the too much redness of another place, soe that redness doth contribute to the correcting of some place that wants glowing, and in like manner from one to another to the very end, soe that you will make all the patches but one body by joyning them thns with this one pencill.

But you can nott do anything well in sweetening unless you doe hoedfully observe those rules.—

Ffirst, that you remove noe coulor att all unless you doe itt purposely.

Secondly, that you bring noe coulor from any patch to any patch that is rite, much less to make a patch that is nott rite worse then itt is, as to make a patch that is too glowing more glowing, or to ad heightning to a place that wants deepning, or to make a thing flatter that wants rounding; whearfore doe uot sweeten but with good heed that you may thearby make things better and uot worse; whearfore doe

uoothing heedlessly, but consider wheare you come, and whether that which you have brought bee wanted or abhored by tbe place you have brought itt to, else you may quickly spoyle what you did nott make but with great trouble.

Thirdly, that if your pencill bee two full of coulor you discharge itt on the grounde.

Ffourthly, that if your pencill hee ffoul, or you come among colors that are too ffoul, that then you take a litle clean coulor ffrom the pallett.

Ffor the ffourth, namely, the want of rounding, that is a great point of Art, ffor this is that which shews us a coulor, not by inspection, but by nesesity of such a coulor being in such a place, which is the sole director to colors that cannot bee seene in the life, by visible inspection this point is to bee had into ffurther examination.

Ffor the fifth, namely, the heightnings, I have allred said that all things must bee laid sure everyware beefore those can bee perfected, or stand for anything; soe that wheu those are putt in, those only must bee to bee putt in, and than they will nott stett though you lay them thick on, but after this comes uoe sweetening nor anything, hut,

The sixth, that is the deepings, and thay must bee putt in as the heightnings were.

Lastly, the master touches are scattered upp and downe, whear bee sure that the strongest have allwayes the strongest fforce, &c.

When you paint by the life, what you ffancy the colors to bee, soe paint them, but keepe your distance when you view the coloring of the life, ffor if you look neer all is another thing, or if you goe back, or if the face move, all is another thing; thearfore, when you paint the life you must paint by judgement and consequence, rather then by what you can aparently see.

The reason why you are soe puzzled to overcome a coulor, or breake itt to what you would have itt, is beecause you goe about itt with such colors as are of midle power, and serve only just to add a small alteration, such are yellow oker, the reds, the pink; uow when you find a coulor harde to breake, you may conelude you goe nott tbe rite way to work; whearfore, if you would listen a mixture doe uott attempt to doe itt with any coulor but white; and if you would make a mixture darker then itt is, the blew-black will soon effect itt, or if ffouler, theu the Cullen's earth; if you want a litle glowingness the reds are beefore you, but to think to hiteu without the white, or to darken without black is in vaine, ffor the reds will not darken, only add a glowingness, and the oker manifests itt sealf very litle, save with white to itt in the mixture, and, wheare oker is of noe steed, piuek effects uothing. Lake is excellent in itt's correspondent, both with lites and darkes, but doth nott manifest itt sealf much with any coulor but white, and indeed tis white allone that manifests all colors; thearfore, if you have a mind to listen, white will doe itt, and if you would keepe in the darke, doe but keepe out the lite, and you shall have your desire; ffor those colors that are powerfull to overcome others are themselves hard to bee overcome.

How oftenu hath my master toulde mee that in my painting I must alwayes hee boulder and ffear nothing, only bee carefull to keepe my true draught, and nott to run out of that.

How often hath hee toulde mee bee boulder, and that will make thee a master.

How often hath hee toulde mee that without bouldness my colors and all things I ever painted timmerously would stand hard, and could uott possibly doe otherwayes then stand hard.

And yett how long will itt bee ere I take his counsell; but that I might if itt weare possible reduce my sealf ffrom timerousness to bouldness, I shall use a ffew arguments to ovince the necessity of a boulder handling or ffree pencill.

Ffirst then.

In painting bee only is a master who can say, I will find out such and such colors, and, when he hath itt can say, I will lay this coulor in this place, or lastly, this coulor is nott rite nor in his rite place. But I will both make itt rite, and drive itt into itt's rite place, and all those things I can and will doe notwithstanding all opposition, ffor I both MUST, CAN, AND WILL rule my colors

and make all of them doe what I would have them to doe.

And if black by an iuech thick wheare pure white must ly, itt shall be as I would have itt.

Ffirst, for finding out the true coulor, theare is noe waye hut bouldness, ffor without itt you take nott coulor enoffe to see what you doe, nor doe you breake them into one body that you may see what you have or would have, and without bouldness, all the while you are without the coulor you seeke ffor you think you cau come no ueerer, and soe content yoursealf with a lying coulor that will deceave you; or itt may bee you promise to mend itt afterwards, but that will cost you five times as much labour to doo on the picture as itt will bee to doe on the pallett; and soe vainly by shunning labour make your toyle the greater, whereas if you weare boulder and resolved nott to leave the pallett till you have ffound what you should find, your whole work would be three-fourths of itt done on the pallett wheare you may bee as ffree and boulder as you will; ffor if a peneill that hath been used will not doe, you may take a clean one, and if patches bee so thick that you cannot overcome them you may totally remove them, whearfore flitt your colors all on the pallett, and then when thay are all laid on, tis but joyning thair edges and the work is done.

But if you imagine you can make a pallett of the pieture to make mixtures, theare you will make madd work.

Secondly, when you have the true colors, bring noe more than what will just cover the patch that you are to lay itt uppon, lest thear should bee occasion ffor a small alteration.

But without bouldness how shall that coulor hee laid on flit in his rite place? for if you serubb him uot into his owuo place then will hee never ly flit; but when ever you touch itt with any peneill itt is presently lickt off and soe your labour that went afore is lost, and the end is mist, whereas if you hadd laid him flit on and rubbd him into the cloth, then could nott you rubb itt out or remove itt with your elbow, but beeing laid flit on, flitt itt would thear bide and endure all workings; or if any opposite coulor weare in itt's way you might, if you woulde bee boulder, fforce itt cleane away and take upp the place ffor the coulor that should bee thear, and if a litle coulor will nott doe, more added to itt will overcome the antagonist.

Lastly, to rectifie a coulor and remove itt, iff itt be out of itt's place thear is noe way but a boulder handling (or ffree pencill), for what ever coulor lies in my way, I must lay that flit on which I would lay on, and thearfore must fforce my way downe to the bottom, and if I would bee preinduced by the coulor that was on in my first stroake, yett my secoud or third will prevaile. But if I goe nott to the bottom every stroake I strike, I doe uothing att all; ffor even the very last touches that are putt on must be carried home to the bottom as low as the point of the peneill will lay itt; and if itt bee not effectual att once or twice, I hope you may come uppon itt againe, and againe till you have done what you would doe, ffor in painting you can putt nothing inn which you may nott putt out againe. In short, you may doe what you will in painting, if you will bee but boulder, only keepe your draught as neer as you can.

Now ffor removing any thing, itt is included in the former off altering.

If you proceed nott Secundum Artem expect noe good production, ffor it is not to bee imagined that hee should ever come to the journey's end who goes nott every step of the way; those things that can more conveniently bee putt in one uppon another, then one by another must hee putt in one uppon another; but bee sure you lay a true bottom, and itt's noe matter how thin itt lies, whenever itt is to bee come over againe. And bee sure that the maine thing bee that which you lay on first, which is noe hard matter to know what that is.

Those things that are to stand nearest in the picture must have very strong lites more than the other things must have.

You must flud out every coulor truly on the pallett heefore you lay itt on the picture, and when you have ffound itt, lay itt flatt on in itt's owne place, soe that itt may nott bee subject to

run into other places, and therefore you must lay itt thin, especially about the edges of the patch, but not soe thiū as that you cannot make itt cover; and when you have laid on as many as you thinke good, then sweeten them, and if you find any coulour to bee ffalce, you may with the least touch, that is, on the pallett, rectifie itt, and make itt what itt should bee.

As you paint sitting neer the picture, you are nott so able to judge of the roundness as when the picture is viewed att a distance.

Therefore, said my master, marke mee well in this:—

Whenever you putt in au heightning or a deepning, you must winck with one eye, and then shall you see whether your heightning or deepning bee strong enoffe or nott, or whether itt bee too strong.

For when you look upon the picture with one eye shutt and leaning backwards, you see itt just as itt will appeare when you look ou itt att a good distance with both eyes open.

Blew-black is soe smutty a coulour that a litle of it turnes a great quantity of other coulours; for, saith my master, the least touch as big as a pin's head is sufficient to breake a flesh; too much of this coulour, saith hee, in a ffice is that which makes itt hard and stony, and thear is noe remedy for itt, but itt will bee hard if soe much blew-black bee in itt.

I use not, saith my master, soe much blew-black in twenty ffices as Mr. Littleworth hath used in one of those ffices (which weare five sons hee bought of him ffor mee to copie).

If any thing you have done want an alteration, itt is not therefore required that the whole thing must bee thoroughly painted againe to make that alteration; as, if a ffice want fairness, you may make all the lite ffleshes looke faire by adding a lakeish carnation (that is strong) on the chéeke, as my master did to George Hodges his face, when thay complained itt was not faire enoffe.

Ffor I perceived by such touches as those, my master can strike a ffice to what hee will, and this, a point of great concernment and use, and therefore I am to have farther consideration on itt in manner following, viz. :—

In every thing you paint you are to mind the maine scope of the thing and things, soe shall your imitation bee good, though many trifling buisnises bee omitted, therefore bee not penny-wise and pound foolish.

Itt is nott enoffe only to lay every coulour in his true place, but wee must alsoe see that nothing doe stett.

That nothing may stett you must allwayes, between every lite and darke you paint, put in a glowing coulour, that by that meaus you may loose the ends both of the lites and darke, that itt may nott bee seen how thay joyne one with an other.

The reason why I have hitherto wanted a boulder and good handling hath been merly my manner of holding my pencill in my hand, which is with the end of the pencill stick resting against the greate joynte of the ffore ffinger, and whoever holds a pencill in that manner can never paint well or handle bouldly. There are two absolute reasons of this; first, when the pencill is held in this manner, every stroake must have the motion of the whole arm, and soe the stroake is exceeding dull and heave, and alsoe slow, soe that itt is nott capable of a curious and quick or boulder action.

Secondly, which is worst of all, when the pencill is held in this manner, as the point of the pencill moves, itt makes soe strait an arch that the incommodity of itt is exceedingly greate; ffor of that arch that the point of the pencill describes the shoulder is the centre, soe that itt cannott fall on or off the picture, but with a long stroake upon itt, which spoyle all and removes things out of their places: for when you strike bouldly on one place, beefore you can gett clein of itt you rubb upon another which you ought nott to touch. But to avoide all the inconveniences of that manner of holding the pencill (which indeed are very many), this course must be taken; namely,

That you allwayes hold the pencill soe in your hand as that the very end of the pencill stick extend nott to the greate joynte of the ffore ffinger, and that you houlde your thumb almost strait, and extended but a very litle

beyond the middle joynt of the ffore ffinger; alsoe that your middle ffinger bee the stay for the pencill stick to lean upon.

Soe will the whole motion of the pencill depend on the hand, and chiefly on the ffingers, and nott on the arm att all.

Then will all the motions of the pencill

First, hee agill or quick, and att soe greate comand that you may doe what you will with greate ease and facility.

Secondly, the end of the pencill stick will bee the centre of that arch which the point of the pencill makes in all its motions: ffrom which will of nesesity fflow this grand advantage, namely, that you may strike bouldly on any place, and yett your pencill will instantly fall clear of all things thear abouts, soe that holding your pencill in this manner you may with ease doe what you will.

Lastly, holding your pencill in this manner you shall hee forc to use a bould handling, doe what you can; and you cannott but have a free pencill, which cannot bee had if you houlde your pencill the other way.

A garment affords noe monntains nor pitts, but only ffoulds, therefore bee sure that every fould in a garment doe find a way into the next, and soe throughout the whole garment, that thear bee noe pitts.

And if your things doe nott round itt is by reason that you lay them flatt, now that which lays things flat, is this,

Namely, your giving equall lites to things that are nott of equall neerness to the eye, which you must never doe, ffor one and the same coulour will nott round, unless itt bee absolutely in another distinct thing.

Secondly, in that you doe nott observe wheare the strongest lites doe meet with the strongest darke, sometimes without any mediating coulour between them, as in tafaties and all tbin silks, sometimes with a very litle of any mediating coulour between them, as in cloath, which in the closest fould hath a breaking between the strongest lite and strongest darke, because of its thickness (unless itt hee in an edge); and againe, because you doe nott observe the distance of each rounding, and how itt grows darker and darker as the thing proceeds, from the strongest lite to the strongest darke.

Lastly, you must in all respects bee ffrom aparency on things that are neer, and obsenrency on things that are ffar.

Pinck is a rare loosening coulour, and therefore is much to bee used in things that stand beehind, as my master told mee.

Because the eye is an uncertain judge of coulours, if wee will, wee may breake our coulours by a certaine way, as thus.

The last thing I learned of my hard master was this saying of his, viz. :—

When I goe to paint (saith hee) I know nott when I shall have done, but I proceed as well as I can, and when I have placed my seaffe in itt then have I done.

Nor can I see what I have done till all things come together, and what I find amiss I breake upon itt till I have made itt soe as to please my seaffe.

Observe all the breakings whether greater or smaller, and omitt none of them, ffor heerein is all the fforce of your picture.

You may sometimes putt a thing in flatt, and afterwards, hy placing a lite in the middle or about the middle, you may bear all the naturall lite off from that part which is beehind that lite you last put in, soe that itt will seeme to bee in a shaddow; as my master told mee this was the virtue of that lite hee places on the haire just by the eye, on the shaddow-side of the face, which makes all the haire beelow itt to seem in a shadow, and bears off the naturall lite from itt to the parts about that lite; the same bee did in a band of Mr. —, and of the same verture itt is in all places whear itt is soe orderd.

As I observed itt in the cheek of a picture (that was starved), whear itt didd bear of the naturall lite from the loosing part of the cheek.

Lay on sweete, and your heightnings and deepnings cannott stett, though never soe rudely putt in, for itt is that which was done beefore that made itt sweete, as my master told mee when hee painted on a glass.

THE VERNON GALLERY.

FINDING THE BODY OF HAROLD.

W. Hilton, R.A., Painter. E. Whitfield, Engraver.
Size of the Picture, 11 ft. by 8 ft.

THE subject of this fine picture belongs rather to the traditions of old chroniclers than to any authority which historians have left on record. On reference to the catalogue of the Royal Academy for 1834, the year when the painting was exhibited, we find it under this title—"Editba and the Monks Searching for the Body of Harold,"—with the following quotation from some "old chronicle," of which neither the title nor the name of the writer is given: "The body, stripped of its armour, was so disfigured, that the monks were unable to distinguish it. In this emergency they had recourse to Editha, 'the lady with the swan's neck,' who, with the keen eye of affection, recognised the remains of her lover:" the italics are our own. Now the historical traditions that have come down to us, speak of Editha as the second wife of Harold, by whom she had one son and two daughters. *Queen* Editha is supposed to have survived her husband many years, and is said to have lived in obscurity at Westminster. In Bulwer's charming fiction of "Harold," he follows the statement of the "old chronicler."

It would seem almost needless to assert that this picture is the work of a master-mind; in expression and effect it is powerful to a degree, and is, unquestionably one of the finest productions of our school: there are indeed few English painters who have equalled Hilton, and none who have surpassed him in the grand and noble character of his gallery pictures.

Hilton bestowed very considerable care in this composition: several of the sketches which he made of it are now in the Vernon Gallery, as the heads of the two monks, and that of Edith: the latter is a singularly powerful study. The arrangement of light and shade in the picture brings out the principal figures with extraordinary power.

We may remark as an example of the neglect experienced by Hilton during his lifetime, that this picture was returned from the Academy unsold: the canvass was taken out of its frame, rolled up and put away: subsequently it was bought by Mr. Vernon for the paltry sum of two hundred guineas, scarcely a tenth part of its real value.

OBITUARY.

JAMES HALL, ESQ., ADVOCATE, F.E.S., &c.

This gentleman, whose name may be recognised by the readers of the *Art-Journal* by some interesting speculative letters published in that work, upon "Binocular Perspective," died, October 26, at Ashestiel, N.B., in the house of his sister, Lady Russell; he was the son of Sir James Hall, Bart., P.R.S.E., of Douglas Castle, and brother of Captain Basil Hall, R.N. Mr. Hall was well known to artists, as an old student and occasional exhibitor at the Royal Academy, the friend of Wilkie, Collins, Gordon, Allan, &c.; he was also a kind of patron of Wilkie, many of whose works and sketches he possessed; and likewise an active promoter of the testimonial statue now placed in the hall of the National Gallery: he presented the palette (a favourite with the author of the "Blind Fiddler") that now graces the pedestal of the figure. Mr. Hall was a liberal donor to the funds of the British Institution, and an occasional exhibitor, though hardly ever thoroughly successful in his works. Had he given his individual attention to Art, he might have attained some eminence. He had sittings from the Duke of Wellington, and painted a full length of Sir Walter Scott, (whose MS of "Waverley" Mr. Hall gave to the Advocate's Library, at Edinburgh). The bust of Colonel Gurwood,—a commission to Joseph, by Mr. Hall—now forms part of the collection at Apsley House.

Mr. Hall was a member of the Athenæum Club: and was some years since an unsuccessful candidate for the representation of Edinburgh and Taunton respectively. The President of the Scotch Academy, Sir John Watson Gordon, used to set up his easel in the studio of his friend Hall, a short time in the season, at 40, Brewer Street, Golden Square. He died aged 57.



W. HILTON, R.A. PAINTER

E. WHITFIELD, ENGRAVER

FINDING THE BODY OF HAROLD

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
11 FT. BY 8 FT.

PRINTED BY G. VIRTUE

THE DOMESTIC MANNERS OF THE ENGLISH DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

XVIII.—OCCUPATIONS OF THE LADIES.—GAMES AND ENJOYMENTS.—ROUGHNESS OF ENGLISH SPORTS AT THIS PERIOD.—THE HOT-HOUSES, OR BATHS.—DOMESTIC PETS.—TREATMENT OF CHILDREN.—METHODS OF LOCOMOTION.—CONCLUSION.

DURING the period at which we are now arrived, almost all the relations of domestic life underwent a great change, and nothing hardly could produce a wider difference than that between the manners and sentiments of the reign of Henry VII., and those of Charles II. This was especially observable in the occupations of the ladies, which were becoming more and more frivolous. At the earlier portion of the period referred to, the female sex in general were confined closely to their domestic labours, in spinning, weaving, embroidering, and other work of a similar kind. A hand-loom was almost a necessary article of furniture in a well regulated household, and spinning was so universal an occupation that we read sometimes of an apartment in the house set apart for it—a family spinning room. Even to this present day, in legal language, the only occupation acknowledged, as the province of an unmarried woman, is that of a spinster. Our first cut represents a party of ladies at their domestic labours, it is taken from Israel van Mechelín's print of "The



NO. 1.—LADIES AT WORK.

Virgin Ascending the Steps of the Temple," where this domestic scene is introduced in a side compartment. Two are engaged at the distaff, the old poetical emblem of the sex. Another is cutting out the cloth for working, with a pair of shears of very antiquated form. The form of the three-cornered chair in this group is worthy of remark. The female in our cut No. 2, is also



NO. 2.—A LADY AT THE LOOM.

seated in a chair of rather peculiar construction, though it has occurred before at an earlier period, and we shall meet with it again. This cut is taken from one of the illustrations to the English edition of Erasmus's, "Praise of Folly,"

printed in 1676, but it is a copy of the earlier originals. The great weaving establishments in England appear to have commenced in the sixteenth century, with the protestant refugees from France and the Netherlands.

The old domestic games continued to be practised in the middle and upper classes of society, although they were rather extensively superseded by the pernicious rage for gambling which now prevailed throughout English society. This practice had been extending itself ever since the beginning of the fifteenth century, and had been accompanied with another evil practice among the ladies, that of drinking. It need hardly be observed that these two vices furnished constant themes to the dramatists and satirists of the sixteenth and seventeenth centuries; the example set by the court under James I. caused them to increase greatly, and they rose to the highest pitch of extravagance under Charles II. Barclay's "Ship of Fools," the early English edition, has furnished us with the group of female gamblers, represented in cut No. 3. It will be seen that the ladies are playing with cards and dice, and that the ale jug is introduced as an accompaniment. In fact we must look



NO. 3.—A PARTY OF LADIES.

upon it as a tavern party, and the round table, as far as we can judge, appears to be fixed in the ground. The same book furnishes us with an illustration (No. 4.) in which two gamblers are



NO. 4.—A GAMBLERS' DISPUTE.

quarrelling over a game at backgammon. A child is here the jug-bearer or gyardau of the liquor. Our cut No. 5 represents a gambling scene of a rather later period, taken from Whitney's "Emblems," printed in 1586; dice are here the implements of play.

Though gardening and horticulture in general, as arts, were undergoing considerable improvement during this period, the garden itself appears to have been much more neglected, except as far as it was the scene of other pastimes. A bowling-green was the most important part of the pleasure garden in the sixteenth and seventeenth centuries; and bowls, and exercises of a similar character, were the favourite amusements of all

classes. The gardens themselves, which were apart from the house, and made more retired by



NO. 5.—A PARTY AT DICE.

lofty walls enclosing them, were usually adorned with alcoves and summer-houses, or, as they were then more usually termed, garden-houses, but these were chiefly celebrated, especially in the seventeenth century, as places of intrigue. There are continual allusions to this practice in the popular writers of the time. Thus, one of the personages in Beaumont and Fletcher's "Woman Hater" exclaims, "This is no garden-house: in my conscience she went forth with no dishonest intent." And, in the play of the "Mayor of Quinsborough,"—

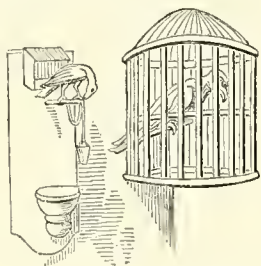
Poor soul, she's entic'd forth by her own sex
To be betray'd to man, who in some garden-house,
Or remote walk, taking his lustful time,
Binds darkness on her eyes, surprises her.

A character in another old play, "The London Prodigal," seeking employment of a rather equivocal character, says, "Now God thank you, sweet lady, if you have any friend, or garden-house, where you may employ a poor gentleman as your friend, I am yours to command in all secret service."

Amid the gaiety which was so especially characteristic of this age, a spirit of vulgar barbarity had arisen and spread itself very widely, and the popular games most practised were in general coarse and cruel. A foreign writer already quoted, but one who was evidently a very unprejudiced observer, has left us some rather amusing remarks on this subject which are worthy of being repeated. "The English," he says, "have games which are peculiar to themselves, or at least which they affect and practise more than is the case elsewhere. To see cocks fight is a royal pleasure in England. Their combats of bulls and dogs, of bears and dogs, and sometimes of bulls and bears, are not combats to the last gasp, like those of cocks. Everything that is called fighting is a delicious thing to an Englishman. If two little boys quarrel in a street, the passers stop, make in a moment a ring round them, and encourage them to settle it by blows of the fist. If it comes to fighting, each takes off his cravat and his jacket, and gives them in charge to one of the company; then begin the strokes of the fist, in the face if possible, the strokes of the foot on their leg-bones, the pulling of one another by the hair, &c. The one who has knocked the other down, may give him one blow or two, when he is down, but no more, and every time the one who is down will rise, the other must help him to rise as long as he pleases. During the combat, the circle of spectators encourage the combatants to the great joy of their hearts, and never separate them, so long as things are done according to rule. And these spectators are not only other children, and street porters, but all sorts of respectable people, some of whom make their way through the crowd to see nearer, others mount upon the shops, and all would pay for places, if stages could be built up in a moment. The fathers and mothers of the little boys who are fighting look on like the others, and encourage the one who gives way, or is wanting in strength. These kind of combats are less frequent among grown-up men than among

children, but they are not uncommon. If the driver of a hackney-coach has a dispute about his fare, with a gentleman whom he has carried, and the gentleman offers to settle the dispute by fighting, the coachman agrees to it willingly. The gentleman takes off his sword, disposes of it in some shop with his walking-stick, his gloves, and his cravat, and fights in the manner I have described. If the coachman is well beaten, which is almost always the case, he is considered as paid; but if he beats, he who is beaten must pay the sum that was in question, and that which caused the quarrel. I once saw the late Duke of Grafton fighting in the open street with a coachman, whom he thrashed in a terrible manner. In France, we treat such kind of people with blows of a stick or, sometimes, of the flat of the sword; but in England that is never done; they never use a sword or stick against those who are not similarly armed; and if any unlucky foreigner (for it would never come into the mind of an Englishman) should strike with the sword any one who had not got one, it is certain that in an instant a hundred persons would fall upon him and perhaps beat him so that he would never recover. Wrestling is also one of the diversions of the English, especially in the northern provinces. Ringing bells is one of their great pleasures, especially in the country; they have a way of doing it, but their peal is quite different from those of Holland and the low countries. In winter football is a useful and charming exercise; it is a ball of leather, as large as a man's head, and filled with wind; it is tossed with the feet in the streets. To expose a cock in a place, and 'kill it at a distance of forty or fifty paces with a stick, is also a very diverting thing; but this pleasure only belongs to a certain season. This also is the case with the dances of the milkwomen, with the throwing at one another of tennis-balls by girls, and with divers other little exercises." Such was the rude character of the amusement of all classes of our population during the seventeenth century.

The ladies still had their household pets, though they varied sometimes in their character, which perhaps arose in some measure from the circumstance that the discovery of, or increased communication with distant countries, brought the knowledge of animals and birds which were not so well known before. Thus, in the sixteenth century monkeys appear to have been much in fashion as domestic favourites, and we not unfrequently find them in prints in attendance upon ladies. Since the discovery of the West Indies, and the voyages of the Portuguese to the coast of Africa, parrots had become much more common than formerly. In pictures of the period of which we are speaking, we often find these, as well as smaller domestic birds, in cages of various forms. In our cut No. 6, taken



No. 6.—BIRDS AND BIRDCAGES.

from Whitney's "Emblems" (printed in 1585), we have a parrot in its cage, and a small bird (perhaps meant for a canary), the latter of which is drawing up its water to drink in a manner which has been practised in modern times, and supposed to be a novelty. It is very unsafe indeed to assume that any ingenious contrivances of this kind are modern, for we often meet with them unexpectedly at a comparatively early date.

With the multiplicity of new fashions in dress now introduced, the work of the toilette became much greater and more varied, and many customs were introduced from France, from Italy, and from the east. Among customs derived from the latter quarter, was the intro-

duction of the eastern hot and sweating baths, which became for a considerable period common in England. They were usually known by the plain English name of *hothouses*, but their eastern origin was also sometimes indicated by the preservation of their Persian name of *hummams*. This name is still retained by the two modern hotels which occupy the sites of establishments of this description in Covent Garden. Sweating in hothouses is spoken of by Ben Jonson, and a character in the old play of the Puritan, speaking of a laborious undertaking, says, "Marry, it will take me much sweat; I were better go to sixteen *hothouses*." They seem to have been mostly frequented by women, and became, as



No. 7.—A HOT-HOUSE.

indulging themselves with an abundance of very substantial dainties; in the other, they appear to be still more busily engaged in gossip. The whole broadside is a singularly interesting illustration of contemporary manners. A copy of it will be found in the print-room of the British Museum; and it may be remarked (which I think has not been observed before), that it is copied from a large French etching of about the same period, a copy of which is in the print department of the Imperial Library in Paris.

The general treatment of children, their costume, and their amusements, remained much as formerly, and closely resembled those of France and Germany as they were then, and as they have existed in some parts even to our own days. The pernicious practice of swaddling or swaddling the child as soon as it was born prevailed everywhere, and the infant was kept in this condition until it became necessary to teach it the use of its legs. The process of swaddling



No. 8.—SWADDLING A CHILD.

is shown in our cut No. 8, taken from one of the prints by Boss, published in 1633, which furnish such abundant illustration of contemporary manners. The period during which boys were kept in petticoats was very short, for at a very early age they were dressed in the same dress as up-grown people, like little miniature men. Our only representatives of the appearance of little boys in the sixteenth century, is found in one or two educational establishments, such as the Blue-Coat School in London. The costume of a child during the short transition period between his swaddles and

in the east, favourite places of rendezvous for gossip and company. They were soon used to such an extent for illicit intrigues, that the name of a hothouse or bagnio became equivalent to that of a brothel; and this circumstance probably led eventually to their disuse. A very rare and curious broadside woodcut of the reign of James I., entitled "Tittle-tattle, or the several branches of gossiping," which in different compartments represents pictorially the way in which the women of that age idled away their time, gives in one part a sketch of the interior of a hothouse, which is copied in our cut No. 7. In one division of the hothouse the ladies are bathing in tubs, while they are

his breeches is represented in our cut No. 9, of



No. 9.—A BOY A-COCK-HORSE.

a boy riding upon his wooden horse. It is taken from a German woodcut of the date of 1549.

In the sixteenth century little improvement had taken place in the means of locomotion, which was still performed generally on horseback. Coaches, by that name, are said to have been introduced into England only towards the middle of the sixteenth century. They were made in various forms and sizes, according to fashion or caprice, and towards the end of the century they were divided into two classes, known by the foreign names of *coaches* and *caroches*. The latter appear to have been better and clumsier than the former, but to have been considered more stately; and from the old play of "Tn Quoque," by Green, (a drama of Elizabeth's reign), we learn that it was considered more appropriate to the town (and probably to the court), while the *coach* was left to the country.

Nay, for a need, out of his easy nature,
May'st draw him to the keeping of a coach
For country, and caroch for London.

Ben Jonson, in his comedy of "The Devil is an Ass," gives us a great notion of the bustle attending a *caroch*—

Have with them for the great caroch, six horses,
And the two coachmen, with my ambler bare,
And my three women.

Coaches of any kind, however, were evidently

not in very common use until after the beginning of the seventeenth century. Women in general, at least those who were not skilful horsewomen, when the distance or any other circumstance precluded their going on foot, rode on a pillion or soft saddle behind a man, one of her relatives or friends, or sometimes a servant.



No. 10.—RIDING ON A PILLION.

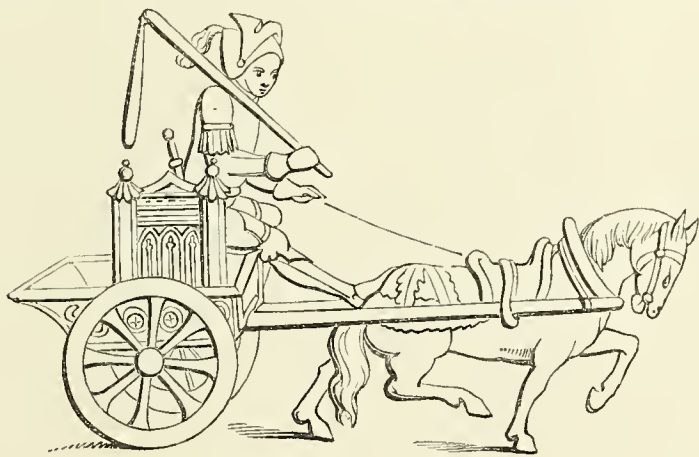
The accompanying cut (No. 10) represents a couple thus mounted, the lady holding in her hand the kind of fan which was used at the period. This cut is taken from a drawing in the curious Album of Charles de Bousy, containing dates from 1608 to 1638, and now

preserved among the Sloane manuscripts (No. 3415) in the British Museum; and the same manuscript has also furnished us with the annexed cut (No. 11) of a lady of rank carried in her chair, with her chair-bearers and attendants. Ladies, and especially persons suffering from illness, were often carried in horse-



No. 11.—A LADY CARRIED IN HER CHAIR.

litters, and there are instances of chairs mounted somewhat like the one here represented, and carried by horses. The first attempt towards the modern gig or cabriolet appears to have been a chair fixed in a cart, something in the style of that represented in our cut, No. 12, which in



No. 12.—A MEDIEVAL CABRIOLET.

its ornamentation has a very mediæval character, although it is given as from a manuscript in the Imperial Library in Paris, (No. 6808), of the beginning of the sixteenth century.

The close of the period of which we are here speaking introduces us to one in which the manners and customs of our forefathers were less widely different from those of our own days; and the history of domestic manners since that time, characterised less by broad

outline of the general features in its revolutions than by a gradual succession of minute changes, and fashions which must be traced from day to day, is less capable of being treated in the comprehensive style of these papers. Having now, therefore, brought down our sketch of the history of the domestic manners of our forefathers to the middle of the seventeenth century, we shall here, for the reason just stated, conclude it—at least for the present.

SCIENCE IN 1854,

AND ITS APPLICATIONS TO THE ARTS.

WE are drawing towards the close of a year which will be of especial note in the history of Europe. After a peace of prolonged duration, during which commerce has improved and extended the bounds of civilisation, and manufacture has greatly increased the utilities and the luxuries of life, the dissonant sounds of war have broken upon us, and all the evils which follow in its train arise threateningly around us. Art and science equally demand that attention which the undisturbed serenity of peaceful times can alone insure. It is true the poet and the painter may

study humanity in its excited forms, and thus produce images of superior grandeur, or of a more exciting character; the mechanical, the almost microscopical examinations by which the secrets of nature are disclosed, cannot, however, be pursued under the excitement of a troubled period, such as that which closes 1854.

It is interesting, therefore, to examine the position in which we stand, to make a record of those applications of science which have advanced our Arts and manufactures, and of discoveries which promise to do so. Looking back through the year, we scarcely find any one thing standing forth more prominently than another, as showing any great advance in science. Numerous small matters meet our view, of considerable im-

portance in the aggregate, but not individually of much moment. Both abroad and at home the men of science would appear to have been reposing. The astronomers have been adding to the number of the smaller planets, but these discoveries are so numerous that they cease to interest us. Our own Astronomer Royal has been repeating at the bottom of a coal-mine, with success, some experiments tried more than twenty years since in the depth of a copper-mine, with failure, which are to determine the exact weight of the earth. Some eminent mechanical philosophers have been pursuing curious trains of research; Foucault has been rendering the diurnal motion of the earth visible, by means of an instrument which would stand on the table of our drawing-room, a fact, indeed, which may, to some extent, be illustrated by the common humming-top; since it is a law, that the axis of any body in rapid rotation, remains fixed and immovable, even when the surface upon which it spins may be moving onward. Researches, too, of a delicate nature have been pursued on the influences of gravitation on the forms of bodies, and some on those remarkable powers by which the particles of bodies are held together, and which we are accustomed to group under the general term of cohesive attraction.

The electricians have not been idle: many of the laws of magnetism have been more satisfactorily demonstrated, and the dependence of the earth's magnetism on the solar radiations brought more closely to the proof. At the recent meeting of the British Association at Liverpool, some important papers were read on the magnetism of ships' compasses, and many discussions ensued which cannot fail to be of value, as directing attention to the probable causes of many shipwrecks, the loss of much valuable property, and the sacrifice of the lives of hundreds. Electricity has had numerous applications to purposes of the greatest utility,—the electric telegraph, electrotype, and blasting by electricity, being the most remarkable. M. Becquerel has been long pursuing his investigations, with a view to apply this subtle agent to the treatment of metallic ores, more particularly the gold and silver ores requiring the use of mercury. Becquerel now proposes to convert the metal in the ores into chlorides, which are to be dissolved in an alkaline chloride. The voltaic-battery is now brought into action, and the result is the precipitation of the metal as in the electrolytic process. The economy of this process is a problem requiring experiments on a large scale for its solution. We learn that M. Deville is still pursuing his experiments on aluminium, and we have seen a statement to the effect that he has laid before the Academy of Sciences, sheets, ingots, and medals of this new metal. Our readers may remember that this metal aluminium is said to possess some remarkable properties, which will render it very valuable; it is of a silvery whiteness and brilliancy, and it resists the action of the atmosphere much more strongly than silver does; the silver tarnishing where the aluminium remains bright. Much doubt has been expressed in this country, many chemists having repeated M. Deville's experiment without obtaining any results corresponding with those which have been published.

Amongst the most promising of the mechanical applications of electricity, we must notice M. Bonelli's electro-magnetic weaving machine. This machine is intended to supersede the Jacquard loom, and it is

stated that patterns of the most elaborate character can be easily woven by it. Cards are not used in the electro-magnetic machine, but electro-magnetic bars, arranged in sets according to the pattern. When connexion is made with the voltaic battery, or when it is broken, these bars move. Being thus under the direction of the weaver, he is enabled with much facility to arrange the positions of the threads necessary to the production of the pattern. We hear that models of this invention are shortly to be exhibited in action in London.

In physical optics many important discoveries have been made. M. Duboscq has shown some of his interesting experiments at the Polytechnic Institution. They consist of new methods of exhibiting remarkable optical effects, although involving still some new consideration on the laws which regulate the chromatic phenomenon of light. The illuminated cascade has become a permanent source of attraction at the popular institution named.

It may be in the memory of many of our readers that Signor Abate, of Naples, exhibited at the Great Exhibition specimens of what he called *metalligraphy*, which we described at the time. He has now brought forward a new process which he calls *thermography* (a name by the way which has been already applied to a process of obtaining copies of pictures published several years since). This process of Abate's is a kind of *nature printing*, which however he has applied, as yet, merely to obtain copies of wood. As far as we can gather, the process consists in washing the surface of the wood, which it is desired to copy, with some acid, which is then, in great part, removed, leaving merely a slight moisture on the wood. By pressure an impression is then taken on paper, linen, or on another block of wood. These impressions are invisible until the impressed surface has been warmed, when it appears with great distinctness. We must confess we do not see the *rationale* of the process, but if as successfully and as easily carried out as it is stated to be, the discovery will be of much value in the many branches of decorative Art.

Photography has been making steady advances, and many remarkable productions have been examined by us. We do not learn of any especial novelty in any of the processes now in use, but improvements in the manipulatory details have been numerous. The perfection of photography will be best understood by a statement of some of the results obtained. The degree of sensibility which has been attained, led to the idea of employing the collodion process for the purpose of obtaining impressions of the moon's surface. Telescopic examination had made us acquainted with the fact that the surface of our satellite was covered with deep valleys and towering mountains. Drawings of these have been made with very great accuracy; but by obtaining photographic pictures a register of the movement of every shadow would be obtained, and thus the actual elevation of the lunar mountains correctly determined, and many other uncertain points set at rest. Dr. Robinson pursued some experiments with Lord Rosse's large telescope, but in these he was not eminently successful. It has been stated that Signor Rondini had, indeed, obtained photographic images of the nebula in the constellation of Orion: this is a mistake. Rondini drew the nebula which he was investigating, and used, successfully, the photographic process to transfer this drawing to a lithographic stone, from which a great number of copies

were printed and circulated. The British Association has devoted a portion of its funds to the purpose, and Professor John Phillips, having erected a telescope with an equatorial mounting, found that he was enabled to obtain good images, and at the meeting of the Association at Hull, he exhibited several pictures of the lunar surface, printed by her own light. Mr. De la Rue has also been eminently successful in obtaining lunar photographs. Messrs. Hartnup and Towson of Liverpool have, however, done more than many others, and they were enabled at the recent meeting of the British Association at Liverpool to exhibit images of the moon's surface magnified to the diameter of sixteen or eighteen feet. Their impressions were obtained upon collodion plates: the images were singularly perfect.

The Rev. J. B. Reade has been directing his attention to this subject, and as his paper communicated to the Physical section of the British Association at Liverpool contains much valuable matter, we reprint a portion of it. In allusion to some of the earlier attempts to photograph the moon, he writes:—

"Mr. Whipple exhibited, in the United States department of the Great Exhibition in 1851, a daguerreotype of the moon, which received the highest commendation, as being one of the most satisfactory attempts which had been made to realise by a photographic process the telescopic appearance of a heavenly body, and thus to commence a new era in astronomical representation." The original picture was faint, but, upon being copied by Professor Piazzi Smyth, the Astronomer-Royal of Edinburgh, many very remarkable details were brought out.

"The tones of grey and yellow which mark the action of the moon become, when handled by the sun (by throwing strong sunlight on the plate to be copied) fine contrasts of black and white. The mountain chain round the portion of the *Mare Imbrium* is finely given in the copy. * * * The well-known ray of light from Menelaus passing through the centre of the *Mare Serenitatis*, as well as the shadows in some of the craters,"—was well shown in the daguerreotype copy. The largest copy which has yet been made of the lunar surface was obtained by Mr. Reade himself, by the use of the Rev. Mr. Craig's great telescope on Wandsworth Common; this Mr. Reade thus describes:—

"The more important drawing is a large positive picture of the full moon, nearly nine inches in diameter, and therefore on a scale of two hundred and fifty miles to the inch, of which the negative was taken on the 6th of September in the focus of the 'Craig Telescope' at Wandsworth, whose diameter is twenty-four inches, and focal length seventy-seven feet; and when I state that it is the first attempt, it will be received, notwithstanding certain imperfections of manipulation, which are not concealed by artificial tinting, as a step in the right direction. All the more important features of the moon's surface will be discovered by those who are familiar with their telescopic appearance. We find with distinctness the *Mare Crisium* with the bright surrounding country which separates it from the *Mare Fecunditatis* and *Mare Frangulietatis* to the south and west, the *Crater Menelaus* with the ray already spoken of, the semicircular ridge round the *Mare Imbrium*, and the unreflective crater *Plato* at its most west extremity. On the western side we have the bright *Aristarchus*, *Kepler*, *Copernicus*, and *Tycho*, with the streams of melted lava extending over the southern

hemisphere; but owing to the phase of full moon, the craters and mountains are now relieved by shadows. The time of exposure of the collodion negative was thirty-five seconds, but it is evident that *Tycho* and the brighter portions are overworked." When this gigantic instrument shall be perfected, —and we learn with much satisfaction that Mr. Craig has resolved on having the object glasses reground, and the error of curvature which now militates against the advantageous use of this instrument corrected—what may we not expect from it. The moon and even the nearest of the fixed stars may paint their own pictures on our photographic tablets. Mr. Reade, and Dr. Diamond, have made some experiments on the sun with the same large telescope, and they have succeeded in obtaining an image exhibiting the mottled surface of that great luminary by an instantaneous exposure, but this was found to be impressed on a plate by far too sensitive for this operation. When we secure an equable motion of the instrument, and adjust our prepared plates or paper to the required conditions, we may hope to obtain accurate registers of the formation of the dark spots, their movements, representations, and all the great visible physical phenomena which appear to be constantly occurring on the surface of the source of light and heat.

At the recent meeting of the British Association there were several communications connected with this beautiful Art. Messrs. Knight of Foster Lane, exhibited and described an improvement in the stereoscopic lens, which may lead to its adoption for the exhibition of eozmorphic views. Dr. Scoresby advanced some views on the phenomena of vision, which he appeared disposed to refer to the production of photographic impressions on the retina. This view was however put forth in a very philosophical manner by Sir John Herschel in one of his communications to the Royal Society. Professor Dove of Berlin, who has devoted much attention to the stereoscope, also made a communication on this very interesting subject.

Such appear to be the more important points of investigation in the physical sciences, which have been brought forward during the present year, and which come within the limits of the *Art Journal*.

Chemistry has been steadily aiding the manufacturer in economising waste products, and in reducing the time necessary for various processes. We have carefully examined all the publications of the scientific societies of Europe for this year, and we cannot detect any one discovery of importance in connection with the Arts or manufactures. Men appear to have been engaged in endeavours to apply the knowledge already possessed to useful purposes, rather than in any branch of original research. We find, however, that our chemists are actively engaged in improving our destructive compounds for the purposes of the war. Success in this direction may possibly render war so terrible that few will like to play the sanguinary game, and thus the chemist may do more to attain the objects of the Peace Society than will be achieved by the distribution of tracts, or the delivery of lectures, however impressive these may be.

In turning to natural history we find no especial matter of record, which concerns us. At the Bristol Association Mr. Archer made a communication on Indian rubber, which, as correcting an error, we copy.

The ordinary opinion, which had been copied from book to book, that the black colour of caoutchouc was owing to the

bottles and other forms of the material being dried by the natives in the chimneys of their dwellings, is incorrect; for caoutchouc has a peculiar property, by which light acts upon it very powerfully, and produces the black colour. In proof of this, Mr. Archer exhibited specimens of liquid India rubber, in white glass bottles. This liquid has been imported for the purpose of trying experiments as to its power of receiving brilliant colours, and it had evidently received an addition of some liquid ammonia, probably for the purpose of preserving its liquidity and preventing decomposition. In colour and consistency the liquid caoutchouc resembles milk; but two small portions in white glass bottles had by the action of light become jet black next the glass, whilst the interior whiteness and liquidity are unimpaired; whereas, a similar sample of the material in a green glass bottle retained its original character. Mr. Archer thought this peculiar susceptibility to the action of light was well worthy of notice. Another paper of much value by Mr. Archer was on *some materials for making paper*. In this he stated that all materials from the East Indies, except cotton wool, were destitute of that roughness of surface required to form a tenacious pulp; when broken up, they resemble straw rather than the fine woolly fibre of linen rags. There was the china grass, plantain fibre, jute fibre, the fibre of the paper mulberry, and the aloe fibre. These and other fibres had been examined and they appeared perfectly smooth hair-like tubes. Instead of going to the East Indies for material for paper Mr. Archer suggested that we should go to South America, where there grew in great abundance trees of the class Thymelacæ, and which were nearly allied to the Lace bark. These and the palms appeared to offer a material of the utmost value to the paper maker. The bark of our own osiers, when stripped off by the basket-makers, would also yield an excellent material.

We have been writing recently on paper manufactured from straw, it is of fine quality, has much strength, and it can be sold at 3½d. a quire. We were glad to add these few facts, in addition to those which we have already recorded in connection with what we have written on paper and India rubber.

In this hasty review of the science of the year 1854, we have studiously avoided all those matters of abstract science, which, although of the highest importance, have scarcely yet escaped from the regions of purely speculative philosophy.

A RAMBLE IN FRANCONIA.

FOREIGN travel, its advantage and disadvantage, has been discussed with the usual amount of prejudice which characterises all purely ideal questions. The "stay-at-home" class is defended and represented by the ponderosity of Lord Eldon; but with the English at least it is much outweighed by the "travelling class," as the Continental hotel-keepers can joyfully testify. Our great law-lord and dilatory Chancellor was wedded to home habits, and never crossed the Channel. On a question connected with the picturesque we might probably seek for judgment elsewhere than in the Chancery Court, had his view not been defended by some few of the artists of England, and the directors of taste, who have laboured to prove that a visit to Italy is rather detrimental than otherwise to the young student; and they triumphantly point to the change for the worse made in the home-bred talent of such men as Wilkie after a visit there. The few exceptions are therefore

taken as proving their rule; and the thousands of instances that might be cited as to the value of the rule that guides other people, is completely ignored. That the narrow seas around us should bound the study of native Art, is as bigoted an idea as ever entered honest John Bull's head, and the fear of producing "imitations," as the consequence of a more enlarged study, is as reasonable as the fear expressed by the old monk, that the study of the Bible in the Hebrew language would inevitably turn the student into a Jew. The greatest of our poets, and the one most intimately acquainted with the workings of the human mind, has emphatically said—

"Home-haunting youth have ever homely wits;"

and in a question so æsthetic, we should rather bow to the judgment of William Shakspeare than to that of the Chancellor himself.

There is a class of artists extensively patronised by our countrymen who are absolutely "made" by foreign travel. We mean that class of which the late Samuel Prout may be considered as the best representative, whose time and talents are continually employed in sketching and painting the picturesque characteristics of continental cities. Where could we get, in our conglomerations of brick and mortar, such food for the pencil as he obtained? No pictures are more eagerly sought and purchased than those which emanate from the masters of this school; and it is a proof, if any were wanting, that the English are unpicturesque more from business habits and association than from other reasons, and will gladly recreate both eye and mind with the "pictured semblance" of something more artistic than Holborn and the Strand, or the best "business portions" of our most inartistic metropolis. It has often struck us as a curious question worthy the discussion of a philosopher, why the English as they gained wealth have degenerated in visible Art, and particularly that most noble and gratifying art—architecture. There is certainly no branch of the Fine Arts which ennobles general life, and gives greater pleasure to all, than this. For a wealthy man who builds an elegant house in a great city, as much adorns the city as he adds to his own dignity thereby; in addition to which his residence may aid in correcting the taste, and disseminating the love of Art; and thus in the end he may aid in making that city a marked place in the category, and give it a proud pre-eminence over less tasteful towns. His house in its details may be a storehouse for the study of ornamental design, as useful as a folio of prints to the workman, and its owner do good service to the world at large, and credit to his native town in particular. What but this taste, cultivated and exerted in the old time, has induced the wandering steps of artists and amateurs to visit such cities as Rouen, Ghent, Nuremberg, and a host of others, and will continue their strong influence on such travellers while one of their picturesque mansions remains? When a man grew wealthy by trade in the old and palmy days of these cities, he called in the aid of the architect, sculptor, and painter, and with no niggard hand or narrow spirit made his home a temple of Art. The Town Hall where he met his fellow-citizens, the Exchange upon which he transacted his trade, nay, the warehouse where he kept his merchandise, were all alike decorated fancifully and appropriately by the master-minds in Art, of whose services he gladly availed himself. It was so with ourselves in the days of Gresham: that noble example of the high-minded British merchant spared no expense in regally appointing his own house, and nobly caring for the comfort and dignity of his fellow merchants. The ancient trading towns, such as Ipswich, Bristol, Norwich, and Chester, can still show picturesque relics of their former greatness, in the half-ruined and desecrated mansions of their old residents,—houses that are beautiful in their decay, and especially dear to the eye of an artist. How strangely do they contrast with the monotonous brick streets of Liverpool, Manchester, and Birmingham! There is little wonder that we require Schools of Design and much amount of Art-education when we are born and bred amid such platitudes.

The fancy and taste which peep forth in every town of an old continental city act upon the spirit like champagne upon the palate of a small-beer drinker.

The "grand tour," once so essential and exclusive a feature in the education of the wealthy, can now be made with comparative ease by men of very moderate purse—thanks to modern locomotion by steamers on land and sea. Money, and that which makes money—time, can both be economised, and there are facilities yearly given to travel that would not have entered the head of the most visionary philosopher of past times. The wonders of fairy tale have become the every-day occurrences of life, and it is much to be questioned if railway directors would care to hire the services of any "enchanter's car," in preference to their own locomotives. Ariel's boast that he would

"put a girdle round about the earth
In forty minutes"

would not be considered a great recommendation to a responsible directorship in the office of an electric telegraph company. With all such "appliances and means to boot" as travelling men can now command, at a moderate cost of time and money, we need not wonder at the numbers who rush over the Channel and seek a purer air, a brighter sunshine, and a more picturesque residence than they find at home.

It is characteristic of some want of experience in our travelling countrymen that they go in a continuous stream in certain tracks. "Scarcely an Englishman comes here," said the hotel-keeper in the beautiful city of Constance to us a few months since, "they all go in droves down the Rhine, like a flock of sheep." Somebody has acted the "bell-wether" originally, in poetry or prose, and his tinklings have been heard afar, and induced our gregarious fellow-countrymen to follow him. It is amusing to see how completely they keep to the beaten track, turning neither to the left nor right, and thinking of everything just as "Murray" directs them. Follow in their wake, and you meet the extortion which necessarily comes out of their whims and wants, and the dregs of all their prejudices. Thus the Rhine has become a sort of Thames, and Switzerland seems to bid fair to become a paradise for cockneys, who, as Madame de Stael long since observed, "carry their prejudices and their tea-kettles all over the continent." Turn aside, however, from any beaten track of the kind, and you find yourselves in comparative solitude, or meeting only a few travellers of the better class, who travel for mental as well as animal gratification; and you also find innkeepers unspoiled by greed of gain, and peasantry who are civil and obliging. There is much to see and much to learn, and nowhere more than in the old Franconian towns.

The comparatively unvisited district which formed the ancient Franconia, and is now chiefly represented by the kingdom of Bavaria, has been but very recently rendered easy for the traveller by railway. Until within the last month, many and disagreeable delays of all kinds, and temper-trying discomforts in abundance, beset his path. He must still be prepared for much that will remind him of the wants of past times, rather than the abundances of Paris and London. Still, nothing can be gained without some sacrifice, and no "royal road" can conduct the general pilgrim throughout his way to knowledge. To some travellers a little *contre-temps* adds a zest to pleasure, and they only are to be pitied who cannot take them good-humouredly.

Two pleasant routes offer themselves to the traveller who would visit Munich, which has been aptly styled "the greatest home of modern Art on this side the Alps." One way is by Paris and Strasbourg, crossing the Rhine at Kehl, and so by rail to Carlsruhe, Stuttgart, Ulm, and Augsburg. The other route is by Ostend to Cologne, up the Rhine to Mayence, across the stream to Castel and thence to Frankfort; proceeding from that city by the newly opened rail to Bamberg, and thence by the grand main line through Saxony to Augsburg, from whence a line leads to Munich only. Either way the traveller will pass much fine scenery and many

beautiful and curious towns; or he can easily go by one route, and come back by the other,—a mode we adopted, and will note here, detailing some few things that struck ourselves upon that journey.

To say aught of the journey between London and Paris would be a work of supererogation; "fraternisation" has done, and is still doing, its utmost to render every man his own chronicler. We have however a few words to say on the want of common sense and common courtesy occasionally displayed at the Paris *Douane*. Prints and books are still looked at with a very jealous eye, and the "bold smuggler" of the present day is detected by the officials in some quiet and abstracted individual who may have a few of these forbidden articles in his port-manteau. Books are scrupulously conned over and doubtfully passed; but woe to him if they happen to be pictures of all the saints and angels of the Romish creed; provided they be not of French execution, they are ruthlessly seized and incarcerated. A friend of ours was recently *en route* this way to Saxony, carrying a few English prints to friends there, and merely passing through Paris with all the rapidity of a railway transit, when his prints were seized, and among them some corrected proofs of plates for an engraver in Paris who was employed by an English house to do them. After half an hour's altercation the officials refused to resign their prize; and it was only by an application to the Minister of the Interior that the affair could be terminated. As it ended exactly where it began, except occasioning some days' delay, surely it is not too much to ask that such vexations and silly proceedings be abrogated, or officials employed less obdurate in determined adherence to a respectful submission to laws which do not exist!

Paris at present is undergoing a vast change, to which few capitals have ever submitted voluntarily. To effect as much, it was generally requisite that some awful calamity in the form of an explosion or a fire should lay the groundwork; but here the Emperor and the inhabitants have joined to pull down and rebuild the oldest, busiest, and most valuable portion of the city; which will render it ultimately the most beautiful and enjoyable of modern capitals. It has attained a pre-eminent character for these qualifications heretofore; but this great addition to its comfort and beauty will carry it far in advance of any other, and firmly establish its commanding position as a "queen of cities." For the length of a league from the Rue de Rivoli, a broad street of splendid houses leads beyond the Hôtel de Ville, and is carried completely through a mass of narrow lanes and old streets, thickly populated, taking away part of the Rue St. Honoré, and destroying for the time the most business-like part of Paris. The old densely-packed "Latin quarter" on the opposite bank of the river has also been intersected by the new Rue des Ecoles, and new Boulevards laid out; it has been aptly described by a modern writer of the London press "as if an order had been given to demolish the whole of Piccadilly, the extensive neighbourhood of Leicester Square, with the Strand and Fleet Street, and that this order was executed at once." Next year the aspect of Paris will be indeed charming to the stranger who may visit it, and it will put on all its attraction in addition to its great Industrial Exhibition, for which a glass palace is erected in that corner of the Champs Elysées, which abuts on the Seine nearly opposite the Chamber of Deputies. Its glass roof forms a conspicuous addition to the objects which crowd the view in the Place de la Concorde.

From Paris to Vitry the railroad closely follows the route of the Marne, and this charming river aids the effect of the beautiful scenery throughout the ride. The vine-covered hills of Epernay are redolent of beauty; and the landscape-painter might linger for weeks, well rewarded for his time. Leisure taking travellers are little known in the country, and while thousands might be counted at the railways, very few indeed will be encountered in the verdant valleys and green hill sides of the district. People are generally content with

flying through it at railway speed, and looking through the windows of a carriage. Such a mode of knowing the country is like the knowledge one would get by rapidly turning over the pages of a book, and catching a line of type here and there, to obtain a notion of its meaning.

The old town of Naucy is one of the seldom visited cities, which would repay those who like to study the sumptuous decorative style patronised by Louis XIV. The Grande Place, with its groups of statuary, triumphal arches, fountains, and trees, has a singularly gay, theatrical effect, entirely indicative of its Versailles origin.

At Strasburg, on the contrary, we are thrown back to older times and other habits. It has nothing French about it; even its bad smells belong to Germany, and may justly rival the "thousand stench" of Cologne itself. It is, however, singularly picturesque, and affords abundant scope for the topographical artist. The cathedral is marvellously beautiful, and the effect of the numerous pinnacles disposed so lavishly over the façade is strikingly peculiar. In this point it differs from most others, and has a certain *piquante* originality, which adds another variety to the never-ending fertility of design possessed by the Gothic architects of antiquity. There is nothing more wonderful in the history of Art than this power possessed by the church builders of the middle ages. A font in one of the transepts is a wonder of artistic stonework: the geometric tracery, so elaborately interlaced and enriched by foliage, seems to have been constructed from an exceedingly plastic material, rather than stubborn stone. The sculptor may here see much to illustrate the history of his own art,—an abundance of statuary is scattered over the building within and without; but nothing is perhaps more striking than the column which stands in the centre of the south transept and supports the arches of the roof; a cluster of statues of saints and angels surround it, tier over tier, all exhibiting the peculiar character of works of the early part of the 14th century. They are traditionally reported to have been the work of Sabina, the daughter of Erwin de Steinbach, the architect and builder of the cathedral; and he has recorded his sense of their merits by a small half-length of himself, represented leaning over an adjacent parapet and pleasantly contemplating his daughter's labours. The famous clock is now placed in the wall beside this, and appears to attract undivided homage from the crowd. It is amusing to note the common people running towards the cathedral as the hour of twelve at noon approaches, when all the puppets go through their performances by the aid of the elaborate machinery connected with this wonderful timepiece, which not only tells all that is needful connected with the flight of hours, but sets in motion a number of automata, who march in and out of their recesses, beginning with the heathen gods of the days, and ending with the twelve apostles. For many years this celebrated clock was out of repair, and none was found to restore it, until a clock-maker and mathematician of Strasburg, anxious to remove the stigma, after many years of labour set it completely right; and he has won his reward by having his portrait placed upon its front with all due honour.

In the church of St. Thomas is the famous monument of Marshal Saxe, by Pigalle, which the sculptor should certainly visit and study for avoidance. It is the one great work of modern sculpture "celebrated" by guides, guide-books, and hotel-keepers. It is an enormous mass of sculptured stone, in which allegory is carried to its extreme limit. The lions, bears, and eagles the warrior has discomfited are all lying on their backs on one side; and he is stepping from them into an open sarcophagus which Death requires him to enter. The genius of his country vainly endeavours to hinder the intention of both parties, while a sort of Hercules and Cupid stand by, doing nothing but weep amid military trophies. The whole looks like the *tableau* at the end of a melodrama, and one cannot but help thinking, as we do at a theatre, that the curtain will fall, and none of the terrible events happen. The cost and labour of this

monument is immense, and the construction of the whole was as much praised as any sculpture of Phidias himself—it proves that we have made a great advance in true taste when such works cannot now be tolerated.

Carlsruhe may be cited as a favourable specimen of a modern town. It stands in the Duchy of Baden, upon ground which was densely covered with forest trees not much more than a century ago. The Margrave Charles William was hunting here, and, tired with the chase, he seated himself on the stump of a fallen tree, and gave himself up to the repose of nature. The beauty of the spot induced him to build a hunting seat here in 1815; and the same love of nature induced imitators, until the town arose, and properly received the appellation it bears, literally signifying *Charles's rest*. The beautiful wooded scenery of the vicinity, the softness of the air, and the pleasant residence the town affords, give it much attractive power. The architect Weinbrenner lived here long, and devoted his best energies to the public buildings: hence it has become a sort of model city; all its streets are at right angles; its churches and public buildings are arranged round the great square, which has the town gate on one side, constructed like a classic arch of triumph, and opposite a vista leading to the ducal residence, in front of which the houses are ranged semi-circularly upon an open arcade; a statue of the Margrave who founded the town occupies the centre. The extreme cleanness of the town, the pure white of all the buildings, and the order and regularity which reign throughout it, are agreeable and charming after the unnecessary impurities which are allowed to defile the streets of many continental cities.

In the market-place of Carlsruhe we may note some evidence of that pleasant love of plants and flowers which characterises the people. The peasantry bring to market garlands constructed of masses of flowers, imbedded in moss, and entwined with leaves which are used as decorations for the rooms of those in "populous city pent," who cannot go to see them where they grow. The Germans are, like ourselves, a home-loving people, and they make their homes gay with flowers and cheerful with birds. Flower-pots crowd the windows, trailing plants run up their sides, hanging pots depend from the centre, from which masses of green descend: but nothing do they value more than the ivy,—you see it everywhere and in every form; it is trained in pots over wires into fantastic shapes, or made to form a green arch over a hall staircase; sometimes it even forms a bower over a sofa or easy chair; and, very frequently, its branches make a thick arcade of green leaves inside a window, with a small parterre of flowers in a stand below, or a more ambitious tiny fountain springing from a tank containing gold-fish. The hardy nature of the ivy, and the ease with which it may be cultivated, have given it a position in Germany unknown among ourselves.

Arrived at Augsburg, we are at once plunged into the study of old German Art as rendered visible in its street architecture. Every laie has its treasures, every house its details, worthy the attention and examination of the architect and antiquary. To descend on Munich, its old curiosities and new architectural and artistic wonders, would be to write volumes, and reproduce much that is already known to all who have made Art a study. Suffice it to say that the labours of King Ludwig, so nobly effected from the proceeds of a kingdom not much larger than Yorkshire, put to shame the government of a great nation like England, which, with all its wealth and power, has never done one quarter of that which he has effected in a few years, and never felt one iota of the sentiment which actuated that king—the patronage of Art from a knowledge of its ameliorating influence.

Located in the neighbourhood of the old Franconian cities, and with a railway at his command, the artist or amateur may loiter pleasantly in their streets, drinking in the fine fancies of the quaint old artists of a by-gone day. Why, then, are these cities, so rich in the picturesque and the suggestive, comparatively unvisited? Surely, an unhackneyed field here

displays itself. Of Nuremberg alone volumes might be written, merely descriptive,* and the American poet Longfellow has sung, as only poets can sing, of that

"Quaint old town of toil and traffic,"

where the great and good laboured,

"when Art was still religion,"

and where their followers may, like this true-hearted poet,

"Gather from the pavement's crevice, as a floweret of the soil."

the right reflections and fruitful memories that crowd upon the cultivated mind at every step as you ramble through the streets where Albert Durer, Adam Kraft, Peter Vischer, and other great apostles of German Art walked and pondered. All around you are the works which made them famous, carefully preserved by their townsmen still; and it is pleasant to see that the long wars of religion in Germany spared those old works for their innate beauty, a charm which belongs to no creed, but should be revered by all.

The characteristic peculiarities of Nuremberg and its Art will not be here detailed, as we shall make our readers better acquainted therewith in a series of illustrated papers. They may also refer to page 306 of the present volume for a notice of the ornamental details of iron-work in the town; one section only of the abundance of antique tastes in design which crowd upon the reflection of the visitor to this singular old city, thus preserved like a treasure from old times, bound safely in its walls, to be a rich gift to those now living.

In others of the old Bavarian towns we see the same profusion of decorative Art, the same fertility of conception and facility of execution; and the observant tourist may stumble on admirable bits of detail in out-of-the-way localities, though, truth to say, they too frequently come under the denomination which Lord Carlisle has happily used—"models of picturesque filthiness;" but an artist who can appreciate the beauty of a rose can also appreciate these nooks and corners, though they do not "smell so sweet." Our continental brethren have a great deal yet to learn in the way of drainage, and the artist must pay for his pleasure if he would enrich his portfolio from every locality.

The fondness for external decoration manifests itself frequently in a way we are not used to in England. Thus, if a building is not highly enriched with sculpture, such sculpture is represented by wall-painting, in which gothic tracery and ornament of the most elaborate character are frequently imitated with a happy effect. At other times the walls are covered with emblematic figures, flowers, and drapery, as upon the Rathhaus on the bridge at Bamberg, where some portion of the design is modelled in relief, and the flying angels are modelled and coloured like life, parts of the drapery they support have its cords and tassels pendant over windows which are partly obscured by the supposed action of the genii. Much of this detail will not, however, satisfy criticism, and though the general effect is artistic and striking, it cannot bear strong examination. The groups of statuary on the bridge here, though they give it a highly enriched effect, are miserable works of Art. They are bad imitations of the base style of Bernini, and are put to shame by a comparison with the rudest efforts of mediæval Art, which was at least sincere in its struggles after nature and grace. In the town such works may be discovered. The cathedral, which was founded by the Emperor Henry II. in 1004, contains many examples of antique wall-painting, which were discovered in 1831, when the lime-washing that had thickly covered them was removed by order of the King, and a series of tasteful and beautiful designs, chiefly of foliage, was unveiled, which had been hidden for

centuries, and which originally decorated their entire surface, destroying that flat and monotonous effect to which a taste entirely modern has devoted them.

At Wurtzburg, an equally picturesque town awaits the examination of the tourist. Unlike Bamberg, it has not the advantage of lying on a hill-side, with its houses and churches piled above each other in picturesque confusion; nor will it give the traveller the same charming view over the valley of the Maine that he may enjoy from the shady alleys of the Jesuit convent of the latter town; but Wurtzburg has grand features of its own, its castle is particularly fine, and when viewed from the bridge is very imposing. The rows of statues of saints which form a double line on the bridge are not without utility in aiding its picturesque effect, though mediocre as works of art. Foremost among them is St. John Nepomucene, who, having been martyred by precipitation from a bridge, is supposed to exercise a protecting influence over travellers in general, and is accordingly usually placed upon bridges, particularly in ancient German towns. The cathedral and streets are extremely picturesque, and the entire town has a bustling look. The visitor may indeed feel some surprise at the importance and activity of many of those cities of which he hears and knows little in England; and going out only prepared to see quiet, unpretending country towns, finds he is called upon to investigate large and busy cities, with cathedrals, castles, electoral seats, and public buildings of a very important kind, far exceeding in size and decorative importance our home-ideas of them.

To those who prefer a slower but a more picturesque journey from hence to Frankfort than the railway offers, steamboats down the Maine are provided. The river is exceedingly beautiful, and at times even grand. A large number of beautiful old villages repose on its banks, and the ruins of many old castles, in no way inferior to those seen upon the Rhine, are continually catching attention. In some instances the history of feudalism is well exemplified in their arrangement. The town lies at the river edge, the castle is perched like an eagle's nest on the cliff above; but the town, which has arisen by the protection the castle afforded in the insecure and thievish period known as the middle ages, is frequently encircled by walls, which are continued up the hill sides, joining to those of the castle, and including both in its *enceinte*; a very necessary thing in days when nobles lived by rapine, lawlessly exerted wherever it could be done with impunity.

The Maine is a river well worth loitering beside; its old towns are picturesque and quaintly striking, its scenery is at times pastoral, at times grand, always beautiful. It affords abundant scope for the landscape-painter, the architectural draftsman, the historical reader, the antiquary, or the traveller for pleasure. The expenses on the route are ridiculously low when the Rhine charges are considered; it is an unspoiled district of primitive character, where, if you do not get luxuries, you always get wholesome necessities, at a rate that leaves no pocket unpleasantly lightened. You see a pure country, with a natural people, and you forsake the fashionable conventionalities and London ideas which have now made the Rhine "cockneyfied" and disagreeable to all true lovers of nature. To artists such localities are invaluable, and here may they find materials in abundance, leaving the "Thames at Eton," and "Haddon Hall" to a little repose in their absence.

Frankfort, though it still possesses some few of the relics of its original picturesque appearance is so far modernised and improved as to rival Paris in its principal streets, and Brussels in its suburbs. The old Town House by the bridge, the beautiful Eschenheimer Thor, and other architectural fragments, are worthy of proper study. But those who would know the full discomforts which beset a proscribed city life in the "good old times" should visit the Jews' quarter. In this dirty, dingy street of noble old houses, the sun never shines on the narrow pavement, and one wonders how people lived and breathed in its dank, dirty defiles. Shut up in this one quarter of the city, were crowded

the entire Jew population of Frankfort, and they made the most of their space by covering it with these large mansions, which they carved and decorated with no niggard hand. Behind them, in what might be called back-yards, other enormous mansions were frequently built, and as lavishly ornamented; and thus densely and unwholesomely were the "children of Israel" packed by the men of Frankfort. From hence have emanated some of the richest modern families of this money-making race. The whole place is suggestive of deep reflection; it has now a doomed look, and may not stand much longer, —the houses are partially deserted, some are pulled down, and the changed feelings of a changeful age may speedily occasion the removal of a street which deserves Lord Carlisle's epithet already quoted, perhaps more than any one the stranger will see in the course of his journey.

The old Town House, known as *Der Römer*, should be visited by those who take interest in modern German historic Art. The principal room, "Der Kaisersaal," being decorated with a series of life-size, full-length pictures of the German Emperors: beginning with Charlemagne in the eighth century, and ending with Francis II. in the early part of the present one. Of course all the early pictures are, so far as personal appearance is concerned, purely imaginary except in dress, but they are constructed to tally with the descriptions of contemporary history; and the whole fifty-two figures are a worthy study for those who love to think over the rulers of the past. A Latin inscription beneath each emperor indicates his character; but this the various artists employed have laboured to preserve in each lineament and attribute they have given them, and when the constrained space in which they were compelled to place their figures is considered, their success is surprising. Many are beautiful examples of painting, all are admirable for the minute truthfulness of their detail; and the whole presents a unique historic decoration, at once beautiful, appropriate, and instructive.

The home-voyage down the Rhine requires no detail; the only new feature on its banks is the somewhat significant one which has resulted from the restoration of Stolzenfels by the King of Prussia. The example has been followed, and restorations of other famed "ruins" on its banks are at present proceeding, to adapt them to modern residence. This is indeed a somewhat curious "sign of the times," when we find the neglected and ruined castle of the feudal baron sought by the luxurious noble of the nineteenth century. The picturesque positions they command must here be the sole recommendation to these toilsome and somewhat inconvenient localities; but when we thus find such recommendations sufficient to counteract all adverse feeling, we may assuredly know that a more natural taste, and a deeper love of the grand and the pure in nature are spreading amongst us, and that the same feeling which can thus appreciate its beauties will consequently value, patronise, and protect its great transcripts in Art.

F. W. F.

SCHOOL OF SCULPTURE AT SYDENHAM.

THE GREEK COURT *Continued*.—THE PHIDIAN SCHOOL—THE CLASS OF TEMPLE, AND MONUMENTAL FIGURE-DECORATION PREVALENT AT THAT TIME.—THE LYCIAN TROPHY.

IN our last number we alluded to the concurrence of circumstances that favoured the production of Art in the time of Pericles—namely, the destruction of the previous public works by the Persians—the victories of the Athenians over their enemies, and the strong desire of the people to celebrate their national successes and to honour their gods under whose protection they deemed they had won their glory.

Pericles became chief in public affairs about 460 years before the Christian era.

* In English this has been well done by N. J. Whitling, in a work published by Bentley, entitled "Nuremberg and the Valley of Franconia," and in German, in two beautifully illustrated volumes, published by Schrag, entitled "Nürnberg's Gedenkbuch."

To the talents of a great statesman he added the keenest appreciation of philosophy, poetry, and the Fine Arts, and he applied his energies to render Athens the brightest city in the world, not only for power, but for the cultivation and display of all these qualities.

When we regard on the map the small size of the country of Attica, over which he presided—about fifty miles in its greatest length, by thirty in its greatest breadth—of which Athens was the capital, we may well marvel at the place it holds in the world's history. If its superficial extent—about seven-hundred square miles be compared with the kingdoms or even provinces of Europe, it dwindles to the insignificance of a little German dependency, or a private estate. How much more extended were its social and political, than its physical dimensions! There exists no corner in the civilised world that is not as it were breathed on by the air of Attica. Its influence continues strong in the thoughts, and shows itself in the speech of the present day. It is not enough to say that it lives in the inspiration of the poet—in the eloquence of the orator, and in the theories of the philosopher: besides this, it exhibits itself in visible shapes, and animates the soul that informs the most beautiful creations of Art. The works of the architect and the sculptor throughout the civilised world speak of Attica, and her remains of Art are those most prized and cherished within the walls of our galleries, libraries, and palaces and museums. What must have been the concentration of intellectual vigour and practical energy in so small a country, not so big as the county of Kent, and a large portion of that mountainous and barren, to have produced within three hundred years so many great intellects and so many great works.

What a bright array of names! Miltiades, Cimon, Themistocles, Aristides, Pericles, Aspasia, Socrates, Alcibiades, Demosthenes, Æschylus, Sophocles, Euripides, Agelades, Phidias, Alcamenes. What a bright array of works, if we notice alone those of Art that present themselves to our memory. The temples of Theseus at Aphidne and at Athens; that of Ceres at Eleusis, that looked upon its bay, past the island of Salamis towards Athens; the Propylæa, the Parthene Promachos; the Temple of Minerva at Sunium, which, elevated far above the Ægean, hailed the returning mariner, the portico or vestibule of his Attic home; the Odeon, the Erechtheum, the shrine of the Olympian Jupiter, the Temple of Victory, the Parthenon. All these and many other works are considered to have been decorated, we know most of them were, with most elaborate sculptures, paintings and decorations of various kinds, even to the exquisite embroidery of the hangings, that hung as veils before the statues of the divinities, only withdrawn at the periods of sacrifice and festival.

The private buildings of the Athenians, with but few exceptions, were not very highly enriched by statues, except those of household divinities, for which there was a great demand, and which were supplied to the poorer sort from the hands of the pupils of the great masters who worked for the temples. The Athenian lived much abroad in his groves and public places, and in energetic, political, and philosophic intercommunication with his fellow-citizens. He gloried in their city, and the fine public works that grew up about him became part of his being, and gratified his earnest thirst for the Beautiful.

Records and remains show that the

amount of Art that was in the course of production in Greece, Crete, Asia Minor, and the Ægean Isles generally at this time was very considerable, and that it was of an high order. Thus Pericles, on obtaining the public vote for the erection of a temple, which was to surpass all others, to the virgin Goddess of Wisdom, on the Acropolis at Athens, had his choice of a large number of artists both Attic and foreign, to whom to confide the sculpture-decoration of the building. His choice fell on Phidias, to design and direct the whole series, with whom, however, several other sculptors were associated in the execution of the several works it contained. In speaking of the style (or school) of sculpture, of which the Partheniac works afford the noblest examples, we adopt the name of this great artist to affix to it and represent it, not only on account of his own intrinsic surpassing artistic excellence, but from his being historically the most prominent among those who, at this time, directed their energies to the figure-decoration of Architecture.

This is a point for the student of Art to especially remark, as respects the character of that division of Greek works of which those of Phidias form a portion, that they are all more or less connected with Architecture, which fact exercised a great influence over their treatment and execution. They were all directly or indirectly decorative to certain buildings, or, in some few cases, architectural features themselves, as was the Minerva Promachos of the Acropolis. Thus the works of Phidias and those executed under his direction were expressly sculptural decorations of the very highest order, directly and intimately connected with the houses of worship built to the Gods, and subservient to the general effect of the building. This is to be noticed in their general design and essence, but it may be also distinctly perceived in the modification of the minor details. The left thigh of the Theseus in the British Museum (No. 185, in the Greek collection at Sydenham) is made shorter than the other, so that it might not too far extend over the mouldings of the entablature over which it was placed. The most prominent projection is thus lessened in degree after the mode of relief, so as to tell more fitly and evenly in the tympanum in which it was placed in association with so many other figures. In the seated figures, also, of the so-called group of the Fates, and of Ceres and Proserpine, (No. 185, A. and B., at Sydenham) from the same front of the Parthenon, the trunks of the figures are below their true proportion, so as to bring them into the space allowed by the slope of the tympanum where they were placed. The student may easily test these instances of modification in the Elgin room of the British Museum.

The Minerva in the shrine of the Parthenon and the colossal Jupiter at Elis, which last appears to have been a stupendous work both for size and for elaborate decoration, were both arranged for the interior of their respective temples, and were the culminating points as to perfection and enrichment of the whole work, of which each was the centre object, and at the same time a part.

The works executed by Phidias, and under his direction, remains of which so greatly enrich this country, are the most noble and perfected specimens extant of this class of sculpture. We have every reason to believe in the united evidence of ancient authors and of traditional opinion that they were the best ever produced, and that in them we possess—alas how mutilated!—

some of the noblest specimens of Athenian Art.

There are sufficient other remains however of that period to illustrate that Phidias did not stand alone in the style he adopted. He only developed it to its utmost height. At that time the Ægean sea might with more propriety be called the centre of the Arts then, than even the continent or isles of Greece itself, for wherever its waves washed it seemed to cast up on the shore a love of Art, there to take root, and enrich and decorate its classic shores.

The spirit thus generated extended even beyond these limits, and some comparatively recent discoveries in Lycia have afforded sculptures of so remarkable a similarity to those of Phidias as to style and character as to be justly included in his school. The contents of the Lycian Room in the British Museum are well worth the careful examination of the Art-lover in regard to their relation to the style of figure-decoration which we see fully developed in the neighbouring Elgin Hall. That part of the contents of this room, to which we would call attention, are those remains of Xanthus brought hither under the direction of Sir Charles Fellows.

These formed part of a mass of ruins discovered at Xanthus, the ancient Arina, on an eminence over-looking the sea. They were the remains of a monumental trophy supposed to be commemorative of the conquest of Lycia under Harpagus, an event taking place some hundred years before the erection of the work in question, the execution of which appears to be nearly contemporary with that of the Parthenon at Athens. A restored model made under direction of Sir Charles Fellows, and presented by him, exhibits an Ionic peristyle building with fourteen columns surrounding a solid *cella*, with an arrangement of the statues in the intercolumniation as well as in the pediments, and also as acroteria, or on the apex and ends of the pediments. The sculptural decorations of other buildings are thus divided into statues in the round and relief. The sculptures of the broader frieze represent a series of contests of warriors armed in the Greek manner, some figures representing Asiatics, in pointed caps, and fighting against the Greeks. In the narrow frieze, the most remarkable part displays the attack of a town and main gate of a city, supposed to be Xanthus, in which the warriors are placing, and mounting scaling ladders. This last is a very remarkable work. It possesses great expression, and it is composed in the "repetition" manner that marks the composition of the equestrian troops in the Parthenaic frieze; that is, although there is much variety in the details when closely examined, there is an uniformity in its general aspect and array that lends itself ornamentally to a repetition of forms, and an equality of light and shadow specially fitting both these remarkable compositions for architectural decorations. The varied action and display of the human form have, in both these cases, been so obtained, as to yield without sacrifice to its higher artistic qualities, as regular and continuous an effect of ornamental light and shadow, as if it had been composed of foliage, or of mere conventional forms.

The spirit of the Art-treatment in the other portion of the sculpture-decoration of this building is still more manifestly similar to that of the school of Phidias, inasmuch as the subjects treated bear a closer resemblance. We allude to the larger reliefs of fighting subjects and to the

statues "in the round." Truth to say, a fair artistic criticism will place the chief of these very little below the Athenian works. Their style of form, their mode of composition, the arrangement and treatment of the draperies, bear great resemblance to those in the Elgin room. In the reliefs the background is well covered, and, where the figures would fail to do so, flying draperies in flowing lines are introduced with a free and graceful effect. In the statues "in the round," the draperies throughout are treated in this peculiar Phidian manner,—that is, they are used specially to enhance the human figure, which in no case are they permitted to conceal; for, if trunk and limbs of the figure are wholly covered with drapery, this is arranged so as not to conceal the form at all, but to display the whole figure, and this even to a point beyond what would occur in nature, the idolatry and respect for the human form having been such as would not allow it to be hidden on any occasion. Drapery appears never to have been valued for its own sake, and it is introduced solely when requisite for the character and composition of the figure. It is usually extremely thin, and treated almost as if it were wet, and it is so much and so continuously *cut up* (to speak technically) into folds, that it forms such a mass of similarly elaborated surface, that it ceases to have a cut-up effect when viewed in relation to the whole work. It tells, on the contrary, as a mass of darker tint, affording thus a texture and a colour that enhances the breadth, beauty, and lightness of the tone of the nude forms. Little effect thus appears to have been sought from the draperies, except what they might afford by contrast with the figure, and by accompanying, and exhibiting, and illustrating its forms with varied sweeps. These lines of shadow are frequently so deeply cut in to give decision and shadow, that the piece of drapery itself in which they occur, supposing it were removed from the figure like a real veil or piece of linen, would never stretch out into a flat surface, or form one united piece of texture.

The above characteristics of the draperies, form one of the points in which the science of the sculpture of the trophy of Harpagus and that of the Parthenon, have much in common. The theory of the human form appears also to have been similar, as far as the mutilated state of the Lycian remains will allow us to judge. In all respects of detail, however, the Athenian works are superior. The execution of the Lycian works may be said to hold a middle place in excellence between those of Athens and those from the Arcadian town of Phigaleia. All these are of the same period, and are illustrated by the relief compositions and fragmentary remains in three adjoining rooms of the British Museum, affording the lover of Art an easy opportunity for the comparison of the theories of Art and the treatment of details that guided their production.

The several female figures numbered from 75 to 84 in the Lycian room at the Museum, with flying drapery, and supposed to be representations of the maritime cities of Ionia, as indicated on their bases by the crab of Cos, the dove of Cnidos, the snake of Miletus, the dolphin of Mysina, the phoca of Phocæa, and the shell of Pyrus, bear a remarkable resemblance to some of the draped figures in the Elgin room, especially to Nos. 95 and 99, supposed to represent Iris and Hebe; and the artist will discover and appreciate many resemblances between the works contained in the two rooms, which we have not space to par-

ticularise. Both series have suffered grievous mutilation. We regret far the most those of the Parthenon, as being the most exquisite productions, but the degree of destruction in them has fallen far short of that exhibited in the Lycian remains, which indeed are more than broken, they are shattered! Some convulsion of nature appears to have been the cause, in the first place, of the fall of the building; by which the statues, being the parts least closely united with the structure, were scattered farthest abroad on the hill on which the trophy stood, as may be remarked in the plan of the situations in which they were found, in the apartment of the British Museum in which they are placed. The hand of man, however, completed the work of destruction. The phrensy of iconoclastic zeal has been peculiarly directed to the heads, of which only one remains among the figures in the round. This belongs to a nude statue of a youth supposed to be bearing away a female figure. Its features, as well as form are clearly of the Phidian school, although not attaining the height of character or the dignity of style reached by this great master. It is to be remarked also that in the Lycian works, a scale smaller than life was adopted, as was the case in the works from the Temple of Ægina, which we treated in the last number, and with a similarly disadvantageous result. On the other hand with the best effect Phidias appears to have made it an integral part of his design, that all figures *in the round* that he introduced in the buildings he decorated, should be of heroic size, not less than seven feet high, and more frequently even eight or more. The adoption of this scale at once directed the artist's hand throughout to the imitation of men of large size and noble aspect. And an Homeric dilation of characters was the consequence.

Phidias ventured to lessen the size of figures beneath the standard of man, only when they were to be worked in relief. The metopes of the Parthenon, which are reliefs, are lessened considerably, but the fact of their being reliefs prevents their conveying the idea of a small race like the statues from the intercolumniations of the trophy of Harpagus, or those from the pediment of the Temple of Ægina. In reducing the scale of the figure yet more, Phidias lowered again the degrees of projection, as in the Panhellenic frieze beneath the colonnade.

All these degrees of scale, as evidenced in the Parthenon, in reference to situation and nature of representation, were doubtless the result of great consideration on his part; from the statue of the Deity—which, let it be remembered, was a symbolic figure, Minerva being the personified representation of prescience and wisdom—down to the frieze, having for its subject a procession of his own time to the honour of the goddess.

In the first place the statue of the Deity stood, or sat, alone in the temple erected to it, and was a symbol of a vast power. It was far removed from the human level, and was colossal.

Secondly, the statues in the pediment were illustrative of myths connected with the Deity; they were worked in the round, but they were placed near to the back surface of the tympanum: these were of heroic size, varying from seven to nine feet in altitude. These compositions illustrate points of tradition connected with the divinity to whom the structure was raised. They frequently contained on a large scale the figures of the principal divinities, and those of demigods—remarkable men whom their

own actions and popular belief had raised to the first noble step of deity, the equestrian order of divinity.

Thirdly, and next in scale, in high relief, were the metopes, containing groups illustrative of the great deeds of these heroes and of other permanent characters connected with the subject, either of the temple or with the history of the people.

Fourthly, and lowest in relief of the human sculptured decorations, was the frieze; a low relief representing the people of the day, and illustrating their reverence and worship of the presiding genius of the temple. To these low reliefs may be added those decorations of the pedestal, or throne, or accoutrements of the statue of the Deity, which it was a characteristic of the Phidian school to adorn elaborately: but of these we have only descriptions, and no remains.

There is an evident consonance and logic in the relation between subject, scale, and relief herein exemplified, which adds another proof of the deep consideration which Phidias gave to his art. The system he evolved rested on the most consistent basis. There is the most compact and distinct unity in his theory. In these respects his works are removed from other efforts of the same school; no such scheme of proprieties being deducible from the Lycian works, the arrangement of the sculpture of which appears to be without any similarly well-founded ratio.

In tracing resemblances between some of the Lycian works and those of the Athenian school of Phidias, we must, however, except altogether the two lions, if such they were intended to be, which are said to belong to the trophy of Harpagus. They are so miserably bad, so infinitely below the rest of the sculpture, that we cannot consider them to be the works of the same hands as produced the rest of the figure-decorations. They have not a trace even of archaic dignity, and fall far short of any representations we have of the same animal by the Egyptians, or even the Assyrians. They could only have been associated with the work through some strange whim, and they have no claims to be considered as part of it. The destroyers of the other works do not appear to have considered them worth their blows, for they are the most uninjured of the importations from the heights of Xanthus. Certainly there is no analogy between these and any work from the hands of Phidias.

The human figures from this trophy are however well worth the attention of the Art-lover. No subject could afford more exquisite exercise for the highest class of sculptural representation than the personification afforded by some of them, of the isles of the Ægean and Levant, and the adjacent maritime cities which they held and represent. In the hands of Phidias they would have assumed a nobler presence than they have at those of the Lycian artist; yet there is sufficient beauty to charm in the mutilated fragments, and sufficient likeness to the Athenian works to illustrate decidedly their form having been founded on similar principles. The works of Phidias are only a higher distillation of the same essence.

That there was a close intercommunication in Art at this period between both sides of the Ægean and its isles is illustrated by other points than these relations of character. We have noticed before how in a prior age Depœnis and Scyllis, though dwellers in Crete and Sicily in Peloponnesus, procured their marble from Paros. This marble thus early obtained the first reputation as a material for sculpture—a reputation it

well deserves as being vastly superior to any other. Its crystal is so peculiar that a special geologic formation has (perhaps fancifully) been suggested for it—videlicet, that it was formed in caves in calcareous rocks by the percolation of ages—stalactites having formed at the top, stalagmites from their drippings having risen up to meet them from the bottom, till they met and interlaced, and united into one compacted mass. Doubtless the crystalline formation of the Parian favours the idea; it is large and bears a considerable similarity in appearance to that of a pure fractured stalactite. It is exquisite beyond measure. It is as superior to other marble as other marble is to the common kinds of stone. Of all artificial substances, perhaps stearine bears the nearest resemblance to it. Parian marble in spite of its exquisite delicacy of appearance possesses a more lasting character than our Luna or Carrara marble, and in resistance to the weather has been considered superior also to that of Pentelicus, which the Athenians used for the larger of their own works. It was consequently highly prized and in great request, and it has been scooped out of Paros, which now as far as we know, possesses no more. The same formation we understand is continued to some extent in the neighbouring island of Naxos—but it is too discoloured by the presence of foreign materials for use in statuary. The discovery of another similar quarry of marble, would be the greatest possible boon to sculpture. Such probably exists. It is hardly probable in the laboratory of nature that the marble of Paros should be a sole phenomenon.

Our love of the *poetry* of this beautiful material, which some of our cognoscenti would fain hide from view with stucco and paint, has caused us to say these few words on its character. It is evident, however, that the acknowledged excellence of this marble, and the fact of its being so universally sought, was calculated to exercise a great influence on the spread of styles of Art, affording a direct opportunity for artistic communication.

Paros probably demanded very high prices for the liberty to quarry it. This both added to her resources and checked the total exhaustion of her stores. Praxiteles at a somewhat later period procured this material for his two celebrated statues of Venus, the one chosen by Cos, the other by Cnidos. We do not know at what period the quarry was exhausted, but the wish is natural that its use had been confined to works of this class.

Lycia was among the places that sought this marble, and the trophy of Harpagus is, we understand, chiefly of this material; we have not had the opportunity of testing this ourselves, but repeat it on authority. Its reputation was so widely spread that doubtless it was always procured when resources to obtain it were available. Although the Parthenon, on account of its great size, was not built of this material, the mere fact of a common quarry for the acknowledged finest marble for sculpture, argues a great inter-communication between the Arts and artists of the various localities of Greece, the Isles of the *Ægean*, and the adjacent maritime cities. Direct competitions for the execution of works took place about this time between the different masters, and though there is no reason for supposing that the selection of the artists for the Parthenon was the result of one, Phidias evidently was not chosen by Pericles to superintend this most important

work on the Acropolis, without his being possessed of all the knowledge of Art then extant in the isles of Greece, and having made himself acquainted with all that had been done and was doing in its best homes.

Lycia had, sometime before the period of the erection of the trophy, been colonised by Greeks, and the sculptures of the trophy are probably by Greek hands. It has been supposed, on the authority of a passage in Pausanias, that Phidias procured workmen for the Parthenon, from this locality, and this is not improbable, as the Lycian work was somewhat prior in execution.

Other works may possibly be found illustrating still further the wide contemporaneous spread of that high style of temple and monumental decoration of which the Parthenaic works are the noblest specimens. In the next number we shall attempt to illustrate the theory and system of human form adopted by Phidias in his works, and to show some points in which they differ from the productions of other schools.*

THE VERNON GALLERY.

FAWCETT, THE COMEDIAN.

Sir T. Lawrence, P.R.A., Painter. W. J. Edwards, Engraver.
Size of the Picture, 2 ft. 6 in. by 2 ft. 1 in.

A PORTRAIT of this once popular actor is not an unsuitable companion to that of Morton the dramatist; whether Mr. Vernon was induced by this reason to include the former in his collection, or whether a feeling of friendship for the comedian impelled him, as in the case of Morton, to retain a likeness of his friend, we are not in a position to decide, nor is the matter one of much importance. The portrait is a good example of Lawrence's free pencil, and is a faithful representation of Fawcett when he was in the zenith of his reputation.

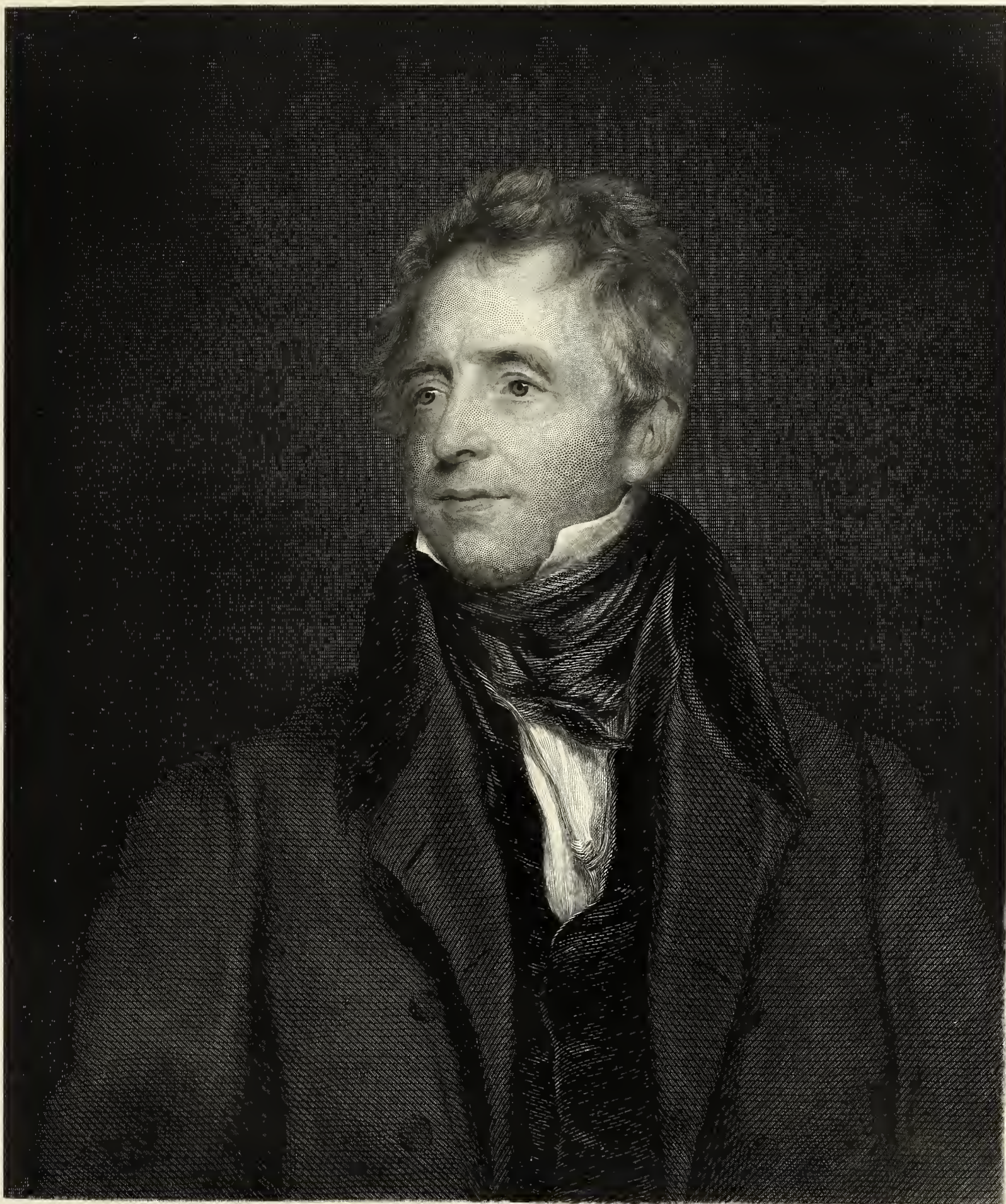
John Fawcett, the son of an actor of more utility than note in the days of Garrick, was born in London in 1769; he left the shop of a respectable tradesman with whom his father had placed him, and made his appearance on the boards of the Margate theatre as *Courtall*, in the "Belle's Stratagem." After "fretting his hour" for several seasons in the Kentish theatres, at Margate, Rochester, and Tunbridge, where he played *Romeo*, *Jafier*, *Othello*, *Shylock*, and other tragic characters, and at York in comedy, with considerable satisfaction to the provincial audiences, he was engaged by the managers of Covent Garden to succeed Edwin, who had become distasteful to the public. He first appeared on the "Garden" boards in September, 1791, as *Caleb*, in "He would be a Soldier." He continued here till 1798, rising each season in public estimation, performing the characters of *Simpkin*, in the "Deserter," *Pangloss*, *Ollapod*, *Caleb Quotem*, and others, with universal applause. In 1798 he was engaged by the manager of the "Little Theatre" in the Haymarket, as it was then called, to supply the place of Bannister, where he was "cast," to use a theatrical term, for a greater range of characters than the then company of Covent Garden allowed him to play. Two years afterwards he became acting manager of the Haymarket, and was indefatigable in his exertions for the public amusement. In 1806, Mr. Fawcett resumed his station as actor, but not as manager, at the Haymarket, where he remained for three seasons. In 1813 he was at the English Opera House, and in the summer of 1816, he was once more at his old quarters, the Haymarket, repeating some of his most popular characters; shortly after this he returned to Covent Garden, and for many years filled the post of stage-manager at that theatre. His farewell appearance was as *Captain Copp*, in "Charles the Second," a character he had made peculiarly his own. The date of his death is unknown to us.

* To be continued.

ART IN CONTINENTAL STATES.

PARIS.—The labours of artists here are advancing satisfactorily for the grand exhibition next year, which promises (by their being permitted for this time only) to exhibit works already known, and in any number, to be very splendid; the apartments in the Louvre, originally intended to hold the paintings, cannot be finished in time, as was hoped; the display will therefore take place in a temporary building, erected at Chaillott, at the extremity of the Avenue Montaigne; this place is situated near the Carrefour of the "Pompe à feu," an inconvenient situation, as it is so far from the centre of Paris; but this has been deemed unavoidable. The large building, Carré Martigny, is now completely covered in, and the ornamentalists and sculptors are busy with the internal and external decorations. Rumours have been circulated that the exhibition would be put off for a year, in consequence of the war, but the report has no foundation.—An atelier has been established in the Louvre for making copies of the Emperor and Empress, after the originals, by Winterhalter; several have been already finished, and dispatched to the different embassies of London, Madrid, Vienna, Berlin, &c., and other official residences.—An international copyright has been passed between France and Belgium, to last ten years; this was much wanted, as the Paris editors paid large prices for copyrights of pictures and prints, and then found spurious imitations, made in Brussels, sold at a low price.—M. Duchesne, sen., has, by a recent decree in his office, been confirmed as director in chief of the prints in the imperial library.—The annual prizes have been distributed to the pupils of the preparatory school, Rue d'Ecole de Médecine; the ceremony was presided over by M. A. Blanche, secretary to the Minister of State, assisted by M. Arago, inspector of the fine arts, and M. Belloc, director of the academy.—A statue is expected to be inaugurated next year at Colmar, of the General Rapp; the artist is a compatriot of the General, M. Auguste Bartholdy.

MUNICH.—The appearance of the cholera and its subsequent intensity have much injured the general Art-exhibition. At the opening, nothing could be more favourable than the prospects of the enterprise. Each day the number of visitors was at least from six to nine hundred, and the names subscribed soon amounted to eight thousand; but on the outbreak of this scourge the inhabitants forsook the city in crowds, and the influx of visitors and strangers was at once stopped. Among the most striking productions in the class of fine Art, may be mentioned, a cartoon by Trenkwald of Prague, the subject of which is "The Sale of Indulgences by the Dominican Tetzl," a work of great power and much beauty. "The Hermannschlacht," by Romako of Vienna, is also a work of much merit, and the series of compositions from the "Niebelungenlied," by Schwemmlinger of Vienna, is not without merit, though wanting in the spirit of the verse; and highly interesting and meritorious in their respective departments are also "A Roebuck," by Hammer; "Scene at a Fountain in Athens," Kretschmer, of Berlin; "Faust surrounded by the Elves," Schuback, of Hamburg; "A Landscape," Raffat, of Vienna; "Christ Healing the Blind," Schneider, Gotha; a porcelain painting, Legrand, Munich; a composition of Flowers, Maria Schall, Dresden; "A Girl with Fruit," Louisa Von Martens, Stuttgart; "Mass in the Campagna of Rome," Blas, Vienna; "Domine quo vadis?" Schnorr, Dresden; Raffaele's "Madonna del Tempi," on porcelain, by Wustlich, of Munich; a Fountain, by Hausch, Vienna; "Expectation," Naumann, Munich; "The Ca D'oro Palace in Venice," Heinrich, Vienna; "A Family Scene in Istria," Kaltenmoser, Munich; two Landscapes, Marco, Florence; a Park Scene, Holzer, Vienna; "The Ruins of Petersberg," Papperitz, Dresden; "A Landscape," Hoguet, Berlin; "Mary and John at the Tomb of Christ," Schmidt, Stuttgart; "Two Dogs Playing," Steffek, Berlin; "Return from a Bear Hunt," Bürkel, Munich; "A Burning Forest," Swoboda, Vienna; "Children in a Corn-field," Thon, Weimar; "The Lake of Nemi," Seiffert, Berlin; "A Group of Two Girls," Leibz, Munich; "A Cavalry Engagement," Diehl, Munich. The engravings are numerous and full of merit; of those most entitled to consideration, are a plate of the Fugger Sarcophagus, by Schmidt, Vienna; many drawings and engravings by Schäffer, Munich; plates by Stöber, Vienna; "A Group at the Tartarughi Fountain in Rome," by Zitzek, Vienna; "The Tiburtine Sybil," after Steinle, Deucker, Frankfurt; and works of striking excellence by Felsing, of Darmstadt. As a whole the Art-exhibition is of deep and varied interest, embracing examples of every department.



SIR T. LAWRENCE, P.R.A. PAINTER.

W. J. EDWARDS, ENGRAVER.

FAWCETT, THE COMEDIAN.

FROM THE PICTURE IN THE VERNON GALLERY

SIZE OF THE PICTURE,
FT. 6 IN BY 2 FT. 1 IN

PRINTED BY VIRTUE

LONDON: PUBLISHED FOR THE PROPRIETORS

MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY OF ARTS.—The Professors of the Royal Academy will deliver their future lectures for the season 1854-5 in the following order. *Anatomy*: RICHARD PARTRIDGE, Esq., December 4. *Architecture*: C. R. COCKERELL, R.A. January 4, 11, 18, 25; February 1, 8. *Sculpture*: SIR RICHARD WESTMACOTT, February 12, 19, 26; March 5, 12, 19. *Painting*: S. A. HART, R.A., February 15, 22; March 1. The lectures commence each evening at eight o'clock precisely.

MR. J. J. CHALON, R.A.—Another vacancy in the ranks of the Royal Academy is occasioned by the decease of this artist, which is announced in the papers to have taken place on the 14th of November, after a long illness. We must defer a notice of his career to a future number.

THE WINTER EXHIBITION will open early in December, at the Gallery, 121, Pall Mall; we hear that many of our leading painters are likely to contribute some beautiful cabinet pictures.

THE NATIONAL GALLERY.—On the re-opening of the National Gallery after the usual recess, the visitors have offered to their view seventeen out of a collection of sixty or seventy pictures recently purchased by the trustees of one Herr Kluger, or Kruger, of Minden, Germany. They are of the early class of German and Flemish Art, usually designated "antiques." None of them are yet named as to the presumed painters, and it is hoped no such presumption will ensue on the part of the official persons of the Gallery. After a lengthened investigation into the administration of the National Gallery, before a committee of the legislature, in which their apathy was freely and justly censured, the trustees appear almost in despair to have clutched at the first opportunity good or bad to have redeemed this censure. It is not merely the sum of money granted by the treasury which is ill spent, but it is the absolute absence of the commonest artistic judgment and its consequent discredit, in this recent purchase. If these seventeen pictures are to be taken as the choice specimens of the mass, it were needless to inflict any remark on the non-exhibited portion. Of those exhibited there is not a single example of any of the leading masters of these early schools; they are worthless in the execution of details for any purpose of Art-manufacture, and several of the heads appear to have been recently repainted for the nonce. While Antwerp boasts of the Ertboru collection of this interesting class of Art, Munich of the Boisseree collection, Berlin of its fine early works, it is in the National Gallery of England alone that it appears misunderstood by the directing powers. At a moment when it is believed that the management of the Gallery and its necessary development on a grand scale, is about being established, it is indeed most lamentable that this mistake should have occurred. Rumours are busy and rife about the appointment of a supreme director. Colonel (now General) Thwaites has been officially announced to have resigned the secretaryship, which he has filled since the foundation of the Gallery with the highest honour to himself.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—The opening meeting of this society was held on the 13th ult. A paper by Mr. D. R. Hay was read "On the Application of the Harmonic Law of Nature in the Orthography of Architectural Design, illustrated by a Gothic Elevation, similar to that of the east end of Lincoln Cathedral." The subject formed a further exposition of the author's peculiar views in reference to what we may call the mechanical aids which might be adopted in proportioning the parts of buildings, as well as of the human figure, and which he has endeavoured to show may have been adopted by the ancients. The theory appears to differ from those of Cesariano, Cockerell, Billings, Chantrell, W. P. Griffith, and others, inasmuch as it is applied to the elevation rather than, primarily, to the ground-plan of the building. It might be worthy of consideration how far any partial application of a theory, which would seem to leave out of view, projections—as those of buttresses—which are of chief importance in the effect of a building—can be held conclusive. There has been some tendency of late, to excessive theoris-

ing on points which, belonging to Art, are perhaps by that reason removed from the domain of rule and mechanism. At the same time there is sufficient interest about all these efforts, and enough of accordance in certain particulars, to make us hope for some comprehensive analysis of them by a competent hand, so that we might discover the exact amount of truth which there may be, and what we fear may be the merely plausible part. We would, however, rather see the attention of the Institute of British Architects directed to important matters in professional practice, which have long interfered with the development of the Art. In many of the theories of proportion, the angles of squares give the points of the structure; in Mr. Hay's theory, certain acute angles give the orthographic or elevational proportions.

MR. J. R. ISAAC, of Liverpool, we see by an advertisement in our columns, has recently engaged extensive premises in that opulent and populous commercial town, to enable him to carry out with greater facility his business as a buyer and seller of works of Art, in which he has been occupied for many years, and, to our own personal knowledge, his transactions have been conducted in a fair, liberal, and honourable manner. While we feel it our duty to expose all that is nefarious in picture dealing of every kind—and this we shall continue to do wherever and whenever we find it practised—it is equally our duty to assist and encourage those who deserve the confidence both of collectors and artists. Mr. Isaac is of this number; he has taste and experience to aid him as a purchaser, and a good name to attract patronage as a seller: we wish him all success in his new sphere of operations.

THE PATRIOTIC FUND.—We hear there is a project moving among a considerable number of artists of position to contribute each a picture, the proceeds of which, when sold, are to be added to the fund for the relief of the widows and orphans of the soldiers serving in the East. The idea is a good one, and we shall be well pleased to see it acted upon, and liberally carried through, as it is certain a very large sum may be derived from so laudable a scheme.

A SCHOOL OF ART AND DESIGN, in connexion with the "Department of Science and Art," was recently opened at Clonmel, under the most favourable auspices; it is associated with the Mechanics' Institute of that town, and is the only school in Ireland, we believe, that is so connected. An inaugural address was delivered, a few days prior to the commencement of actual business, to a numerous audience, by Mr. Ralph Osborne, M.P. The school is under the management of Mr. James Healy, and bids fair to answer the desired end: Ireland cannot have too many establishments, the object of which is to aid in the civilisation and amelioration of the country.

STATUE OF THE LATE DUKE OF WELLINGTON.—The statue of the late Duke, by J. E. Thomas, has been dispatched to its destination, Brecon. It was cast in bronze by Messrs. Robinson & Cottam, at their bronze works, Lower Belgrave Place, Pimlico. The figure stands eight feet high, and is attired in the ordinary military frock. In the right hand is held a scroll, and in the left a sheathed sword, and at the feet is the cocked hat of a field-marshal, and behind the figure is supported by a pile of volumes of his despatches. The statue was cast in one piece, and is a most successful example of this method of bronze casting, which was first adopted by Mr. Robinson. The cost of this work will be defrayed by a local subscription, headed by Sir J. Bailey and the corporation of Brecon.

PICTURE DEALING.—A PICTURE SALE IN LIVERPOOL.—A Mr. Branch, an auctioneer of Liverpool, sold on the 9th of November "a very choice collection of pictures, including highly valuable specimens of the great masters of the Italian, Flemish, and British schools." There were "no conditions of sale," no temptation to buy under the promise of an "impossibility," that the buyer might consult the artist; but, according to custom, a little bit of criticism was appended to each picture. Thus, a landscape by F. Lee, R.A., styled "Very true to nature," brought five guineas; "The Contented Maid," by W. Collins, R.A., "Engraved in the Keepsake,"

brought four and a half guineas; "A Coast Scene," by Sir A. Callcott, R.A., "A masterly composition," brought four guineas; "A Coast Scene," by George Morland, three guineas; "A charming specimen," by John Martin, "of the very highest quality," brought five guineas; &c., &c., &c. This is surely enough. Of the collection, or the collector, we know nothing; but that this sale is one of those sales in which base imitations of popular artists are forced upon the public for "genuine originals" is, we think, not to be doubted. Among other unequivocal "signs of the times" we have received a catalogue of a sale of pictures, which has taken place at Boston; the auctioneer Mr. Edward Tewson, very properly and very honourably abstains from giving names of artists to the pictures sold; appending this passage to the catalogue:—"The auctioneer has avoided giving the name of artists to these pictures, being fully convinced that a good picture ought to command a price from its own intrinsic merit, and not from any name that may be given to it; which after all the pretensions of judges is only a mere opinion, and liable to error; at the same time he is certain there are many pictures in this collection possessing great merit, and well worth the attention of collectors and connoisseurs." We trust Mr. Tewson's example will be followed, as it ought to be, by every man of integrity in dealing; and we accord to him the honour he deserves, for commencing a system so right, and indeed so wise.

THE LORD MAYOR OF LONDON.—From his long and intimate connection with the Fine Arts of his country, the preferment of FRANCIS GRAHAM MOON to the high office of first magistrate of the Metropolis is an event of no ordinary interest. It is known to our readers that for upwards of a quarter of a century he was the leading print publisher of London, and that to his taste, judgment, and liberality, aided by large capital, we are indebted for a very large proportion of the best Art-productions of the age; it is not necessary to enumerate them; they comprise the works of all great contemporary artists; among others, that famous publication known as "Roberts' Holy Land," the completion of which forms an epoch in Art-history. A tribute to his honour in the pages of the *Art-Journal* seems a sacred duty. It would be difficult to over-estimate the services he rendered to Art during the whole of his useful and prosperous career as a publisher; his transactions with artists were conducted with exceeding liberality, and with that generosity and courtesy which attached to him all with whom he was associated. It was not surprising, therefore, to see him on the day of inauguration, surrounded by many distinguished painters, who rejoiced to express their honour for the magistrate and their regard for the man; or to find the pencils of some of the most celebrated among them (D. Roberts and others) commemorating by Art the elevation of one who was so long the most liberal patron that Art has ever obtained in England. We have no doubt that out of his official year will issue much that will promote the cause of Art in "the City," and throughout the country, and we regard his promotion as among the most auspicious events of the time.

THE ROYAL GALLERY OF ART.—Our readers, we trust, will permit us here to direct their attention to advertisements inserted elsewhere announcing that work for issue on the 1st of December. The time of its publication is certainly not auspicious: the one absorbing topic, just now, is "the war," nevertheless, we hope the public mind will not be altogether turned away from the arts of peace, and that we shall have little difficulty in obtaining the limited number of subscribers we require. It will be evident that the cost of this series will very greatly exceed that of the Vernon Gallery, and but for the gracious permission of her Majesty and his Royal Highness to issue the proofs which form the "Royal Gallery," it would have been impossible to have introduced a collection so costly into the *Art-Journal*. We hope for, and anticipate, therefore, the support of those who desire the promotion of Art, and the circulation of excellent examples, and who believe the cultivation of taste to be a more sacred duty when war brings its horrors to our thresholds.

REVIEWS.

AN ESSAY ON CHURCH FURNITURE AND DECORATION. By the Rev. E. L. CUTTS, F.A. Published by J. CROCKFORD, London.

An age of comparative neglect, in the Protestant church, has been recently succeeded by a movement which has induced greater attention to the decorative adjuncts of its service. This movement, while it has done much good in many instances, by directing attention to a proper performance of the services, has done harm in some others, by a somewhat sudden and exaggerated attempt to bring back a few Romanist observances, which the wisdom of churchmen during the last two centuries had quietly allowed to lapse into neglect. A feeling has consequently arisen that brings churchmen again into antagonism, over points which are really immaterial as matters of faith; but which are fought over with a perseverance and dogmatism on both sides, doing good to neither. The reverend author of the present volume, while evidently anxious to preserve the Reformed Church from quarrels of this kind, is nevertheless as evidently uncertain on some few points of dress and decoration as are other men; and he frequently guards himself from expressing an opinion, while he does not at all guide others, who might be puzzled to know whether or not it would be right to introduce some of the furniture and decoration he engraves. The book is evidently the work of one who sincerely wishes the Church well, and would see it as well cared for and furnished as it generally was in the middle ages. There is no doubt that we have been neglectful and tasteless in these matters, but we also think that the Reformed Church should be distinguished by a greater simplicity than that of Rome, many of whose "gauds" are here instanced for their taste and "effect," and a lamentation uttered over the loss of such mediæval decoration. The difficulties which beset the entire subject may be comprehended by a reader of the present volume; and the almost imperceptible manner in which one thing may be said to slide into another, may be instanced in what is said of the altar and communion-table; in which the former being Romanist, and the latter Protestant, are declared to be necessarily distinct, and yet the latter becomes so modified and adapted towards the end of the essay, that it is difficult to find any distinction between them. His tendency to retrospection sometimes also leads to analogies of thought and expression, which have a grotesque look in the present day, and do not quite bear out the author's assurance, that we may go again through Gothic Art without its errors. We do not also see why the exceptions should be taken from the rule, and the relics of the unreformed time, left in secluded country churches, be brought forward for general imitation; or why Bishop Beveridge's opinion and rule, in his one church in London, should be cited in preference to the usage in all others immediately after the great fire. We do not also quite understand the propriety of the term "Post-Reformation Priest," occasionally used by our author; nor can we conscientiously feel that we must study the dress and decoration of the church of Rome, as the only visible authority for our own. Our author considers it "very stupid and annoying" that people think "sitting in the old sedilia is a leaning towards Rome;" but do not such terms equally apply to those who again use essentially popish furniture for no other purpose than to rival the splendours of Rome? A cardinal may appear finer than a bishop, but that ought not to grieve us. The recommendation given in this book, p. 125, to make all changes "in a manner as little startling as may be," and add and alter afterwards, is not quite to our taste. The volume is worth thought and study by men on both sides of this somewhat difficult question; but we cannot accept it as a guide to either.

RUDDIMENTARY ART-INSTRUCTION. By JOHN BELL, Sculptor. Manuals I. and II. Published by G. BELL, London.

Books of elementary Art-instruction multiply around us, significant of this age of progress; and, so long as they are good, we cannot have too many of them: they are the grammars of Art, without

which one cannot understand the construction and meaning of its language. Mr. Bell, at the request of the Council of the Society of Arts, is engaged upon a series of such rudimentary works, especially designed for the use of schools and for artisans, but no less applicable to other learners; of which series the first and second parts are published: the former of these two treats of "Outline from Outline," or from the flat; the latter of "Outline from Objects," or from the round. More simple in its elementary teachings, and, perhaps, with a little more inclination to the mechanical, because addressed to a somewhat lower class of learners, Mr. Bell's manuals resemble, in the general principles of instruction, and in the method of imparting knowledge by question and answer, the admirable work of Mr. Harding we noticed a month or two since; or, in other words, the two writers agree, in the language of the former, in the necessity of placing "before the student a simple yet logical mode of instruction, in which he may advance, step by step, in such a manner that conviction may accompany study, and some rudiments of scientific information be conveyed at the same time with those of practical Art." This object Mr. Bell endeavours to effect by a series of progressive "studies," explained in clear and intelligible language.

A FEW LEAVES REPRESENTED BY "NATURE-PRINTING." Printed and Published by BRADBURY & EVANS, London.

Not among the least of the wonders of this inventive age, is the application of science to the productions of Art; lithography, chromolithography, photography, and numerous other "graphies" of various kinds have, with the aid of the printing-machine, effected astonishing and beautiful results; but, perhaps, among all, there is none more wonderful than the art which, as yet undignified by any classically derived name, is simply called "Nature-Printing," the most appropriate and intelligible title it could have. Some months ago we referred to this novel application of the printing-press, in consequence of seeing a few comparatively unimportant specimens produced by Messrs. Bradbury and Evans; since then, these gentlemen have been engaged in perfecting their process, and enlarging the sphere of their operations; and they have now printed and published a considerable number of plates of botanical objects—plates as remarkable for their size as for their beauty. The term "Nature-Printing" almost explains itself; but to guard against misunderstanding we would remark that the printing is from the natural object itself: so that the picture, so to speak, represents the plant as it really is, in size, colours, and all its most minute details, even to the smallest fibres of the roots, where such are intended to appear. It will be obvious to all who see these "leaves," that the pencil of the most skilful artist could never accomplish such results; and it is equally obvious that this novel process is more especially adapted to the reproduction of such "models" as are required by the ornamental and the manufacturing designers: to them the publication before us is so full of suggestions that it must prove invaluable, while its beauty, as a book of Art, merits a place on any table. We understand Messrs. Bradbury and Evans are preparing for publication a series of plates of British Ferns; judging from what they have already accomplished, we expect to see some charming fac-similes of these truly elegant plants.

PAINTING AND CELEBRATED PAINTERS, ANCIENT AND MODERN. Edited by LADY JERVIS WHITE JERVIS. 2 Vols. Published by HURST & BLACKETT, London.

A month or two since we found occasion to notice how much of the Art-literature of our day is the work of female writers; another name may now be added to the list we then gave in—that of Lady Jervis. The volumes this lady puts forth she acknowledges to be not altogether original; a large portion of their contents consists of a translation of the French work of M. Valentin, with certain alterations and amendments to which she has appended her own critical remarks, and made considerable additions, on painters and pictures unnoticed by the French author. While admitting the industry displayed by Lady Jervis in the com-

pilation of her book, and applauding the earnest love of Art which has urged her into the arena of literature, we find little or nothing in the shape of information or criticism but what her predecessors have told us: there is, in fact, nothing to be learned from these volumes by any who have read the histories, and studied the works of the great painters of antiquity. The word "modern" ought not to have appeared on the title-page, for the only reference to the artists of our time is a few brief allusions to those of the continent; our own school, inferior to none, is altogether lost sight of. At the conclusion of her preface Lady Jervis says, when speaking of her book:—"Indeed, to render it an acceptable handbook to the principal galleries, and a trustworthy guide to a knowledge of the celebrated paintings in England, no pains have been spared." But neither of these objects can be effected by the plan the authoress has adopted, which is to give a biography of the artist under his respective school, and a list of his principal pictures in the various collections in England. A "Handbook to a Gallery" should contain a catalogue of the works in that gallery; while a "knowledge of the celebrated paintings" should be something more than the information which tells us where they are at present located. As an example, speaking of Rubens' pictures, Lady Jervis writes:—"His works abound in England, and in the long list will be found some of his very finest productions. The National Gallery possesses nine; Windsor Castle twelve; at Blenheim there are twenty," &c., &c. In a kind of index at the end of the second volume, we certainly find the titles of these pictures, but that is all we do find concerning them. "Painting and Celebrated Painters" will interest those who know little of either, but it will not add much to our stock of valuable Art-literature; a fact of which the authoress herself seems perfectly aware.

TRANSLATION OF THE BIBLE. Engraved by W. H. SIMMONS, from the Picture by P. A. LABOUCHERE. Published by E. GAMBART & Co., London.

The windows of our print-shops are now so filled with prints illustrative of the war in which we are engaged, that they exhibit little else; nor do the publishers seem inclined to speculate in any others. Mr. Gambart has, however, recently issued one of a very opposite nature, Luther and his coadjutors employed in preparing for the instruction and happiness of mankind the "message of reconciliation," the intent of which is to promote "peace and good will among men;" such a picture would seem to be a reproach to us at the present time, when nation is arranged against nation, had we not truth and justice on our side. The picture by Mr. Labouche, who is resident in Paris, and a member of the family at the head of the large banking establishments there and in London, was painted for the late King of Holland; it is a forcible and most attractive composition; the figures of Luther and his fellow-labourers, Melancthon, Pomeranus, and Cruciger, are easily recognisable, and are very artistically grouped. Mr. Simmons has engraved the picture, in mezzotinto, with very considerable care, and, on the whole, has produced a sparkling plate; it would have had more of this quality of brilliancy, if the face of Pomeranus had an increase of light upon it; this figure is so much in shadow as to be thrown somewhat out of its place, immediately behind the chair of Luther.

MARMION. Illustrated Edition. The Drawings by JOHN GILBERT & BIRKETT FOSTER. Published by Messrs. BLACK, Edinburgh.

This is another volume of the Illustrated Edition of Scott's poems, in course of publication by the eminent publishers of Edinburgh. It is an excellent example of Art—topographie and engraved. Indeed, it is very rarely now-a-days that so beautiful a book issues from the press: and we heartily hope the "rage" for cheap publications is not so general as to prevent the success which this exquisite production deserves. We should go more at length into the subject, but that it is probable, at no distant period, we shall introduce some of the wood engravings into our pages. A word, however, we must say of the engravings: they are the productions of Messrs. Whimper and Mr. Evans; we cannot call to mind finer specimens of the Art.

FINIS.

